

A. Indianisation of English

B. Englishisation of Indian languages (Oriya)

Examples of Indian English literature, followed by remarks on Indian writing in English:

- **Raja Rao (1908-2005)**

In France between 1929 and 1933. First marriage with Camille Mouly in Montpellier. Goes back to India and return to France again.

Forward to *Kanthapura*, 1937.

‘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-moment that looks maltreated in an alien language. I use the word ‘alien,’ yet English is not really an alien language to us. English is the language of our intellectual 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 cannot write only as Indians. We have grown to look at the large world as a part of us. Our method of expression has to be a dialect which will some day prove to be as distinctive and colourful as the Irish or American. Time alone will justify us.’

p. 8) Pariah-polluter

p. 10) ‘Mahatma Gandhi ki jai’; ‘Gandhi Mahatma ki jai’

p. 11) police-inspector: 'Give them a shoe-shower'

p. 13) Khadi-shop Dasappa

p. 16) 'I have grown in the Mutt'.

- **Mulk Raj Anand, *Coolie*. 1936.**

p. 12) 'Salaam Huzoor.'

p. 21) 'Ohe, you son of an owl' said the chota Babu 'have you dried your feet before entering the room.'

p. 22) 'Shabash, Shabash'

- **G. V. Desani : *All About H. Hatterr* (1948?)**

p. 16): 'Furgoodnessakes'

p. 37): 'I write rigmarole English, staining your goodly godly tongue, may be: but friend, I forsook my Form, School and Head, while you stuck to yours, learning reading, 'riting and 'rithmetic.'

Jaldi

Dharna

Darshan

'Taike a bao'.....'Taike a bao! Dam yer eyes, taike a bao!'

‘You essay (as they say of U.S.A)’

p. 244)

...Meanwhile let us enjoys the idea of maiden perfection.’

‘...her nails matching the red Malabar sunset, the lobes of here ears as sweet as Kulu peaches! Her ankles as nimble as those of a fawn! Her wistful as that of a babe! Mother, O mother, hearken! The parting of her hair as straight as the road to Mandalay, her walk as graceful as that of an amorous peacock, her ankles-adorned feet as musical as the temple bells! Her face as tender as a lotus! Her lips enshaming molten copper! Her toes like jasmine-petals!’

Beside himself, the feller breaks down.

He bursts into tears!

He is facing his mother.

And he decides to address his Solomon’s song to her, excluding the others present.

‘O mother! He discourses, not sparing my feelings, and sobbing in the interim, O begetter! O woman! O sufferer of the pangs of child-birth! O jewel! The soles of here feet as enticing as a mango blossom! As spice from Madras! Her speech sweet as the dates of Arabi! Her voice caressing, as the touch of the Chameli flower! A sweetheart-wife, her abdomen endowed her by no other than the goddess Sachi! Forhead by Shankuntala! Buttocks by Ahilay! Navel by Mandodari! Legs by Kadambari! Belly by Madhavi! Nipples by Rambha! Teeth by Hidamba! Chin by Chitrangada! Nose by Sita! Insides by Urvashi! Veins by Devaki! Elbows by Savitri! Tongue by Gargi! Head by Kunti! Bones by Madari! Divine, immortal heroines of all! Mana by Radha, Shakti, Parvati, the Motehr of the gods! O the smiter-of-hearts! O the fay! A sweetheart-wife, a sweet-heart wife, blessed with an angels-envied bosom, as seductive as a lake of honey! Ah he clinging sweetness of her lips!’

The mother faces her son, impassive and speechless, and eyeing him askance.

- **Salman Rushdie : *Midnight's Children*, 1981.**

2.

Padma :

‘Eat, **na**, **food is spoiling.**’

‘What is so precious... to need all this **writing-shiting.**’

(reduplication)

‘Okay, **starve, starve**, who cares two pice?’

‘I tell you, my child, that girl is so sickly from **too much soft living only.**’

‘Too much sweetmeats and spoiling, because of the absence of a mother’s firm hand. But go, take care of your invisible patient, your mother is all right with her little nothing of a headache.’

Aziz: ‘... is it **lady’s time of the month?**’

Ghani: ‘Of course you must marry her. With an **A-I fine dowry! No expense spared.**’

‘Enough of this **tamasha!** No more need for this tomfoolery!....’

3.

Grandmother:

‘This **whatisname**, is a heavy pot; and if just once catch you in here, **whatisname**, I’ll push your head into it, add some dahi, and make, **whatisname**, a **korma.**’

Rani of Cooch Naheen. = The queen of nothing. *La reine du rien.*

- **Arundhat Roy's *God of Small Things* (1997)**

'Sophie **mol**'

Most radical is Roy's introduction of untranslated Malyalam words, most often in conversations.

Chacko **saar vannu.**

She is very beautiful. **Sundarikutty.**

Oower, orkunnilley, kushumbi

Amayrica

Idi appams, kanji, meen

→ Remarks on Indian English writing:

Meenakshi Mukherjee, *The Twice Born Fiction*, (revised second edition) 2005.

(With) Salman Rushdie's *Midnight's Children* (1981) ...
"the confidence and effervescence of a new generation which no longer agonises about the choice of language nor seems overtly self-conscious about 'Indianness'. The number of Indian English novels published every year has steadily grown, and the at the turn of the century it has become a virtual flood.... It is no longer possible to keep track of all the new titles and new novelists emerging almost very month. Not all of these recent writers reside India. Some have moved away form the country to a more developed world, as part of the larger demographic

shift that characterizes the migratory pattern of the late twentieth century. Consequently the newly coined category called ‘diasporic writers’ has begun to gain currency...”

In the novels written in the last two decades (of the 20th century) language has been used in many more innovative and experimental ways.... And one of the most noticeable shifts is that somewhere along the way English seems to have lost its alienness. The present generation of novelists was born much after the country became independent and, for many of these urban and socially privileged people, English has very often been an everyday peer-group language used casually and informally, and therefore capable of being used in playful, irreverent and impure ways mixed with other Indian languages. Such mixing was constantly being done in college campuses, coffee houses and playground even in the fifties and sixties... but this vitality did not find its way into the novels that appeared in English. With a few exceptions (for example, G. V. Desani) novelists in those days tended to be rather solemn and self-conscious both about writing in English as well as about being Indian. ...He [Desani] wrote about a hero of mixed parentage and played with English language with a comic abandon and whimsical self-mockery celebrating hybridity and dislocation...

Bishnupriya Ghosh, 2004. *When Born Across – Literary Cosmopolitics in the Contemporary Indian Novel*, Rutgers U. Press.

**Arundhat Roy’s *God of Small Things* (1997)
Ch. 3. ‘Linguistic Migrations’**

B. Englishization of Oriya (from article by B.N. Patnaik)

Based on texts of sports, reports, film journal, advertisements, thrillers, popular and scholarly writings on political and economic topics.

Englishization in lexicon, syntax, linguistic etiquette, and pronunciation.

Lexis:

Daily life: torch, battery, brush, lantern, switch, glass, cigarette, book.

Furniture: desk, bench, table, stool, dressing table, fan.

Crockery: cup, plate, dish.

Cooked food and related items: omelette, cutlet, chop, mutton, biscuit, chicken, peppermint, dinner, breakfast, dining table, buffet, hotel.

Fashion (Clothes and accessories): pant, short, coat, skirt, earring, ring, powder, blouse, snow, hairpin, fason.

Games: hockey, cricket, football....

Names of diseases: typhoid, cholera, cancer, fever, cough....

Borrowing mainly of substantive or nominalized lexical words:

Rama pass karichi

Hari phel haichi

Settle, lecture, etc.

Syntax:

a.) a few new syntactic forms have come into use in Oriya. (e.g. reported / indirect speech)

b) some syntactic patterns which existed in Oriya but were infrequently used, have started being used often.

'Etiquette'

Use of initials: MGR, EMS,

Sir, Madame, Thank you, Welcome,
Uncle, auntie, and

the extensive use of English numerals mainly due to the national enthusiasm for cricket.

From *Hanklyn-Janklynm*

Denting / Dent = *brossellement* / *brosselure*.

Probably from dust / dusting : *poussière* / *épousster* / *époussetage*.