Chapter 6
Chapter 6
Indianization

“When we write in English, we are therefore, in effect, translating from the different languages that our characters will be speaking”

Shashi Deshpande

6.1. Focus

The language of TLS has been closely examined to fathom the linguistic aspects of Indianized English language by applying the method of study put forth by Braj B. Kachru. The study also includes Deshpande’s views on Indianness of English language in Indian expressions.

6.2. General Perspective

India is known for cultural diversity as well as linguistic diversity which resulted in disintegrated national identity of English language. The primary function of a language is to facilitate effective communication. In Indian diverse society, if a person is successful in expressing himself in a particular language, it is his language, no matter whether it is his first language or second language. Whether it is formal situation or informal situation, some of the learned people in India get inclined to English expressions more frequently. It is a familiar scene in TV shows, Interviews, Conferences, Official meetings and Classrooms.

Deshpande says that she found herself comfortable in using English language for all of her expressions. However she admits that as a writer, she faces a lot of ‘problems and paradoxes’ of the English language in India (Writing, 2003:65). Language is a vehicle which carries the load of one’s ideas, emotion and interests and expresses in a way in which it is assimilated by the speaker. But in double-language or triple-language social system, it is difficult to ascertain which language carries more loads – either first or second or third. In Indian context the first language plays a vital role in sharing one’s intimate emotions, whereas the second language helps him to acquire more knowledge as it is the language of
higher learning. "There is a growing realization that English is needed to interact internationally in trade, industry, tourism, politics and higher education" (Mehrotra, 1998:2).

Thus in India, languages are selected for expressions according to situations as the land has the complicated regional languages. It may be either first language or second language or bilingual or third language. For example, the South Indian people of Karnataka, Andhra Pradesh and Kerala are familiar with three languages, viz. their mother tongue, Hindi or the language of neighbouring state and English. In Tamil Nadu Hindi is still resisted and hence English and neighbouring language dominate more. Similar situation prevails in North India wherein either three-language system or two-language system is followed. Hence it may be suggested that one’s first language (L₁) is used for expressing one’s personal ideas, second language (L₂) for professional ideas and another language (L₃) to interact with the people of neighbouring/other states.

The following diagram throws more light on the language situation in India. The languages are primarily meant for communication and there is a possibility of using all of them in both formal and informal situations. In such a situation there is always a conflict among these languages in achieving prominence in usage and public recognition. At the same time there is a chance of one language interfering with another language. Thus language interference influences both the speaker and the language itself.
6.3. English in Indian Fiction

It is found that English in India is complicated contextually and its role in Indian fiction is yet to be explored fully. While expressing her views on writing in English, Deshpande reveals that she has chosen English for her writing since it has come to her naturally (Writing, 2003:65). She also adds that after having chosen English for her writing, she is concerned of her audience who knows simple English. Thus she makes her characters speak the language of common men and women. G.V. Desani, a notable Indian writer describes his own stylistic experimentation in the following lines: “I have chosen the craft of writing. And my entire linguistic creed... is simply to find a suitable medium. I find the English language is that kind of medium. It needs to be modified to suit my purpose.” (qtd. Ann Lewry, “Style Range in New English Literature” in Kachru, 1996:284).

There is another aspect of using English in Indian fiction. Indian writers are conscious of the speakers of English in their novels. The characters are both illiterate and educated. The writers are conscious of the characters and allow the characters to speak the
language in their own way. In other words they make the characters speak English which has mother tongue interference. Ann Lowry in “Style Range in New English Literatures” says “All three authors (R.K. Narayan, Mulk Raj Annan and V.S. Naipaul) ... are quite capable of writing and speaking standard English, but this is not true of their fictional creations....” (Kachru, 1996:287). It is obvious that the standard of English gets altered to suit the local condition. At the same time English helps the authors to educe the Indian society and make it known to the world. The social condition and family situation in India are the main concern of Shashi Deshpande.

6.4. Indianization

The chapter analyses TLS based on Kachru’s examination of the linguistic aspects of the Indianization of the English language in India with special reference to his contextualization, Indianness and lexical innovations. “The Indianization of the English language is a consequence of what linguists have traditionally termed interference” (Kachru, 1983:1). As English has been used by Indians in Indian society for years, it is possible that the language gets Indianized or gets used to Indian society. As Raja Rao says:

As long as we are Indian – that is not nationalists, but truly Indians of the Indian psyche – we shall have the English language with us and amongst us, and not as guest or friend, but as one of our own, of our caste, our creed, our sect and of our tradition (as qutd. Kachru, 1983:2).

It is obvious that English affects the ‘thought life’ of Indians in a way that impacts his/her personal situation, professional situation and interpersonal situation. Kachru again says “Indianisms in Indian English are, then, linguistic manifestations of pragmatic needs for appropriate language use in a new linguistic and cultural context” (Kachru, 1983:2).

Kachru is concerned of the outcome of the typical linguistic and contextual characteristics of the Indianization of the English language. Indian mind has been influenced by the language interference and its comprehension of the world and the
expression of the worldview get Indianized as the idea is Indian and in the process English also gets Indianized. Thus the process of Indianization is given prime importance in the linguistic study of Indian English. The selected linguistic aspects of Kachru are used for highlighting Indianization in *TLS*. Kachru says that “the non-native varieties of English share a number of processes marking their non-nativeness in grammar, vocabulary and the use of rhetorical devices in various functional styles” (1983: 12).

In India there is always a conflict between Indianization of English and Westernization of English due to obvious reasons. The arrival of English in India is due to western invasion and its prolonged stay to the extent of claiming permanence is due to its ‘use’ in India. Deshpande, while representing Raja Rao’s statement regarding the realistic situation of English in India, says “that one has to express in a language that is not one’s own a spirit that is one’s own” (2003:71). Ruskin Bond expresses his view that English is flourishing in a better way in India only after Independence (qtd. Mehrotra, 1998:13). Yamuna Kachru, in her “Expanding Noetics of English” says that English language in India is now considered “an equal of the indigenous languages of India” (Koul, ed. 1992:126). Raja Rao says: “We cannot write like the English. We should not. We can write only as Indians” (qtd. Mehrotra, 1998:16).

In one’s native social setting, using a foreign tongue for communicative purpose always demands linguistic innovations and thus the structure of the language gets modified/altered. Kachru calls such Indianism ‘deviations’ and highlights that “Indianism in Indian English are, then, linguistic manifestations of pragmatic needs for appropriate language use in a new linguistic and cultural context” (1983:2). Kachru also quotes P.E. Dustoor in the following lines to emphasize his point:

There will always be a more or less indigenous flavour 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 from Englishmen and Americans like (Qtd. Kachru, 1983:4)

J.R. Firth, considering the most complicated cultural and linguistic problems, has had his own reservations on the standard of Indian English. The same view is shared by most of the prominent British and American linguists. Though he puts forth a warning for those who advocate 'Indian English', Kachru realizes that by 1964 English was already Indianized (1983:8). It was soon realized that English will continue influencing 'thought life' of Indians and their social behaviour. The tendency to project Indian culture through Indian writing for International familiarity and recognition will continue to tempt the Indian creative writers to attempt their expression through 'English language'. Satish C. Aikant suggests in his 'English in India: The Discursive Formation', that Indian writing in English paves the way for bringing together English and other regional languages in India and thereby 'English as one of the Indian languages' and 'Indian writing in English as subcategory of Indian literature' can be validated more strongly (Ram Sewak Singh and Charu Sheel Singh, ed. 1997: 1 &16).

6.5. Authorial Point of View

Deshpande’s views on English in Indian context are positively affirmed here due to two specific reasons. First her stance reflects the linguistic viewpoints of Kachru (the model used for present study), Raja Rao, Yamuna Kachru, Omar N. Koul, Jean D’Souza, Mehrotra and others. Secondly the researcher would like to evaluate her work in the light of her ‘mind style’ “that most of us use the language (English Language) as our own, we are neither daunted by its foreignness, nor compelled to use it the way the British do” (2003:76). She states categorically that this language is under her (creative writer) control and enables her to express the realities comfortably. As far as the status of English in the present scenario, she says:
It is no longer the preserve of the elite or the upper-middle classes, of the administrator and the scholar; it has penetrated much deeper into Indian society and is being enthusiastically embraced by more varied classes and kinds of people (2003:64)

In this context the researcher would like to quote the words of Jean D’Souza to support the general claim of Indianness in English Writing in India. He says, “It is only when academics take the time to listen to the voices of ordinary Indians that we will begin to understand the place of English in the country and the role in plays in the lives of the aam janta (common people)” (World Englishes,2001:145). To link his views with Deshpande’s, the following is quoted from her essays:

Not only is the language my tool, the language, as it is spoken in our country, is what some of my characters will be speaking; it is also the language all my readers will be familiar with (2003:64)

She says that her choice of English for fiction writing does not alter her position in the society. Instead her writing in English is modified according to the needs of her society. She, nevertheless, admits that writing in English has its own difficulties as the novelists go through the intricacies of human lives and express the details of every day living. However “there is no sense of being traitors to our real selves when we express ourselves in English, because this English speaking self is one part of our Indian identity” (2003:76).

Language has the tendency to reflect its own culture, but it is doubtful whether the profundity of the culture can be expressed through English language. Deshpande makes it clear that she has chosen English not to deal with the ‘external culture’ but to describe, as her first priority, the ‘internal landscape’ of the relationships between men and women and in the process to bring “the language and the Indian milieu comfortably together (2003:77). She is curious to know, like experts who closely observe the climatic changes of English language in India, “whether our writers will be able to develop an English which can be entirely our own, a language which we can feel comfortably sure will be able to convey the
truth – both the small truths and the great one – of our lives, language that will carry our real voices, yet be neither comical or absurd" (2003: 80)

English can be considered one of the Indian languages, keeping in mind its ‘stay’ in India and its dominant role in the lives of the most influential Indian middle-class and upper class people. Moreover an expression in the language is treated more refined and acceptable in Indian society. Besides, writing in English is more advantageous as the “language gives an element of freedom from the taboos and conventions that bind women in their mother tongue…. There is often a sense of being judged as a person for the things the writer says, a sense of being scrupulously scrutinized”. (The Writing, 2003:77) Deshpande further justifies her writing in English saying that she is basically a storyteller and her concern is for the lives of men and women. She goes on to reveal her mind in this context, concerning the kind of language she wants to evolve:

As for me, I am a story-teller. Language is my tool and I want the best language I can use, like a cook needs the best ingredients. Ultimately, however it is the medium through which my story has to reach the reader. The best compliment I have had from a reader – and one who was a writer at that – was, “I thought I was reading a Marathi book when I was reading your novel (2003: 81)

Hence it is very clear that the novelist is for Indianization of English language. In this context Kachurian model of Indianization is applied to evaluate the language of TLS.

6.6. Indian English Contextualization

Kachru recommends certain linguistic parameters to evaluate the ‘use’ of second language in specific Indian context and bring out the Indianess. “The contextual parameters are definable, both formally and contextually, as variables which determine the effective operation of a text in a contextual unit” (Kachru, 1983:104). He recommends ‘contextual substitution and textual substitution’ to determine the features of a text for
contextual meaning. The process of transfer takes place in Indian English, as there is language interference. Kachru suggests three types of transfer in Indian English viz. Transfer of Context, Transfer of $L_1$ meanings into $L_2$ items and Transfer of form context component. These are significant sources of Indianism found in English in Indian society.

By ‘transfer of context’, Kachru suggests projecting typical aspects of Indian society through English language. Here he refers to caste system, social attitudes, social and religious aspects. Secondly he suggests transferring of $L_1$ meanings (Indian meanings) into $L_2$ items (English items) in both form and meaning. This transfer takes place at the lexical level or at the higher level of description. All collocational deviations and formal transfer involving larger units come under this category. The transfer of form-context component is “essentially determined by those contextual units which are typically Indian and which are not normally used in the $L_1$ varieties of the English language. Such contexts may be called Indian context, as opposed to purely English or American context” (1983:132). In this way many of the formal items are transferred into English and thereby such constructions become Indian English. Kachurian terms are used in the subsequent subheadings of the chapter for the purpose of presentation.

6.6.1. Social Attitudes

In Indian context, as it is generally accepted that every person tends to reveal his/her intimate feelings and emotions only through the mother tongue and formal things through second language. If at all any of the emotion is to be revealed through English language, it has to be translated from different languages. “In this process, one loses out on the dialects, the variations in speech that mark out different groups (classes, castes, regions, gender, etc.) as also characteristic speech patterns” (Writing, 2003:68). Deshpande faced the same difficulty in TLS to reveal the exact relationship between Mohan and Jaya. The English second person pronoun “you” has contextual implication in Indian society, especially in
‘wife-addressing- husband situation’. Deshpande makes a revelation in her *Writing* that Jaya uses ‘tumhi’ (addressing an elder in a respectful way) when she speaks to him and ‘tu’ (addressing treating him an equal or addressing in an intimate way) when she thinks of him, in the Marathi translation of the novel (*Writing*, 2003:70). However the question is whether her original English version of the novel shows the difference so as to make us believe her choice of the ‘best language’ and the ‘Indianization’ of the same. The following findings make the situation clear and answer the question positively.

It is well known in Indian society that ‘regard’ is attached to the use of ‘he’, while addressing one’s husband. As Kachru mentions and as it is contextually accepted, in “orthodox circles it is not modest for a lady to refer to her husband by name” (Kachru, 1983:117). But in the orthodox Brahmin family of Jaya and Mohan, Jaya, the narrator of the story and the ‘wife’ of Mohan, uses ‘Mohan’ 344 times and ‘Mohan and I’ 16 times. The narrator Jaya carefully avoids using the pronoun ‘he’ in some of the situations wherein she refers to Mohan. Instead of pronoun, she uses repeatedly proper noun ‘Mohan’ in subsequent sentences, which may be a ‘contextual deviation’ from the normal sentence structure. Further, Jaya addresses Mohan by his name while talking to him which is a deviation from ‘orthodox family system’. Jaya wants to be different and uses the different addressing system. To quote a few passages:

*Then I had turned to Mohan. ‘Oh God, Mohan, I’ve won a prize, it’s the story I sent for the... contest, it s got a prize...*(143)

*Mohan and I dutifully passed on the reproach to our children. Mohan had his childhood hardship stories to back up his reproach, but the memories I offered them were more recent* (71).

*Parents and children – for Mohan the tie was sacrosanct. It was not just a question of duty, though that came first to Mohan. Even in our worst days, he had dutifully sent his father some money in the first week of the month, whatever our problems may have been. But there was more than just duty in Mohan’s theory. To Mohan, parents loved their children and children loved their parents -because they were parents and children* (78).
Mohan wasn't really listening to me at all. I stopped speaking and Mohan didn't take notice of that either. I put away my clothes, tidied the bed and went to have a wash. When I came back, Mohan was again lying on the bed (114).

Mohan's face, now what did it remind me of? Yes, Rahul. Rahul had looked like this when I had pulled my nipple or the bottle out of his mouth. Poor Rahul, poor Mohan deprived of the nipple... (122)

It had been the children who, tugging at Mohan's arms, had drawn his attention to me. Mohan had come to me then, and the policeman, scarcely giving the pass a glance, had dropped his arm. Drawing a huge breath of relief, I had followed Mohan into the enclosure (142).

At this point, as I had been narrating this story to Mohan, Mohan had smiled (143)

I had known then that it hadn't mattered to Mohan that I had written a good story, a story about a couple, a man who could not reach out to his wife except through her body. For Mohan it had mattered that people might think the couple was us, that the man was him. To Mohan, I had been no writer, only an exhibitionist (144).

I hadn't stopped writing because of Mohan; I could not possibly make Mohan the scapegoat for my failures... (145)

Mohan, again Mohan (165).

But it could have been Mohan. Yes, it must have been Mohan. I should have picked it up. It was Mohan trying to get in touch with me (170).

Both as the writer of the story and a character of the story, Jaya is more conscious of Mohan and his view point. She herself asks: "Was it impossible for me to relate to the world without Mohan?"(167) She is also haunted by the thought: "Or, most frightening thought, without that barrier Mohan had raised between me and other men? "(167) She confesses "Mohan would never leave me". (167) She again confesses: "All these years I thought I was Mohan's wife ...and now, without Mohan, I'm...I don't know, I don't know what I am " (185) In her conclusion, she says "I'm Mohan's wife, I had thought, and cut off the bits of me that had refused to be Mohan's wife" (191). Hence this contextual deviation of avoiding pronoun and using proper noun repeatedly is for thematic effect of the story of Indian context.
Use of “Tu” (Meaning: Subjective, personal & critical): In the following lines, Deshpande successfully reveals the “tu” meaning:

I was tempted to retaliate - it was you who encouraged them to come to you, you were happy enough to help, to show your power(78).

Use of “Tumhi” (Objective, formal & uncritical): Following conversational situations reveal the meaning of “you”

Situation I:

'We don't have to go to extremes, Agarwal didn't know him well. He's trying to meet him now, to get the inquiry put off...'

'And you? What can you do?'(11)

Situation II:

'The strike in your plant in Lohanagar. You know how you and that man...what was his name?... Swami something...'

'Swaminathan.'

'Yes, both of you got into trouble because you took action against a worker, there was an inquiry...You said you didn't want to stay there after that, you said you lost interest in your work...'

'Oh, that thing! But that was not why I decided to quit....

'But I thought...I remember your telling me it was because of the stand they took then that...' (59&60)

6.6.2. Social and Religious Taboos:

The novel, as a whole, reveals the Indian social system with special reference to middle class and lower class families. The story is about “Middle class. Bourgeoisie. Upper-caste (Brahmin)” (148). Each example given below is self-explanatory:

'This time, behnji, she whispered to me - she always whispered when Mohan was around, as if even the sound of our voices would be an affront to the male (27).
Once, trying to soften Rahul's hostility, trying to generalise, to make it a non-issue, I had said, 'After all, every son must fight his father to prove himself, every daughter her mother.'

'Nonsense!' Mohan had retorted. The boy is spoilt. I never behaved that way to my father!'(9)

I knew it now. 'Jaya,' he had said, and I had run away. He tried to reach out to me in his loneliness and it had frightened me. I'm Mohan's wife, I had thought, I'm only Mohan's wife, and I had run away (186).

Was it impossible for me to relate to the world without Mohan? (167)

'And that girl, let her have her kumkum on her forehead. What is a woman without that? Her husband may be a drunkard, but as long as he is alive, no one will dare cast an eye on her (160).

6.6.3. Speech Functions:

Kachru uses the term ‘speech function’ to highlight some of the items which are used in social situations.

6.6.3.1. Abuses and Curses:

The following abuses and curses are found in the novel to highlight the attitudes between speakers within families.

Wife about Husband:

Wasters
Good-for-nothings
Drunkards
(You) roll in the gutters...
So many drunkards die, but this one won’t (53)

Man about his father-in-law:

It’s that father-in-law of mine, that son of a bitch (113).

Husband to Wife:

The following words are spoken by a drunkard to his wife, suspecting her of having illicit relationships. All his words have abusive implications.
Where did you go?
Open your mouth, why don't you open your mouth, you bloody whore?
Open your mouth and speak the truth.
Where did you go today?
Has someone cut out your tongue?
Tell me quick or I'll give it to you.
Open your mouth, you bitch.
Tell me where you went....
Your mother is another whore like you(57).

Grandmother to Grandchildren:

The following reference to 'curses' is used in families to threaten disobeying children. It is ironically shown by the author that these ideas get impressed in the minds of children that they can never come out of the traditional beliefs

How ajji had frightened us children with her dire pronouncements - 'Tell lies now and you'll be a lizard in your next life, steal things and you'll be a dog, cheat people and you'll be a snake' (126&127).

6.6.4. Regional Terms

Contextual restrictions are made by some of the kinship and neutral relationships and hence regional terms are used to indianize the expressions in English language. Exact English substitution for this mode of address is possible and it is profusely used in the present text as the story is based on Indian context. It may be noted a few items which are given under certain headings are already found in the glossary of the text with explanation. But the list given here is more exhaustive and meant for Indianization of English language. Hence they are presented under various heads (Kachurian model).

6.6.4.1. Kinship Address:

The following Indianized mode of address is found in the text. These items make the text appear more Indian than English.
<table>
<thead>
<tr>
<th>S.No.</th>
<th>Kinship Item</th>
<th>Addresser</th>
<th>Addressee</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Ai</td>
<td>Jaya</td>
<td>Mother</td>
</tr>
<tr>
<td>2.</td>
<td>Ajji</td>
<td>Jaya</td>
<td>Grandmother</td>
</tr>
<tr>
<td>3.</td>
<td>Anna</td>
<td>Mohan</td>
<td>Father</td>
</tr>
<tr>
<td>4.</td>
<td>Awa</td>
<td>Prema</td>
<td>Mother</td>
</tr>
<tr>
<td>5.</td>
<td>Dada</td>
<td>Jaya</td>
<td>Elder Brother</td>
</tr>
<tr>
<td>6.</td>
<td>Ma</td>
<td>Nilima</td>
<td>Mother</td>
</tr>
<tr>
<td>7.</td>
<td>Mai</td>
<td>Nilima</td>
<td>Grandmother</td>
</tr>
<tr>
<td>8.</td>
<td>Bai (Madam)</td>
<td>Danu (Male Servant)</td>
<td>Jaya</td>
</tr>
<tr>
<td>9.</td>
<td>Tai (Sister)</td>
<td>Manda(Servant)</td>
<td>Jaya</td>
</tr>
<tr>
<td>10.</td>
<td>Behnji(Sister)</td>
<td>Nayana (Servant)</td>
<td>Jaya</td>
</tr>
<tr>
<td>11.</td>
<td>Appaji</td>
<td>Revati</td>
<td>Vasant (Father)</td>
</tr>
<tr>
<td>12.</td>
<td>Monanna</td>
<td>Vasant/Sudha</td>
<td>Mohan(Elder Brother)</td>
</tr>
<tr>
<td>13.</td>
<td>Aya</td>
<td>Jaya</td>
<td>Savitiri(Father’s sister)</td>
</tr>
<tr>
<td>14.</td>
<td>Jayatai</td>
<td>Ravi</td>
<td>Jaya (Elder sister)</td>
</tr>
<tr>
<td>15.</td>
<td>Kaka</td>
<td>Jaya</td>
<td>Uncle(Father’s Brother)</td>
</tr>
<tr>
<td>16.</td>
<td>Kaki</td>
<td>Jaya</td>
<td>Aunty( Uncle’s wife)</td>
</tr>
<tr>
<td>17.</td>
<td>Mama</td>
<td>Jaya</td>
<td>Uncle(Mother’s Brother)</td>
</tr>
<tr>
<td>18.</td>
<td>Mami</td>
<td>Jaya</td>
<td>Aunty( Uncle’s wife)</td>
</tr>
<tr>
<td>19.</td>
<td>Saheb</td>
<td>Jeeja (Servant)</td>
<td>Mohan (Master/Sir)</td>
</tr>
<tr>
<td>20.</td>
<td>Lekrus</td>
<td>Jeeja</td>
<td>Grandchildren</td>
</tr>
</tbody>
</table>

6.6.4.2. Use of Regional Terms:

The following regional terms are used in the text:

Marwari  
Sigree  
Chawl  
Hindi-chini bhai bhai  
Tonga  
Dhoti  
Kaajal  
Goondas  
Paisa  
Chal  

6.6.4.3. Use of Hindu Mythology:

Frequent reference is made to Hindu mythology to refer to the traditional notions of women in Indian society. She uses all the mythological characters for ironical effect in the novel.
<table>
<thead>
<tr>
<th>S.No.</th>
<th>Mythological Characters</th>
<th>Contextual Significance (Ironical implications)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Maitreyee – (Knows her aim in life)</td>
<td>Jaya does not know her aim in life</td>
</tr>
<tr>
<td>2.</td>
<td>Yajnavalkya – (Allows woman free choice)</td>
<td>Mohan does not allow free choice</td>
</tr>
<tr>
<td>3.</td>
<td>Gandhari – (Bandaged her eyes because her husband was blind)</td>
<td>Jaya closes her eyes to whatever Mohan does</td>
</tr>
<tr>
<td>4.</td>
<td>Dasarath – (symbol of retribution)</td>
<td>Jaya fears her punishment of Mohan leaving her</td>
</tr>
<tr>
<td>5.</td>
<td>Sita – (faithful wife)</td>
<td>Jaya faithfully following her husband into hiding due to her husband’s wrongdoing</td>
</tr>
<tr>
<td>6.</td>
<td>Savitri – (faithful wife)</td>
<td>Jaya faithfully following her husband into hiding due to her husband’s wrongdoing</td>
</tr>
<tr>
<td>7.</td>
<td>Draupadi – (faithful wife)</td>
<td>Jaya faithfully following her husband into hiding due to her husband’s wrongdoing</td>
</tr>
</tbody>
</table>

6.6.4.4. Regional beliefs, Customs, Caste and Religion:

There are many Indian terms used to reveal the belief system, religion and custom of the people of India.

Sacred cow
Tulsi puja
Raam naam Satya hai
Purity rituals
Padre
Kartalika
Kunkum
Haldi
Divali
Brahmin
Moksha
Mudras
Ganapati festival
Yathe cchasi tatha kuru
Ghost
Mangala-Gouri puja

6.6.4.5. Food Items:

The following Indian food items are transferred into English as given below:

Battatawada
Chapatties
Dal
Chutney
Bhakries
Puri bhaji
Shira
6.6.5. Contextual Deviations

Collocations in the Indian context are said to be deviant from L₁ and are called collocation deviations. In the novel, the following collocations are made. The present study is restricted to Indian context and also to the usage of English by characters only. Though Kachru’s ‘lexical innovation’ deals with broader aspect of South Asian English, certain linguistic aspects are used for present study.

6.6.5.1. Collocations:

The basic concepts of collocational deviation taken for the present evaluation is based on the context in the novel. Kachru suggests two basic concepts of collocational deviations. The first variety is the collocation of L₁ items for L₂ context (Type I) and secondly collocation of L₁ and L₂ varieties for L₂ context (Type II). The varieties found in the novel are given below:

<table>
<thead>
<tr>
<th>Type I</th>
<th>Type II</th>
</tr>
</thead>
<tbody>
<tr>
<td>beaten rice</td>
<td>ceremonial occasions</td>
</tr>
<tr>
<td>chest beating</td>
<td>kumkum stains</td>
</tr>
<tr>
<td>child-widow</td>
<td>other-Ajji</td>
</tr>
<tr>
<td>confined animal</td>
<td>Padre school</td>
</tr>
<tr>
<td>dirt-cheap</td>
<td>puja things</td>
</tr>
<tr>
<td>dying fire</td>
<td>purity rituals</td>
</tr>
<tr>
<td>female complaint</td>
<td>sacred cow</td>
</tr>
<tr>
<td>female operations</td>
<td>sacred thread</td>
</tr>
<tr>
<td>house warming</td>
<td>turmeric-dyed thread</td>
</tr>
<tr>
<td>house-proud woman</td>
<td>upper caste</td>
</tr>
<tr>
<td>life-bearing</td>
<td>woven-leaf plate</td>
</tr>
<tr>
<td>lunch-carrier man</td>
<td></td>
</tr>
<tr>
<td>motherly breast</td>
<td></td>
</tr>
<tr>
<td>non-Matric</td>
<td></td>
</tr>
<tr>
<td>oiled heads</td>
<td></td>
</tr>
<tr>
<td>self-mortification</td>
<td></td>
</tr>
<tr>
<td>shaven widow</td>
<td></td>
</tr>
<tr>
<td>straw mat</td>
<td></td>
</tr>
<tr>
<td>tea things</td>
<td></td>
</tr>
</tbody>
</table>
6.6.5.2. Translations:

By ‘translation’ Kachru means transferring Indianism into L2 by either ‘rank-bound’ or ‘rand-shifted’ translation of L1 item. The following are some of the translation items from Indian language found in the novel.

**Title of the Novel:** Indian sentence structure is found in the title:

*That Long Silence*

Hindi: Vah Lambi Khamoshi
Tamil: Andha Neenda Amaidhi

**Other Items:**

- Whose father’s what goes
- Chest beating
- Child widow
- Bare table
- House-proud woman
- High steel bed
- Straw mat
- Oiled heads
- Garbage strewn
- Life-bearing
- That upstairs uncle

6.6.5.3. Reduplication of Words

Kachru says ‘reduplication’ of words is found among Englishes other than American and British English (1983:12). In Indian context such ‘function words’ are found frequently in *TLS*, in the same it is said to be found in Kenyan English or Malaysian English (qtd. Kachru, 1983:12). This is a typical repetition found in Deshpande’s writing. It is due to mother tongue interference of the characters who are typically Indian. The following expressions reveal the way in which they use their L1. This style makes the language appear more Indianized. Deshpande’s aim is to make the Indian readers feel at home reading her text (*Writing*, 2003:78). The following instances make it confirmed that she had achieved her objective:
'Yes, yes, of course, two daughters. (165)
Yes, yes...yes, I'm holding on.'(170)
'Yes, yes, go ahead, that's right, don't change your plans, the fourteenth is fine, yes, yes, yes... (174)

'Don't, don't.' I cried out again, but it was no use; they could neither see me nor hear me. (175)

'You don't understand, you don't understand anything.' Rahul cried out.(131)

'No, no, don't.'(135)
No, no, why did I have to bring Appa into this?(150)
'No, no, not at all.(165)
No, no, this was nonsense - my 'writer's imagination' running away with me.(167)
No, no, no... come home, I said.Rahul, listen, I'm in the Dadar flat, in Dadar, Makarandmama's place, Dadar... Rahul come home... '(172)
No, no, behnji, better to have a son.'(28)
'I can't remember, I don't remember, no, no, no.... '(116)
No, no, that one...(119)
'No, no, don't, I'll be all right.'(135)

'Mummy, Mummy' - somewhere I could hear a child's cries, somewhere a cooker was hissing angrily, but none of these sounds was real, they had nothing to do with me(125)
'Mummy, Mummy' ...I could still hear Rahul's shrill cry.(172)

'Raam naam satya hai, Raam naam satya hai.(124)

'Cheating, cheating' I wanted to cry out, the way we had as children when we knew we were going to be defeated.(121)

'Only the eyes, only the eyes do not share the exactitude of your other features(115)

'Cultured! Damn, damn(92)

Once an involuntary cry softened into a wail -'mother, mother, mother'.(57)
Again the blows, and still the woman clinging desperately to her silence, abandoning it only to cry softly, 'mother, mother, mother'.(57)

I had a queer feeling that Mohan was talking, not of the man on the road below, but of his father; he was thinking, not of the woman who had moaned 'mother, mother', but of his own mother, that woman sitting huddled over the fire at night.(58)

I tried to make her lie down, I tried to make her drink some water, but she just went on saying, "I can't, I can't."(38)

... the moment Appa moved out of her room she would call out urgently, 'Vasu, where are you, Vasu, Vasu...?'(29)
Like the Chorus of Greek drama, we were distanced from suffering; for us, there was just living - *one foot in front of another, one foot in front of another*, until death came to us in a natural form. (4)

6.6.5.4. Repetition for Reiteration

Similar to reduplication, this is also typical feature of Deshpande’s Indianization. Repetitions are found in various parts of the novel and they are significant as they are used specifically for reiteration of a particular theme. Apart from the reduplication mentioned above, the repetitions occur in 218 sentences. Regarding this frequency of repetitions she remarks: “This kind of repetition of words is a very normal part of our languages, but, when put into English it becomes something quaint, a marker almost, pointing out that this is India, that this person is an Indian who does not speak English – or at least not the Queen’s English” (*Writing*, 2003:68). It is true of her writing as her characters, who belong to middle class and lower class stratum of society, speak English like Indian language. A few examples are given below:

"Your face is like your name," Kamat had said to me. (1)
"Jaya - your name is like your face," Kamat had said. (14)
It was then that he had said to me, "Your name is like your face." (152)
"Your name is like your face," he had said to me once, and passed his fingers lightly over my face. (157)

*A pair of bullocks yoked together*... a clever phrase, but can it substitute for the reality? (8)
*Two bullocks yoked together*... it is more comfortable for them to move in the same direction. (11)
*Two bullocks yoked together* - that was how I saw the two of us the day we came here, Mohan and I. (191)

"I can’t write, Dada, I can’t remember anything," I’d cried. (156)
"I can’t... Mummy, I can’t..." What had he been trying to tell me? (172)
The agonised cries - ‘I can’t cope, I can’t manage, I can’t go on’ - had been neatly smothered. (70)

‘Only your eyes,’ he had said, ‘only your eyes do not have this - this – exactitude’ (14)

‘I named you Jaya,’ he said. ‘Jaya for victory.’ (15)
*I was Jaya, Jaya for victory. ‘You hear that, Kusum? I’m Jaya, Jaya for victory.’* (137)
"I named you Jaya for victory," he had said to me so often. (156)

Waiting for Mohan to come home, waiting for the children to be born, for them to start school, waiting for them to come home, waiting for the milk, the servant, the lunch-carrier man... (30)
This waiting is getting me down. (30)
And above and beyond this, there had been for me that other waiting... waiting fearfully for disaster, for a catastrophe. (30)

'Remember, Jaya,' she had said, 'a husband is like a sheltering tree.' (32)
'A husband is like a sheltering tree.' Vanitamami's pithy, unforgettable maxim came back to me, tinged with an oracular solemnity. (32)
A husband is like a sheltering tree... Vanitamami, did you, without knowing it, speak the most profound truth I'm destined to hear in my life? (32)

'Scared of writing. Scared of failing. (148)
Scared of writing. Scared of failing. (148)

I can't tell you, Jaya, what a terrible thing it was seeing those women and children reduced to that plight, sitting there like beggars. (6)
I can't fool myself. (11)
'I can't,' she had confessed humbly. (14)

'With whom shall I be angry?' she had asked me when I had once tried to probe her feelings. (52)
With whom shall I be angry? (52)

People don't change - the words sounded like a knell to me. (180)
People don't change. (180)
But people don't change. (181)
People don't change. (181)
But people don't change. (182)
Mukta was right, people don't change. (182)
People don't change. Mukta said. (193)

No more waiting, no more apprehension, no more fears (30).

'Go to sleep. Manda, I'm here, go to sleep.' (163)

The scene came back to me clearly - a child on his three-wheeled 'scooter', pushing himself with his foot, calling back to his mother, 'Look at me, Mummy, look at me.' (129)

It was a silent struggle between the two of us, or so I thought, until Rahul screamed out, 'Don't, Mummy, don't do that!' (74)
And for me what remained was Rahul's cry - Don't, Mummy, don't do that. (75)
6.6.6. **Lexical Innovations**

Deshpande makes use of innovations to form lengthy compound words and collocations with one word as synonym of the subsequent word.

6.6.6.1. **Lengthy Compound Words**

The following compound words are found in her novel. Except three coinage, all the other words are used as adjectives in sentences. It is found that the Kachurian ‘rank-reduction’ method may be applicable in the formation of the following compounds:

- Putting-up-with-Jaya's-strangeness face
- Non-Matric
- Battles-within-families (N)
- Stooping-forwards-from-the-hip walk
- Last-before-going-to-bed visit
- Sharp-as-a-needle Shaila
- Easier-to-live-with invention
- So-much-desired flat
- God-knows-what (N)
- Looking-exactly-alike, ramshackle, drab buildings
- God-knows-where(N)
- Elder-sister-of-your-husband's look
- Looking-after-others, caring-for-others women
- Driving-on-to-madness contracting
- Raring-to-go vehicles
- Swaddled-in-a-sari bundle
- Head-of-the-family manner
- Holding-his-breath air

6.6.6.2. **Sounds as Words**

Transferring sounds into words is also common among Indian languages and Indian English. The following are some of the sounds in *TLS*:

- Clang, clang, clang
- Tick-tocked
- Chum chum
- Mau, mau
- Tramp, tramp
- Shoo
- Tch, tch
- Blah blah blah
- Shoo-shooed
6.6.6.3. Unusual Collocations

The collocations are the set of words that go together. Here in *TLS* it is found that there are certain words that are put together, as they are synonymously repetitive. The set of collocations used in the novel makes a ‘revelation’ of the style of Deshpande. She is an Indian author writing about Indian life in Indian English. The following examples reveal the same:

- acrid pungency (134)
- Blankness, Nothingness (66)
- born failures, born losers (45)
- calculated and premeditated (101)
- caressing and fondling (111)
- casual or light-hearted (15)
- cosy, comfortable (91)
- disinterested. Indifferent (5)
- dogged tenacity (42)
- dolorous melancholy (26)
- easy, facile (117)
- filth and squalor (42)
- for disaster, for a catastrophe (30)
- hesitant, wavering, uncertain (15)
- inept, bumbling (101)
- love and romance (95)
- malice nor meanness (109)
- Matter-of-fact, prosaic (69)
- nagging persistence (50)
- nasty, mean (68)
- neurotic, hysterical (147)
- no more apprehension, no more fears (30)
- prying, curious (106)
- pungent, acrid (36)
- Raging, furious (81)
- rambling inconsequential (163)
- remote and detached (155)
- The stillness, the silence (24)
- trapped, confined (26)
- vague and nebulous (91)
- won victory (45)

6.7. Indian Contexts

Kachru’s ‘transfer of context’ makes a mention that the culture (C₁) of L₁ users can be transferred into L₂ and in the process L₂ get Indianized. Since *TLS* deals with middle
class and its attachment with lower class, the whole text appears contextually Indian. Certain terms and descriptions can be understood only by those who are familiar with Indian society and systems. Deshpande has pictured the Indian family, men and women and society using Indianized English which can be appreciated for its literal and linguistic values. A few selected examples are given below from TLS:

6.7.1. Indian Middle Class Families

In the following passages the typical Indian middle class families are shown with a right lexical selection and appropriate sentence construction. The context of situation is used for ‘westernization of Indian society/culture’. Deshpande says “The most important factor is that language is culture specific” (2003: 69) and hence the cultural overtone is transparent in the following passages.

Well-educated, hard-working people in secure jobs, cushioned by insurance and provident funds, with two healthy, well-fed children going to good schools (5).

Life would go on for us as before, punctuated by dreary quarrels, the children's successes and failures, their estrangement from each other, from us, our resentment and bitterness, old age for us, perhaps widowhood for me - this was our future. Nothing else was possible for people like us (4).

Stay at home, look after your babies, keep out the rest of the world, and you're safe (17).

Ajji, a shaven widow, had denuded herself of all those things that make up a woman's life. She had no possessions, absolutely none, apart from the two saris she wore. Her room was bare, except for the large bed on which my grandfather had slept, a bed which, ever since I knew it, was unburdened by a mattress (26).

'With whom shall I be angry?' she had asked me when I had once tried to probe her feelings. 'My parents didn't intend marrying me to a drunkard. He was not a drunkard then. He had a job, a good mill job, and we lived in a decent room in a chawl, not in the slums. He lost all this during a strike. That was not his fault, others misled him, he believed whatever his friends told him. He started drinking after that. God didn't give us any children - that was his misfortune as well as mine. How could I blame him for marrying again when I couldn't give him any children? How could I blame that woman for marrying him? With whom shall I be angry?' (52)

Tara had none of Jeeja's reticence or stoicism. She cursed and reviled her husband and, sobbing loudly, moaned her fate. 'So many drunkards die,' she cried, 'but this one won't. He'll torture us all to death instead.' Jeeja sternly shut her up. 'Stop that!
Don’t forget, he keeps the kumkum on your forehead. What is a woman without that?’ (53)

6.7.2. Indian Woman I-narrator

The view of Deshpande with regard to having a woman as I-narrator has contextual significance as it is found in her own words: “For women writers, specifically, writing in English gives an element of freedom from the taboos and conventions that bind women in their mother tongue” (Writing, 2003: 76). Here what Deshpande means by ‘taboos and conventions’ is something that is prohibited for expression in public by women. In such situation L2 helps them to express themselves freely as they are otherwise culturally bound.

6.7.2.1. Suhasini: The other image of Jaya

Jaya finds it easy to share her experiences as a wife in the guise of her marriage name ‘Suhasini’. She makes Suhasini a separate character and tries to analyze and evaluate the characteristics of this character. Jaya, the narrator tries this technique to avoid more idiosyncrasies. However she would not have found any other effective technique to give her objective view, had she not chosen this method of seeing one’s own self by splitting her personality into two persons. This technique helps her to speak freely. The following are some of the situations wherein she highlights the characteristics of Suhasini:

Suhasini: Sincere in Household Duties

This was what I saw, the ghost of a woman who had scrubbed and cleaned and taken an inordinate pride in her achievements, even in a toilet free from stains and smells. I remembered, as I sat there, how strenuously and earnestly I had cleaned the foot-rests of the toilet when we first moved in (13)

Suhasini: The name out of Marriage

Provoked me enough to make me blurt out, ‘Actually, my name isn’t Jaya at all. Not now, I mean. It’s Suhasini.’
‘Where did that come from?’
‘Marriage. It’s the name Mohan gave me when we got married.’
‘Suhasini?’ He’d said it questioningly, repeated it, and finally with a ‘Well...’ had begun to laugh.
Suhasini: Description of Personality

And I was Jaya. But I had been Suhasini as well. I can see her now, the Suhasini who was distinct from Jaya, a soft, smiling, placid, motherly woman. A woman who lovingly nurtured her family. A woman who coped. When I think of her in this way, I know who it is that Suhasini reminds me of. She's like the sparrow in the story of the crow and the sparrow which we were told as soon as we got into the 'tell me a story' phase (15&16).

Suhasini: The ignorant Woman

Stay at home, look after your babies, keep out the rest of the world, and you're safe. That poor idiotic woman Suhasini believed in this. I know better now. I know that safety is always unattainable. You are never safe (17).

Suhasini: Wife and Mother

As I burrowed through the facts, what I found was the woman who had once lived here. Mohan's wife. Rahul's and Rati's mother. Not myself (69).

Suhasini: Sane Housewife

But what bewildered me as I looked through the pages of the diaries was that I saw in them an utter stranger, a person so alien to me that even the faintest understanding of the motives for her actions seemed impossible. There was no clue here, nothing that gave me a chance to connect (69).

Suhasini: A desperate Woman

One could, it occurs to me now, give a composite title to the diaries - 'The Diaries of a Sane Housewife'. Yes, that's right, for each entry, the record of each day, only affirmed the sensible practicality of the woman who had written these things. And yet, as I looked through them, the picture of a life spent on such trivialities scared me. Reading through the entries, I could feel her dwindling, the woman who had lived this life.

Suhasini: A conflicting Personality

That night, while having dinner, I had thought, someone I know is dead, I saw him dead. And I had been detached from that woman who had seen him remote from that experience. But later, in the bathroom preparing for bed, the tears had cascaded over. It had been like a sudden haemorrhage. The racking sobs had torn me apart as I had tried to contain them. I had stayed there, crouching on the floor, my head resting on the toilet seat, my chest hurting, my throat raw and painful, until it was over. (157& 158).
Suhasini: Her tragic End

But, of course, the truth was that there were only the bare skeletal outlines of that life in these diaries. Its essential core had been left out. Theagonized cries – ‘I can’t cope, I can’t manage, I can’t go on’ – had been neatly smothered. As also the question that had confronted me every day – ‘Is this all? ’The biggest question facing the woman of these diaries had obviously been: what shall I make for breakfast/lunch/tea/dinner? That had been the leit motif of my life (70).

Suhasini: Her Rebirth

And I could see her, the woman I had seen in the mirror the day of our wedding – a woman who had not seemed to be me, who had taken the burden of wifehood off me. A humourless, obsessive person. But Mohan’s eyes, as he spoke of her, were agonized, the eyes of a man who’d lost a dear one. Suhasini was dead, yes, that was it, she was the one Mohan was mourning, she’d walked into the sea at last. No, the fact was that I’d finally done it – I’d killed her. No, that was not right, either, we had killed her between us, Mohan and I. But in dying she’d given me back the burden she’d been carrying for me all these years. I had finally to bear it myself, the burden of wifehood (121).

Suhasini: Jaya’s other Image

And now nothing seemed to connect me to this place, nothing bridged the chasm between this prowling woman and the woman who had lived here. I was conscious of a faint chagrin at her disappearance. Wasn’t it I who had painfully, laboriously created her? Perhaps, for that very reason, she could not evade me entirely, and she appeared to me, only a faint wraith of herself, standing near this table, hand poised over a vase of flowers (168).

6.7.2.2. Suhasini: The Sparrow

In the following narration of a story of ‘crow and sparrow’ Suhasini is portrayed significantly as a typical woman who cares only for her family. It is ironically presented using Indian context. Even the crow and sparrow speak the language of woman. The number of occurrences of 'crow' is 20 times and 'sparrow is 15 times. The following examples show the typical Indian woman narrative:

When I think of her in this way, I know who it is that Suhasini reminds me of. She's like the sparrow in the story of the crow and the sparrow which we were told as soon as we got into the 'tell me a story' phase (16)

'That story... about the foolish crow who built his house of dung, and the wise sparrow who built hers of wax.
And when it rained, the house of wax stood firm, while the crow's house was washed away.

And the poor crow, shivering and sodden, went to the sparrow's house and knocked on the door, calling, 'Let me in, sister, let me in.'

'And the sparrow called back, 'Wait a minute, my baby has just woken up.'

'After a while, the crow knocked again, pleading, 'Let me in, sister, let me in.'

'And the sparrow said, 'Wait a minute, I'm feeding my baby.'

And so the story goes on, the foolish credulous crow standing out there in the rain, begging to be let in, while Sister Sparrow spins out her excuses.

'Does the sparrow let the crow in finally?'

What happens is that the sparrow finally says..."Come in, you're all wet aren't you, poor fellow?" And she points to the pan on which she's just made the chapatties. "Warm yourself there," she says. And the silly crow hops on to it and is burnt to death.'

The survivor is the sparrow, the sparrow who keeps the crow waiting for hours, and finally, in the guise of providing sympathy and shelter, kills the crow.

There's the foolish, improvident, irresponsible, gullible crow; and there's the cautious, self-centered, worldly-wise, dutiful, shrewd sparrow.(16&17)

The contrast between Crow and Sparrow

The sparrow is worldly wise and dutiful, but inwardly it is not so. Crow is sharper and abler, but outwardly not so. That is what the narrator tries to say about crow in the following lines and the reference reveals the mind style of an Indian writer in showing the mental transition:

'They call me a crow too,' she had said scornfully.(63)

'Yes, it was I who had said that, I had been Sister Sparrow then.(124)

Why hadn't they told me that it wasn't the poor drenched crow standing on the doorstep who posed the danger.(139)

Imagine what it could do to a little boy, this story in which the victim, the crow, is a male, and the victorious sparrow a female.(17)

They will store this story in their subconscious, their unconscious or whatever, and eventually they will become that damnably, insufferably priggish sparrow looking after their homes, their babies(17)
A crow cawing harshly near us broke the spell (55)

As if it had been waiting for this, a crow landed on the window with a frightening flap of its wings and cawed harshly at me (171)

Her eyes, light-colored, almost grey, making a piquant contrast to her dark complexion, were as sharp and piercing as a crow's (64)

She'd always been a blatant disturbing factor, a fatherless child since birth, a dark baby, a crow in a family of fair-skinned swans (62)

Whenever Mai or Nalu-auntie or any of them talk of someone, they either say she is as fair as milk or "as dark as a crow", Nilima had told me once, mimicking an indeterminate female voice with vicious malice (63)

The context for the above image is found in the following lines which reveal the person who has been trying to hide herself and this person is Jaya herself:

I could hear the thud of someone pounding something upstairs. 'Would you mind not doing that at night, my baby is sleeping, my baby is not well.' Yes, it was I who had said that, I had been Sister Sparrow then. Close the doors, stay inside and you're safe (124).

Thus the mind style of an Indian woman is expressed in the above image

6.7.2.3. Derogatory Expressions

It may be difficult to describe something embarrassing in one's own language in Indian context. Such expressions are impossible in public situations for women and L2 gives them freedom to express whatever they want to say. The narrator expresses without any compunction the 'dirt' of human life and living. The following are some of the examples from the novel:

For I'm not writing of all those innocent young girls I've written of till now; girls who ultimately mated themselves with the right men. Nor am I writing a story of a callous, insensitive husband and a sensitive, suffering wife (1)

She had begun wearing a sari when she was barely thirteen, pulling the end of it scrupulously round her shoulders, covering herself fully, as if to hide her barely perceptible breasts from possibly lecherous males (21).

'Just my bad luck, my fate,' Nayana had sobbed loudly when she had lost the second, her breasts still oozing milk (27)
Nilima who was gaunt and, at the moment, graceless, was sitting awkwardly in the chair, one leg drawn up under her, giving me glimpses of her underwear. I could see the stains on it and it made me uncomfortable (63).

But then, I've seen the home in Saptagiri in which Mohan lived as a boy, the inner room with its haphazardly piled mattresses, a faint odour of urine still clinging to them, the string tied from wall to wall on which the family, all of them except Mohan, threw their clothes without folding them (13).

'And never mind if their bottoms are exposed,' Appa had laughed. 'As long as the intruder doesn't know whose bottom it is, they feel safe' (51).

A nauseating whiff of human excreta came to me from the road bordering the slums (55).

It came back to me - the rank, sweaty odour of her body, the fetid unwashed stink of her mouth, and most of all her anguished cries, 'Don't go, Jaya, don't leave me here and go, stay with me.' (128).

The scene came back to me, Kamat on the floor near the sofa, as if he had fallen off it, his eyes glassy and wide open, vomit dribbling out of the corner of his mouth, the smell of vomit in the room, of urine too, as if he had voided himself in the moment of dying (151).

6.7.2.4. Woman Predicament: Language of Irony

Ironical tone in the following passages reveal the sufferings of women in the novel.

They suffer because of their own families and people

Tragedy of Kusum

But now I wonder... perhaps it was ordained that Kusum should die that way. Maybe her fate was sealed when she was born to those feckless, hopeless parents of hers. A father who cared for nothing but smoking and movies, who never worked a day in his life; a mother whose world centred round her youngest, the baby on her lap, while the rest of her kids ran around in wild abandon, unkempt, dirty, unfed... what chance did Kusum have with parents like that? (22)

Tragedy of Kusum's Mother

Actually, she had looked at her own children, Dilip, Kusum, Shaila and the others, in the same way, as if she wondered who they were and why they were there. The only reality for her was the baby who lay on her outstretched legs. It's funny, now that I think of it, how her babies were always there, never on her lap, as if she was preparing them for life by denying them the softness of her lap, giving them, instead, the hardness of her shins (23).
Tragedy of Nayana

*She carried her unborn child with a marvelous ease, not as if it was a burden.... She had had four children, two girls who lived and two boys who died soon after birth (27).*

Tragedy of Jaya’s married life

*He was wrong. So many things can be lost, abandoned or misplaced - but the habit of caring is very hard to get rid of. Which was why I listened to him so patiently as he talked (32).*

Tragedy of Mohan’s mother:

*While Avva... almost all my childhood I remember her as being pregnant. She didn’t want that last child, she’d lost four or five babies by then, and she was desperate (37).*

6.8. Conclusion

The study, by highlighting the deviations in the language use, confirms the Indianization of Indian English and proves Deshpande as an Indian writer in English with the expertise of using English to portray the mind style of Indian men and women.