CHAPTER VIII

Indianness in the Language : Conclusion

It may now be evident that along with the growth and development of nationalism in India, Indo-Anglian fiction writers have been giving expression to their national spirit in the choice and execution of the themes for their fiction. In their attempt to assert their own national identity, we have seen already how the Indo-Anglians have sometimes thrown light on the glorious chapters of their history, how sometimes they have gone to dig the past for drawing lessons for the present, and how sometimes again they have criticized their contemporary society with a hope to build up a strong, happy nation. We have also seen how the Indo-Anglians have depicted the various phases of the political struggle of the nation for making people conscious of the cause of freedom.

We shall now see how far these novelists and short story writers have wielded the English language as a medium of expression of Indian thoughts and sensibilities in their typical Indian nuances, and Indian lives and manners in their typical Indian peculiarities. In other words, we shall see how far the English language used by the Indo-Anglian fiction writers has been Indian in their hands, though basically it is still English - how far has there been an Indianness in the language of Indo-Anglian fiction, a 'literary nationalism' in style.

A study of the style of Indo-Anglian fiction reveals that even from the beginning there has always been two main tendencies in the language of the writers - the tendency to write always chaste, standard English with impeccable English idioms and English rhythm of speech; and the tendency to write an Indian English with translated idioms, occasional direct use of Indian words and Indian rhythm of speech in an attempt to catch in the language the tempo of Indian life. As V. K. Gokak has observed:

Where Indo-Anglian writing very nearly approximates to English writing in its accent, tone, vocabulary, syntax and style, by reason of the writer's interest or domicile, it also tends to lose to that extent, Indianness of thought and vision. Our Indo-Anglians, who are fond of cosmopolitan living, have plenty of flavour of conversational English in their writings. The latest fashions in language which they assimilate, and employ in their writing make them more 'Anglian' than 'Indian'. They tend to write about India from the outside rather than inside. On the other hand, the Indo-Anglians who are true to Indian thought and vision cannot escape the Indian flavour even when they write in English. Their style is in a great measure, conditioned by the learned vocabulary of the subject on which they write, philosophy, sociology, literary criticism and the like. Even when they write fiction, they depend for their effect on picturesque Indian phrases and their equivalents in English.

The style of the writers of the first category whose writing "very nearly approximates to English writing" or who are more 'Anglian' than 'Indian' do not come to our purview here, even though quite a few of them like Cornelia Sorabji, Sarath Kumar Ghosh, A. S. Panchapakesa Ayyar and D. F. Karaka have attained a level of excellence in their style. Our concern here is with the other category - the writers who are more 'Indian' than 'Anglian' in their style, who want with a conscious effort or with an unconscious instinct to write an English that expresses the Indian-ness of feeling and thinking, speaking and arguing by translating where necessary Indian terms, phrases and idioms and using where necessary, the original Indian words or terms. Needless to say, we have also quite a few writers like Lal Behari Day, Mulk Raj Anand and Raja Rao who have attained real mastery over this kind of English, evolving in the process a distinct variety of English for India - the Indian English.

The writers of the early period of Indo-Anglian fiction generally tended to write chaste English as it is written by English writers. Even then, the very first writer of Indo-Anglian fiction, Kylash Chunder Dutt used such Indian terms as Babu, Raja and Nawab to keep the Indian context of the story unimpaired while maintaining thus a sort of Indianness in the language. Considering that the time of publication of Dutt's story, viz. *A Journal of Forty-eight Hours of the Year 1945* was 1835 - only the beginning of the Victorian Age in England, this was a bold venture, indeed, launched in the right direction.
His follower Sochee Chunder Dutt whose earliest work of fiction was published in 1845 had also used Indian words liberally. Besides, he went a step farther and used translated Indian terms instead of their pure English equivalents to maintain the Indian local colour as well as to add an Indian flavour. For example, narrating an incident of two Englishmen going to be the guests in a family of an Indian village, the author writes as early as 1845, "Bernard and Mackenzie were well fed by their hostess before they retired for the night to their straw-pallets in the cow-house at Soorajpore." Straw-pallets and cow-house are translations of Indian terms here which the author has used instead of their English substitutes for keeping the Indian colour intact. We also find in the same story the Indian characters invoking gods in the Indian way as "Oh Mahadeva" instead of as "Oh God" in the English way.

His later work The Younger Zemindar shows lavish use of Indian words even when their exact English equivalents are easily available with the purpose of giving an Indian colour to his writing. He does this not only in the conversations of his characters but also in his narratives. Here is, for example, a narrative where Indian words are used for portraying Indian village life in its true colour:

It was a grand mela, and an immense multitude variously reckoned at from ten to fifteen thousand persons, were congregated

within the mango-grove to celebrate it. There were all kinds of men among them from the chasa and the cowherd, who had taken short leave of their fields, to the Hindu Mohunt, and the Mahomedan Fakir who had emerged from their retreats to take part in the festivity; and even the village girls and matrons had ceased working from the time at their dhenki and with the koola, though such immunity from their labour falls rarely to their lot.4

But whereas this is an example showing S. C. Dutt's serious purpose of maintaining Indian colour of life behind his use of Indian words, here are a few examples where we see him indulging in unnecessary use of Indian words not for any serious purpose of maintaining Indian local colour or any Indianness in the language but for merely adding to it a cheap Indian flavour. This mostly happens in case of the conversations of Dutt's characters. Here is one speech by a character for illustration, "... I kept a beard long before Teetoo Meer was heard in this place: but as the kool-mal here is very great now, I am willing to part with it to prevent misconstruction."5 Still another speech runs thus, "Well, Sunyasi, give us your asirvad."6 These are only two of many such examples in Dutt's novel, The Young Zemindar. We cannot claim, therefore, for S. C. Dutt any mastery over Indian English. He was not even a serious practitioner of Indian English.

5. ibid. p.78.
6. ibid. p.182.
The first Indo-Anglian writer who was a true and regular practitioner of Indian English with a serious purpose is Lal Behari Day. He made use of the devices of Sochee Chunder Dutt with a better discrimination and a more serious purpose. Besides these, he has gone a few steps farther and has used translated Indian idioms of speech and reproduced Indian peculiarities of conversation.

Here is an extract from Day's novel Govinda Samanta (1874) where we see a discriminate use of Indian words. The Indian words and terms used here have no exact English equivalents. Here we see also the author's attempt at translation of Indian idioms of speech into English - the first attempt in Indo-Anglian fiction. The extract is a conversation between a village priest and a peasant when the priest has come to the peasant's house:

"Ho, Badan! are you at home?" said a husky voice at the door of Badan's house one evening, a few days after the celebration of the Feast of First Rice.

"Who are you?" shouted Badan from the verandah of the big room, where he was sitting and enjoying a pull or two of the peaceful hookah.

"I am Suryakanta", replied the husky voice.

"Come in", said Badan, and jumped out of the verandah towards the door. "Come in, Acharya Mahasaya; this is an auspicious day when the door of my house has been blessed with the dust of your honour's feet. Gayaram, fetch an asan (a small carpet) for the Acharya Mahasaya to sit on."

Here, while asan and Acharya Mahasaya are the Indian words no English equivalents of which can carry the exact sense in which they are used, "are you at home", "enjoying a pull or two of the peaceful hookah", and "the door of my house has been blessed with the dust of your honour's feet" are the Indian idioms in plain translation.

Such translations of Indian idioms into English are many in Lal Behari Day's novel. Here are two more. "On the head which is already saturated with oil, more oil is spread, whereas we poor folk go entirely oilless."8 "Dwarfs as we are, how can we hope to catch the moon with our hands?"9

Lal Behari Day was a pioneer in reproducing Indian conversations in English with all their typicalities, too. Here is an example of the use of a typical Indian vocative. Badan the peasant goes out at night to a peasant woman's house and shouts at her from outside, "Rupa's mother! Rupa's mother!"9 Addressing someone thus with a kinship word with the possessive form is a typical Indian way of addressing a person.

The typicality of an Indian conversation has been very successfully reproduced in the following extract of a conversation between an old mother and her middle aged son:

Badan. I have for some time past been thinking of speaking to you on a certain subject.

8. ibid. p.268.
Alanga. What subject, Baba Badan? Has anything happened? Is anything troubling your mind? Do tell me what it is.

Badan. Nothing has happened, but I wish to speak to you about Govin.

Alanga. What about Govin, my son? Is the child sick? Is anything the matter with him?

Badan. Don't you think, mother, it would be a good thing to give Govin his hatékha? Don't you think, it would be a capital thing to teach Govin lekha pada (writing and reading)?

Here is another extract from the same conversation:

Badan. Why, as to death, mother, that is the decree of fate. Whatever is written on the forehead by Víchhata Purusha must come to pass. Víchhata has written on my brother's forehead that he would die when seven years old, and therefore he died; and he would have died at that age whether my father had sent him to school or not. The quantity of rice with which he had to come into the world was finished, and therefore he died. It was fate, mother, it was fate.

Alanga. Quite true, Baba Badan, the forehead is the chief thing.

It is interesting to note here that at the end of this conversation between the mother and the son which contains Indian terms, Indian idioms and Indian mode of speaking, the author comments:

Gentle reader, allow me here to make one remark. You perceive that Badan and Alanga speak better English than most uneducated English peasants; they speak almost like educated ladies and gentlemen, without any provincialisms. But how could I have avoided this defect in my history? If I had translated their talk into the Somerset or the Yorkshire dialect, I should have turned them into English, and not Bengali peasants. You will, therefore, please overlook this grave though unavoidable fault in this authentic narrative.\(^{12}\)

This shows how this author in 1874 was conscious of the problem of handling the English language for Indian fiction, and suggests how he consciously avoided not only English dialect but also English idiom or mode of speaking for the sake of authenticity.

But I have so far been quoting only extracts from conversations to show how Day uses Indian words and translated Indian phrases in his language. Here are some examples to show how Day uses these equally in his own narratives, too. About the boy Govinda's morning task, the author writes:

Govinda rose every morning before crow-cawing, went to the straw-loft, took down some bundles of paddy-straw, and, with

\(^{12}\) ibid. p.61.
the assistance of his uncle Kalamanik, began chopping them with a large sickle called bonti.\textsuperscript{13}

In this sentence, 'Govinda rose every morning before crow-cawing' is an English translation of an Indian idiom, 'straw-loft' and 'bundles of paddy-straw' are English translations of Indian terms while bonti is an Indian word used directly.

Then here is the author's narrative of the milking of a cow:

... Kalamanik sitting on his toes in a kneeling posture, and resting the milk-can before his knee-joints, went on milking at a great rate to the delightful tune of chan-cho, chan-cho, chan-cho\textsuperscript{14}

Though here there is no Indian word or translated Indian idiom or phrase except the Indian onomatopoeic chan-cho, chan-cho, chan-cho, the picture of milking the cow painted by the author is typically Indian; and the success of this painting is, no doubt, due to the author's typical use of the language.

Day was fond of coinage of Indian onomatopoeic words like chan-cho, chan-cho, chan-cho as seen above, instead of using standard English words or terms for them. It is thus that while narrating a household scene where one is spinning and another is smoking a hopkah, Day has written:

Neither of them spoke for some time, enjoying, we presume, the exquisite music which was produced between them. The

\textsuperscript{13} ibid. p.142. \textsuperscript{14} ibid. p.143.
'bhroor-bhroor-bhroor' of the hubble-bubble kept time with 'ghnan-ghnan-ghnan' of the charka, and the two together evoked a melody.  

For such distinctive use of Indian words, phrases and idioms for maintaining Indian local colour and the Indian mode of speaking, Lal Behari Day may be called a true pioneer of Indian English. We cannot, however, say that he gained a mastery over this Indian variety of English with his limited devices of using Indian words and translated Indian phrases and idioms and reproducing Indian way of speaking or expressing ideas. There is hardly any example of his expressing Indian nuances of feeling, Indian rhythm of speech, Indian way of thinking and of using Indian images and metaphors. For such subtleties of style, we have to wait till the thirties of the twentieth century - for Mulk Raj Anand and Raja Rao, the two masters of Indian English. 

Mulk Raj Anand's English, besides reflecting the characteristics of Lal Behari Day's English, goes beyond it and shows 

15. ibid. p.58. 

16. Whereas to me Lal Behari Day is the true pioneer of Indian English, Meenakshi Mukherjee has given this honour to Mulk Raj Anand (See "Style in Indo-Anglian Fiction" in Indian Writing in English, Vol.IV. No.1. 1970, pp.6-13) who began to write fiction in the thirties of the present century. In the words of Mukherjee, Mulk Raj Anand is "the first conscious experimenter" in this line. To her "the few writers who wrote novels in English in the early part of this century used language carefully, with stiff correctness, but always conscious that it was a foreign tongue." And to her, only "... in the nineteen thirties the sudden and vigorous attempt to wield the language in a different way" was marked when Anand made his experiment to be followed by Raja Rao.
more signs of Indianness in rhythm of speech, nuances of feeling, syntax, swear words, curses, blessings, vocatives and interjections. One marked difference between Day and Anand is, however, that while using Indian words in the sentences, Day added their meanings and even explanations along with the words in the sentences themselves or in footnotes. But Mulk Raj Anand does not feel this need except on rare occasions. Of course, in his early novels 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, too. This shows how along with the passage of time, Indo-Anglians are becoming more and more aware of the existence of an Indian English with a character of its own. There is another difference in Anand’s use of Indian words or terms. Anand’s use of Indian words or terms is limited and much more discriminative than Day’s. Unless the Indian word used in a sentence cannot carry with it an Indian aura, Anand does not use it for the simple purpose of adding an Indian flavour to the language. It is thus that whether Lal Behari Day, who was more discriminative in this respect than his predecessor S. C. Dutt, used words like handi, bhat, paksala, rannaghar, bhut, batas, napita and a hundred others for which English equivalents are easily available, Anand seldom uses any such words for a cheap Indian flavour. Indian words used by Anand are therefore, comparatively few. Some of these words in Anand’s fiction are: Lat Sahib, Sahib log, Angrez log, Kothi, Vilayat, Zulum, Sarkar (as a term of address), Sarkar (Government), Ferungi, izzat, tamasha, chambar, dahlwan, Huzoor, Burra Sahib, basti.

To maintain the authenticity of the Indian conversation, feeling, and thinking of the uneducated lower class people who do not know English, Anand sometimes uses mispronounced forms of English words, too, like motu car for motor car, fashun for fashion and natus for natives. For example, narrating the feeling of Gangu, the author writes, "Gangu saw what seemed to be the shape of the Burra Sahib's little motu car."\(^\text{18}\) Again, reproducing the thought of the sweeper boy Bakha, the author writes, "They are, however, Sahibs. Whatever they did was 'fashun'. But his countrymen - they are natus (natives)."\(^\text{19}\) Anand has also used inian for engine and railgari for railway train when he reproduces the words of a chaprasl in a conversation. For example, "That is the inian of a railgari."\(^\text{20}\) In another conversation one coolie says to his brethren, "We must go to the haspatal and tell the Daksar Sahib about it."\(^\text{21}\) To Meenakshi Mukherjee, such a device is...

... patently false because an Indian writer writing English \textit{prima facie} accepts the unreality of the characters' speaking in English, since the characters would not do so in real life. Since it is understood that their speech is being recreated in another language, distorting the spelling of

\begin{itemize}
\item \textbf{18.} Mulk Raj Anand, \textit{Two Leaves and a Bud}, Kutub-Popular, Bombay, 1966 edn., p.111.
\end{itemize}
English words contributes nothing to the effect of verisimilitude. And she quotes for illustration Anand's use of Yus for Yes, notus for notice, poolc for police, Germans for Germany and Amrikc for America. No doubt, Mukherjee is right in her argument. But we should not forget that Mulk Raj Anand has done it only in case of those words which are commonly used by uneducated Indians in their distorted forms as if these are not English but Indian words. Once we see that the words in the context are naturalized Indian words amongst the lower class Indians, this device of Anand would not appear to us as 'patently false'.

Another characteristic of Anand's style is the translation of Indian phrases and idioms into English like Lal Behari Day whom Anand has surpassed here not only in quantity but also in quality. Anand's novels are full of conversations and dialogues where he generally uses such translated idioms. The following are a few examples showing Anand's instinctive gift for translation of Indian phrases and idioms:

(1) Eaters of their masters! They have raised their heads to the skies! They think that just because they have prestige in this world they can do anything.

(2) "I fall at your feet, sister-in-law", said Ganpat with a sneer of mockery.

24. ibid. p.66.
Anand's use of translated Indian swear words, terms of abuse, and curses is an innovation in the Indian English style. The use of such terms in the conversations of the lower class people has added verisimilitude to them besides making them amusing. Here are a few of the numerous abusive terms scattered throughout most of Anand's novels and short stories: rape mother, rape sister, rape daughter, lover of your mother, illegally begotten, may your liver burn, may the vessels of your life never float in the sea of existence, may the vessels of your life be drowned, spoiler of my salt, eaters of their masters, brother-in-law (for sala), son of a pig. Anand is so obtrusive in the use of these terms that sometimes he even goes to the length of using them untranslated.

Peculiarities of Indian conversations and dialogues are very effectively caught in the language of Mulk Raj Anand. We have already seen how for addressing someone Lal Behari Day used some kinship word with the possessive form of the name of a person to whom the person addressed to is related. Mulk Raj Anand, too, has done it. For example, a husband addresses his wife thus, "Ari, mother of Moti, sit down and rest awhile" in Coolie. In Two Leaves and a Bud again, the coolie refers to the body of his wife as "the body of the mother of my children."

Use of Acha, Acha then, ohe, Are, Hai hai, and such other Indian interjections are very common in the conversations of the Indian characters in the novels and short stories of Anand.

Besides these devices, Anand uses so many other Indian characteristics or peculiarities in the conversations of his characters that they bear the flavour of the conversations in some Indian language rather than in English. The following are a few of the many examples of such conversations spread throughout almost all the novels and short stories of Mulk Raj Anand.

The untouchable boy Bakha is humbly approaching a boy of a higher caste thus:

"Babuji", he said addressing the elder boy, "in which class are you now?"

31. Ibid. p.167.
32. Ibid. p.154.
"In the fifth class", the boy answered.

"Surely you know now enough to teach."

"Han", the boy replied.

"Then do you think it will be too much trouble for you to give me a lesson a day?"  

The following is a piece of conversation where a woman of a higher caste is deriding the untouchable boy:

But, you eater of your masters! Why did you sit down on my doorsteps, if you had to sit down at all? You have defiled my religion! You should have sat there in the gulley! Now I will have to sprinkle holy water over the house! You spoiler of my salt! Oh, how terrible! You sweepers have lifted your heads to the sky, now-a-days! This bad luck on a Tuesday morning, too! And after I had been to the temple!  

With the use of translated Indian abusive terms, the reproduction of the sense of Indian taboo, and the expression of Indian superstition, the language in this passage breathes a distinct Indian air.

Here are two more extracts from a conversation between the untouchable father and the untouchable son. Here the father narrates his experiences as he went to the doctor for medicine when the son was ill:


35. ibid. p.56.
But I ran and ran. When I got to the Hakim's house I just lifted the curtain and went straight in. I caught the Hakim's feet and said: "Still there is a little breath left in my child's body. Hakimji, I shall be your slave all my life. The meaning of my life is my child." 36

As the untouchable touches the feet of the doctor, the doctor and the patients who are all caste Hindus get angry. And the untouchable begs the doctor's pardon, "Maharaj, Great One, I forgot. Your shoe on my head. I am not in my senses, Maharaj. You are my father and mother." 37 Besides the use of Indian terms of address like Hakimji or Maharaj, or use of translated Indian idioms, which we have seen in the earlier passages, too, we have seen in these two extracts the distinct use of Indian syntax in the two sentences The meaning of my life is my child and Your shoe on my head.

In a passage like the following again, we see how Anand catches the very rhythm of Indian speech or the Indian tone of speaking. A coolie is narrating the following to his brethren:

So, you see, twenty coolies complained to the Deputy Commissioner Sahib Bahadur of Jorhat that they had been recruited from Nasik, near Bombay, under a contract for one year, that they had served for more than a year, and that, since they were paid a very low wage, they could not save anything, or have enough money to last them for food for one week, and they wanted to leave the gardens, and could they be sent back

37. *ibid.* p.65.
to their homes at the cost of the planter, according to the terms of the contract explained to them before they were recruited. The Deputy Commissioner Sahib went to the Manager Sahib, and they did some git mit, git mit, and the coolies, instead of being allowed to go back to their homes, were ordered to go back to their garden to serve another year. They refused to do that and started to walk home. They have never been heard of since. So, brothers, we cannot do anything but face the sahibs here.\footnote{Mulk Raj Anand, Two Leaves and a Bud, Kutub-Popular, Bombay, 1966 edn., pp.209-210.}

With these characteristics, we have seen how Mulk Raj Anand has gone farthest towards the development of an Indian English. How he has done it with a conscious purpose is evident from his overt use of the devices throughout his novels and stories. And how he is conscious about the need for such a language is seen in his paper \textit{Pigeon-Indian} (p.1) where he has written:

\begin{quote}
I believe that Indian English writing has come to stay as a literature of India, because it is based on Indian English language of the most vital character like Irish English, American English, Welsh English, Australian English or Canadian English.
\end{quote}

After Mulk Raj Anand, the second major Indo-Anglian to tread on this path with success is Raja Rao. His first novel \textit{Kanthapur} published in 1938 contains a \textit{Foreword} which shows how
Raja Rao is also conscious of the need for an Indian English for expressing Indian thoughts and ideas, feelings and emotion and how he has consciously made an effort to that end. As he writes:

The telling has not been easy. One has to convey in a language that is not one's own the spirit that is one's own. One has to convey the various shades and omissions of a certain thought movement that looks maltreated in an alien language. I use the word 'alien', yet English is not really an alien language to us. It is the language of our intellectual make-up - like Sanskrit or Persian was before - but not of our emotional make-up. We are all instinctively bilingual, many of us writing in our own language and in English. We cannot write like the English. We should not. We can write only as Indians. We have grown to look at the large world as part of us. Our method of expression therefore has to be a dialect which will some day prove to be as distinctive and colourful as the Irish or the American.

And the book to which is added this Foreword of which these words are part, is mostly written in this "dialect" which has indeed been proved to-day to be a "distinctive and colourful" language as "the Irish or the American".

Raja Rao's Indian English is more subtle than that of Mulk Raj Anand. However, most of the devices used by Anand are also the devices of Raja Rao. Raja Rao differs from Anand in the dependence on Indian rhythm or tone of speech more than on the mechanical devices of translating idioms, using Indian words or
terms and the like. This is, however, not to say that Baja Rao uses the mechanical devices in a lesser degree than Anand. He uses them as much as Anand does. But at the same time, he makes an equal effort to reproduce the Indian rhythm or tone, too, in his language. And it is here that he surpasses Anand. Let us now go to the devices of Raja Rao.

Indian words that cannot be translated without missing the typical Indian flavour in them, prevail in Raja Rao's writing, too. For example, he has used in his writing sari, arathi, Kum Kum, Gayathri, payasam, khanda, etc. How he feels the inevitable need for the use of such words is evident from his use of such hybrid words as vermicelli-payasam and thothi-house.

A device of Raja Rao for keeping the Indian colour intact in his language is his translation of Indian 'identification nominals' into English at the risk of violating both English syntax and English collocation as pointed out by Braj B. Kachru. The following are a few of the many examples that are scattered in Kanthapura: Kannaya-House people, Water-fall Venkamma, Temple Lakshamma, Bhatta's wife Chinnamma, Coffee-planter Ramayya, Fig-Tree-House people, Post-Office-House Chinnamma, Santpur Patwari Venkataramayya, Nose-Scratching Nanjamma.

40. ibid. p.13.
Raja Rao, too, has translated the Indian abusive terms like 'son of concubine', 'I will sleep with your wife', 'you donkey's husband', 'you bearded monkey', 'you pariah dog' etc., all of which occur in Kanthapura. 42

Besides these, there is the more serious aspect of the mechanical process of Raja Rao's style - the aspect of translation of Indian idioms violating, if necessary, Indian syntax and using, if necessary, Indian interjections, exclamations and vocatives, just as Mulk Raj Anand does. The extracts given below will illustrate the point:

1. He is the age our Seenu is, and he and Seenu were as, one would say, our Rama and brother Lakshmana. 43

2. "He, Chenna", cried Range Gowda, turning towards the inner courtyard, "you had better go to the Big Field and see whether those sons of concubines are planting well." 44

3. Nobody who has eyes to see and ears to hear will believe in such a crow-and-sparrow story. 45

4. He was a silent, soft voiced, few worded man, our Rama-krishnayya. 46

5. ... young men are always fervent till they touched the bitter leaves of life. 47

42. Raja Rao, op.cit., p.87. 45. ibid. p.27.
43. ibid. p.13. 46. ibid. p.42.
44. ibid. p.24. 47. ibid. p.48.
(6) ... let them say what they like. You cannot put wooden
tongues to men. 48

(7) 'Oh! it does matter, Maharaja. I fall at your feet. 49

(8) You can offer me a king's daughter, but never will I
sell my soul to a pariah. 50

(9) O Maharaja, we are the lickers of your feet. 51

(10) But our Rangamma was as tame as a cow and she only said,
"One cannot stitch up the mouths of others." 52

These examples will show that Raja Rao is not more dis-
tinctive in this aspect of his style than Mulk Raj Anand. But when
we go beyond this mechanical aspect to the subtle aspect of repro-
duction of Indian rhythm of speech and Indian sensibilities in the
language and of the use of Indian imagery, we see the real distinc-
tion of Raja Rao's Indian English style. This aspect of Raja
Rao's style is reflected in all the pages of Kanthapura. The
following are only a few examples:

(1) And Rangamma says this and Seenu says that, and there is
no end to the song. Then Ramakrishnayya himself comes
to take Rangamma away and he says, "Let the boy do what
he likes, Ranga. If he wants to rise lovingly to God and
burn the dross of the flesh through vows, it is not for

48. ibid. p.49. 51. ibid. p.70.
49. ibid. p.50. 52. ibid. p.138.
50. ibid. p.66.  .
us sinners to say 'Nay, nay', and after hurried circum-
ambulation of the temple, they got down the Promontory
and hurry back home.53

(2) They said Moorthy would come by the blue bus that runs
from Kallapuri to Karwar, and we all said "That will be
when the sun has passed over the courtyard", and we were
at the village gate when the cattle had drunk the after-
noon rice-water and gone, and pariahs were already there,
with blankets and coco-nuts and horns, and the weaver
folk were there with silk upper cloths, and the potters
with pots and the betel-sellers with betel-leaves, and
even lazy Range Gowda was there, rubbing his eyes and
waving his turban to keep away flies and perspiration -
so sultry was the day.54

How Raja Rao maintains the Indianness in his language by
the subtle process of using Indian images will be seen from the
following illustrations from Kanthapura :

(1) ... Moorthy who had gone through life like a noble cow,
quiet, generous, deferent and brahminic, a very prince55
...

(2) And yet he was as honest as an elephant.56

(3) ... more and more men followed him as they did Krishna
the flute-player.57

53. ibid. p.91. 56. ibid. p.18.
54. ibid. p.166. 57. ibid. p.22.
55. ibid. p.12.
(4) Moorthy said, like Hanuman to Rama... 

(5) But our Rangamma was as tame as a cow. 

This subtle aspect of Raja Rao's style has attained more depth in his later works, viz. The Serpent and the Rope and The Cat and Shakespeare.

The Indianness of R. K. Narayan's style cannot be related to any of the specific divisions under which I have discussed the Indianness of the style of other writers here. Narayan writes in an Indian style in the sense that through his language, which is more 'Anglian' than 'Indian', and which is 'simple', 'straightforward in syntax', and 'unobtrusive in diction' - as Meenakshi Mukherjee has rightly observed, he depicts so well and faithfully the sensibilities of Indian people and the nuances of their thoughts and feelings. No small quotation or extract by way of example can, of course, illustrate such a subtle device; and as such, I have abstained from any illustration here.

The major novelist after R. K. Narayan is Bhabani Bhattacharya. But as he came to write after Indian English had a definite identity or form in the early novels of Mulk Raj Anand and Raja Rao, Bhattacharya's language does not show any development of the Indian English style. He has not been able to capture successfully in his English, the Indian sensibility and the Indian

58. ibid. p.53.
nuances of feeling. Even the Indian words he has used, the English translations of Indian phrases and idioms he had made, and the peculiarity of Indian conversation he has shown - have not been "integral with the total pattern" of his style. The devices he uses, therefore, add only an Indian flavour to his writing, and no true taste of the Indian language.

Let us illustrate his devices now. Bhabani Bhattacharya also uses Indian words in his English; but in this he is like Sochee Chunder Dutt who used Indian words indiscriminately to add a cheap Indian flavour, and not like Mulk Raj Anand and Raja Rao who are very careful and selective in this respect. Here are some of the Indian words used by Bhattacharya in So Many Hungers:

maiden, kisan, lathi, Lat, pronam, haat, dakghar, aman, aus, char-kha, khuku, thana, Burra Lat, bhendi, Huzoor, Jangi Lat, kismet, prodeep. Some of these words could easily have been translated into English, especially when they are not in the lips of less educated or uneducated characters since the general style of the book is not that of Indian English.

Bhattacharya has also used the Indian terms of relation untranslated. Some of these are dada, didi, bhai, dadu, bau ma. He has also used Indian interjections and exclamations, onomatopoetic words and particles, especially in dialogues, though the sentences in the dialogues generally do not show any typicality of Indian syntax or diction. For example, Hoon, Han, Are, He, Nah, Ha, oom oom (of conch shell), doog doog (of drum), etc. He also

61. Meenakshi Mukherjee, op.cit.
forms hybrid words and uses them freely. A few of such hybrid words are: *policewalla, Congresswalla, Kompani Bahadur*, and *Kaptan Sa'h*.

In proportion to the huge number of such Indian words and terms used by the author liberally, the translated Indian phrases and idioms used by him are few. The following are a few of such translated phrases and idioms in *So Many Hungers*:

1. Prices will touch the sky.  

2. ... the anxious mother drew her close, soothing her, "Nah, nah, here is mumma. O-oh, o-oh -"  

3. We fall at thy feet.  

4. The red turbans came early at dawn. (Red turbans meaning police)  

5. Kishore was wandering in a wood at the edge of the village, collecting "frog's parasols." (Frog's parasols being the term for wild mushroom)  

6. Chih! my sons, chih! Are you men or thieves?  

7. The storeman paid her with rice - five palmfuls.

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63. ibid. p.12.  
64. ibid. p.20.  
65. ibid. p.72.  
66. ibid. p.103.  
67. ibid. p.110.  
68. ibid. p.124.
(8) Put a fever-stick in my armpit. (fever-stick meaning thermometer)

As for the unconscious process of reproduction of Indian speech rhythm or Indian sensibility, this is totally absent in Bhattacharya's narrative portions of the novel. In dialogues and conversations, however, there are a few faint reflections here and there. For example,

(1) Are! You are truly such an ignoramus? The Kompanee was gone long ago. This is the rule of Victoria Queen. You folk live far from To-day in the dark pit of yesterday.

(2) "What honey-eyed fate has smiled on you sister?" she said. "It is good to see such stuff." She picked a fold of Neeri's indigo sari-end. "Haa, it is good to feel such stuff." Her fingers traced the cloth with pleasure and with pain.

The mother of Neeri lifted her hand to her forehead saying, "The writing here."

It may be seen from these examples that even here the Indianness of the language is maintained more by translated Indian idioms or untranslated Indian words than by Indian rhythm of speech or nuances of Indian thinking and feeling.

69. ibid. p.199.
70. ibid. p.56.
71. ibid. p.129.
Bhabani Bhattacharya's Indo-Anglian style thus contributes little to the development of the Indian English language or style. Whatever contribution he has made, he has made it only to the mechanical aspect, the like of which was made long before him in 1874 by Lal Behari Day.

Anyway, we have till 1947 at least these five Indo-Anglian fiction writers, viz. Sochee Chunder Dutt, Lal Behari Day, Mulk Raj Anand, Raja Rao and Bhabani Bhattacharya, in whose hands English has taken a typical Indian shape with the characteristics of an Indian language. And this shows how these British Indian colonial writers wielded this Imperial language with a nationalist spirit.

We may, therefore, conclude that as the Indo-Anglian novels and stories in general are Indian nationalistic in their subject-matters, so also they are nationalistic in the language at least in the language of a few major writers. Indo-Anglian fiction thus forms a branch of Indian literature, or rather a branch of Indian nationalist literature in all its aspects - in themes, in spirit, and in language or style.