FICTIONALIZED INDIAN ENGLISH SPEECH AND THE REPRESENTATIONS OF IDEOLOGY IN INDIAN NOVELS IN ENGLISH

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Muthiah, Kalaivahni. Fictionalized Indian English Speech and the Representations of Ideology in Indian Novels in English. Doctor of Philosophy (English), August 2009, 271 pp., 3 tables, 12 illustrations, references, 125 titles.

I investigate the spoken dialogue of four Indian novels in English: Mulk Raj Anand’s *Untouchable* (1935), Khushwant Singh’s *Train to Pakistan* (1956), Raspuram Krishnaswami Narayan’s *The World of Nagaraj* (1990), and Rohinton Mistry’s *Family Matters* (2002). Roger Fowler has said that literature, as a form of discourse, articulates ideology; it is through linguistic criticism (combination of literary criticism and linguistic analyses) that the ideologies in a literary text are uncovered. Shobhana Chelliah in her study of Indian novels in English concludes that the authors use Indian English (IndE) as a device to characterize buffoons and villains. Drawing upon Fowler’s and Chelliah’s framework, my investigation employs linguistic criticism of the four novels to expose the ideologies reflected in the use of fictionalized English in the Indian context.

A quantitative inquiry based on thirty-five IndE features reveals that the authors appropriate these features, either to a greater or lesser degree, to almost all their characters, suggesting that IndE functions as the mainstream variety in these novels and creating an illusion that the authors are merely representing the characters’ unique Indian worldviews. But within this dialect range, the appropriation of higher percentages of IndE features to specific characters or groups of characters reveal the authors’ manipulation of IndE as a counter-realist and ideological device to portray deviant and defective characters. This subordinating of IndE as a substandard variety of English functions as the dominant ideology in my investigation of the four novels. Nevertheless, I also uncover the appropriation of a higher percentage of IndE features to foreground the masculinity of specific characters and to heighten the quintessentially traditional
values of the older Brahmin generation, which justifies a contesting ideology about IndE that elevates it as the prestigious variety, not an aberration.

Using an approach which combines literary criticism with linguistic analysis, I map and recommend a multidisciplinary methodology, which allows for a reevaluation of fictionalized IndE speech that goes beyond impressionistic analyses.
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 CHAPTER 1

FICTIONALIZED INDIAN ENGLISH SPEECH IN NOVEL DIALOGUE:
MY THESIS AND METHODOLOGY

Although nascent Indian novels in English were written as early as the 1860s, only in the 1930s did Indian writers begin to experiment creatively with the lexical expressions and syntax of the English language to indigenize the novel. One such pioneering author, Raja Rao, candidly voices, in the foreword of his first Indian novel in English, *Kanthapura* (1938), the challenges he faced in attempting the artistic vernacularization of the English language as well as his hopes for the future of Indian letters in English:

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 language and in English. We cannot write like the English. 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 colorful as the Irish or the American. Time alone will justify it.

Rao’s loaded statement that “we cannot write like the English” suggests that the English of Indian authors is always necessarily Indian English—it can never be otherwise. Whether or not this is true has become a matter of dispute, but time has indeed shown that the artistic appropriation of the dialect of Indian English (IndE) is as distinctive and colorful as any other variety of English, including Hiberno English and American English. The steadily increasing
output of Indian artists’ creative writing in English, with a momentum that has yet to abate, also attests to the more confident manipulation of the IndE dialect. This creative manipulation of IndE in Indian novels in English is the subject of my present study.

I focus on the spoken dialogue of four Indian novels in English: Mulk Raj Anand’s *Untouchable* (1935), Khushwant Singh’s *Train to Pakistan* (1956), Rasipuram Krishnaswami Narayan’s *The World of Nagaraj* (1990), and Rohinton Mistry’s *Family Matters* (2002). All four realist novels have their settings in specific regions of India (Mumbai, Punjab, or South India) and foreground themes familiar and significant to a pan-Indian audience. While keeping in mind Roger Fowler’s argument that “the novel is in no sense simply a transparent, undistorted, picture of a palpable reality,” which he terms as “naïve realism,” I claim that the four novels I investigate are realist novels because they have their basis in mimesis, with the authors engaged in persuading readers to believe that writing is a mere transcription of the real, carrying it over into a medium that exists only as a parasitic practice because the word is identical to, the equivalent of, the real world.” My investigation of these four realist novels, based on a quantitative inquiry of thirty-five IndE features, reveals that the authors appropriate IndE features, either to a greater or lesser degree, to almost all their characters, which suggests that IndE functions as the mainstream variety in these Indian novels in English and creates an illusion that the authors are only transcribing authentic Indian experiences. But within this dialect range, the appropriation of higher percentages of IndE features to specific characters or groups of characters reveals the authors’ manipulation of IndE as an ideological device to accentuate the vilification of the negative in *Untouchable*; the buffoonery of the comic and the quintessential Indian values of the older middle-class Brahmin generation in *The World of Nagaraj*; in *Family Matters*, the vilification of the negative, the buffoonery of the comic, and the subordination of
the lower class; and finally, in *Train to Pakistan*, the hyper-masculinity of the novel’s protagonist.

My present inquiry draws upon Mikhail Bakhtin’s study of discourse in the novel. Bakhtin perceptively argues that dialects appropriated in literature are “deformed and in fact cease to be that which they had been simply as dialects.”\(^6\) Instead, “they may all be drawn in by the novelist for the orchestration of his themes and for the refracted (indirect) expression of his intentions and values.”\(^7\) Based on Bakhtin’s framework, my investigation of the percentage rates of IndE features for each character or specific groups of characters exposes the authors’ linguistic manipulation of the IndE dialect. Certain characters receive fewer IndE features; their fictionalized speech corresponds to acrolectal or mesolectal\(^8\) varieties of IndE and more closely duplicate mainstream British (BE) or American English (AE). But other characters receive a higher percentage of IndE features; their spoken dialogue broadly tallies a basilectal variety of IndE, and deviates from mainstream BE or AE.

However, since the authors manipulate IndE artistically, the acrolectal, mesolectal, and basilectal varieties of IndE in novel dialogue cannot be pinned down as representative of natural IndE varieties or the author’s personal variety of IndE; in fact, many of the characters in the four novels I investigate would not in actuality communicate in English at all, and even the characters that do speak in English, speak a fictionalized variety of IndE that cannot be taken as representative of natural IndE speech. Thus, in claiming that IndE functions as a device to represent authentic Indian experience, I probe the authors’ appropriation of IndE features to craft a mimesis of authenticity or, in Tabish Khair’s words, “to represent India as visibly and audibly ‘Indian’ to the world.”\(^9\) Herbert Marcuse succinctly elucidates that “the realistic novel must transform the reality which is their material in order to re-present its essence as envisioned by
I would argue, then, that the four authors of Indian letters in English transform the reality which is their material" by using IndE as a technique of textual design or as a creative apparatus to convey authentic topoi of Indian life, history and culture while subordinating, making fun of, or elevating specific characters.

The authors' manipulation of IndE evokes ideological tenets. Fowler illuminates that literature, as a form of discourse, articulates ideology; through linguistic criticism, the ideologies in a literary text are uncovered. By bending IndE to their will, the four authors articulate and justify a "set of beliefs" about the IndE dialect and the type of individuals who speak it. By distributing IndE features to either all or almost all their characters, the four authors implicitly gesture to the Indian quality of their characters, their settings, and their motifs. By reserving a higher percentage of IndE features to accentuate the vilification, comicality, or lower socio-economic status of specific characters, the authors ideologically rationalize a different "set of beliefs" about IndE—that it is only good enough to function as a subordinating tool. This linguistic ideology of subordinating IndE as a substandard variety of English functions as the dominant ideology in the four novels. This finding agrees with Shobhana Chelliah’s analysis of Rohinton Mistry’s Such a Long Journey (1991) and Arundhati Roy’s The God of Small Things (1998) in which she concludes that "the very features that make Indian English an ‘Indian’ language are the features authors denigrate through repeated association with villains, buffoons, and losers." On the other hand, the appropriation of a higher percentage of IndE features to foreground the masculinity of specific characters or to heighten the quintessentially traditional values of other cherry-picked characters implicitly justifies a contesting ideological "set of
beliefs” about IndE—that it is the desirable variety which elevates its speakers. The construction of both the dominant ideology of IndE as a substandard variety of English and the contesting ideology of elevating IndE as the prestige variety goes in hand in hand with Charles Briggs’ persuasive argument that —ideologies of language and discursive practices are … not somehow fixed by or inherent in cultural and/or linguistic patterns but are created, legitimated, and challenged as discourse is produced and circulated.” 14 So the existence of a dominant ideology does not by itself allow for a generalization of the ideology behind all Indian novels in English; the construction of contesting ideologies necessitates an examination of each novel individually.

The linguistic ideologies underpinning the fictionalization of IndE speech in novel dialogue can also be examined in the light of notions of overt and covert prestige. Overt prestige attaches status to the more standard or mainstream varieties of English, such as AE or BE, while covert prestige awards prestige to non-standard varieties of English, such as IndE. By using IndE as a linguistic device of subordination, which encompasses the excoriation of negative characters, buffoonery of comic characters, and deprecation of lower-class characters, the authors subordinate IndE to what is considered standard varieties of English; phrased differently, they exhibit norms of overt prestige by conferring a higher status to more mainstream varieties of English. Conversely, when the authors associate IndE with desirable masculine attributes or with quintessential Indian values, they heighten the value of the IndE dialect and accord it covert prestige. However, just as linguistic ideologies can be heterogeneous, notions of overt and covert prestige are not uniformly conferred across all novels, which necessitate an investigation of each author’s manipulation of IndE in each novel, a task I undertake in chapters 3 to 6 of my dissertation.
Methodology: Data Source

Anand, Singh, Narayan, and Mistry are four Indian authors who grew up and chose to reside in India either all or a good part of their lives. Their novels, informed by social and cultural issues familiar and significant to a pan-Indian audience, explore the Hindu caste system, the Partition, joint families, religious purism, and interethnic relationships. The four authors opt to stick to English as their language of creative expression, while the use of vernacular words in their novels reveals their competency in regional languages. They are distinguished writers who have gained recognition for their Indian novels in English.

Each of their novels that I picked for this study has at least a ten-year interval separating it from the previous novel I investigate: Singh’s *Train to Pakistan* was published twenty-one years after Anand’s *Untouchable*; Narayan’s *The World of Nagaraj* was published thirty-four years after *Train to Pakistan*; and Mistry’s *Family Matters* was published twelve years after *The World of Nagaraj*. Edgar Schneider in his “basic requirements for texts to be useful for a variationist analysis” recommends that investigators “diversify” the sample and “select a random sample, for instance, select every n-th text.”¹⁵ My selection of four novels by different authors with at least ten years between each novel fulfills Schneider’s requirements for a quantitative variationist investigation. Furthermore, the four authors make generous use of dialogue in their fiction, providing me with sufficient data to analyze.

Anand and Narayan, along with Ahmed Ali and Raja Rao, are identified as pioneers of Indian letters in English. Anand, born in 1905, graduated with an Honors degree from Khalsa College (University of Punjab), Amritsar, then went on to receive his doctoral degree from University of London in 1929, specializing in philosophy. The novel that began Anand’s literary career is *Untouchable* (1935), written in the same year as Narayan’s first novel, *Swami and*
Anand made several short visits to India while residing in England (– he stayed briefly in Mahatma Gandhi’s Sabarmati Ashram” in 1932 and revised Untouchable), and finally decided to return to India permanently in 1945. Anand died in 2004, in Pune, India, a few months shy of reaching a hundred years of age.

Narayan, born a year later than Anand, in 1906, remained in South India until his death in 2001; he is a prolific writer who published fifteen novels and a total of more than thirty books; most of his novels are based on his imaginary town of Malgudi, which readers have come to know well and love. Narayan studied at the Maharaja Collegiate High School and received his Bachelor of Arts (– after previously failing his exams” at the Maharaja’s College, both located in Mysore, India. In 1960, Narayan won the Sahitya Akademi Award for his well-known novel, The Guide (1958), which was written during his sojourn in the United States funded by a travel grant from the Rockefeller Foundation. The World of Nagaraj (1990), which I focus on in chapter 5, is his last long novel but not his last book. In 1993 Narayan published a collection of novellas entitled, Grandmother’s Tale: Three Novellas.

Nine years younger than Narayan, Singh, born in 1915, attended Saint Stephen’s College at Delhi and the Government College at Lahore. He went on to pursue law at King’s College, London and was called to the bar in 1938 at Inner Temple, London. He was a lawyer in the High Court in Lahore in August, 1947, during the bloody Partition of India and Pakistan and hastily evacuated the newly formed Pakistan to reside in Delhi. Singh’s firsthand experience with the Partition resulted in the creation of his seminal novel, Train to Pakistan (initially entitled Mano Majra), in 1956, which won him the Grove Press India Fiction Prize. Singh served as a press attaché with the Indian Foreign Service and UNESCO and took up several teaching assignments as a visiting professor in England and the United States. He was also the editor for various
Indian newspapers, including *Yejna, Illustrated Weekly of India, National Herald, New Delhi, Contour*, and *Hindustani Times*. Singh still resides in Kasauli, India.

Mistry, born in 1952, is an Indian writer who, after completing a degree in Mathematics and Economics in Bombay, emigrated to Canada at the age of twenty-three. His first novel, *Such a Long Journey* (1991), won him the Commonwealth Writers Prize, and three of his novels were shortlisted for the Man Booker Prize for Fiction, including his most recent 2002 novel, *Family Matters*. In 2008, Mistry published a forty-eight page single short story entitled “The Scream.” Mistry is the youngest of the writers in my present study of four authors.

**Methodology: Data Coding**

Starting from a methodology developed in Shobhana Chelliah’s 2006 South Asian Languages Analysis conference presentation, “The Representation of Indian English in Indian English Novels,” I first entered the dialogue of each fictional work into individual spreadsheets, specifying for each instance of dialogue the addressee/speaker, the addresser, speaker utterance, and page number.

Determining the boundaries of a speaker’s utterance unit can be challenging because what constitutes an utterance in novel dialogue can be interpreted broadly or narrowly. A broad definition of a speaker’s utterance in novel dialogue would be based on turns or “interactional units.” Don Zimmerman explains that turn-taking “furnishes a formal means of specifying ‘conversation’ as an object of inquiry.” A turn is each instance that a character speaks before another speaker responds or interrupts. So if character X speaks, then character Y speaks, and finally character X speaks again; character X would have two turns and character Y, one. On the other hand, an utterance unit can be narrowly defined as a constituent bounded by a capital letter and clause-final punctuation—periods, question marks, and exclamation points. While I prefer
this latter definition because it relies on the novelist’s designation of what constitutes an
utterance unit, both methods of coding present unique problems (which I discuss below); so I
coded each speaker’s utterance in the four novels in both ways—by turns and by punctuation
units—to ensure that the results are not skewed based on a single method of coding.

In coding by turns, the challenge is that turns are not consistently the same size: a speaker
can have a turn that is very large, encompassing more than a page, or it might be as short as one
line. In coding based on punctuation units, the problem is that the authors can be inconsistent in
their use of punctuation. Take, for example, the shopkeeper in Anand’s Untouchable: “You be
sure to shout now, you illegally begotten!” said a shopkeeper from a side, “if you have learnt
your lesson!” (50-51). Anand uses clause final punctuation (an exclamation point) in the middle
of the utterance, with the subsequent utterance beginning with a letter in lower case. To be
consistent in my coding, I coded instances of this type as one punctuation unit and I double
checked each punctuation unit to make sure that in each case, the author indeed follows clause
final punctuation with a subsequent utterance beginning with the upper case. In other instances,
the authors use ellipses and dashes to end utterances (once again, an examination of whether the
following utterance begins with a capital letter or not allowed me to determine whether or not
these punctuation marks are truly being used as clause final punctuation).

After entering the information (addresser/speaker, the addressee, speaker utterance, and
page number) into spreadsheets, I coded each turn or punctuation unit for the features of IndE
present in them. I coded for thirty-six IndE features in total, made up of three morphological,
seventeen syntactic, fifteen lexical, and one phonetic feature. In the subsequent pages, I provide
the list of the thirty-six IndE features that form the basis of my novel dialogue coding, along with
definitions, references of sources, and examples for each feature taken from the four novels.23
I confirmed the reliability of my coding with three sources: Marlea Trevino, a native speaker of AE; Shobhana Chelliah, a linguist who works extensively on the use of IndE in Indian novels written in English; and Marcus Royce-Fulton, an external coder (he independently verified a tenth of all novel dialogue, which came up to ninety-five pages, with 90.9 percent accuracy).

Thirty-six IndE Features

An IndE utterance in spoken dialogue can belong in more than one feature: take, for example, the utterance “Dakoo! dakoo!”24 This phrase is coded under two IndE features—repetition and native words.

In the subsequent section of this chapter, I provide the definitions of the thirty-six IndE features, which are grouped into one of four categories: Morphological, Syntactic, Lexical and Phonetic. For each feature, I first provide definitions and follow it up with examples culled from the literature and references of sources. However, five of the IndE features I discovered in the novel dialogue of the four novels have not been specifically documented by previous research. In the subsequent definitions and examples, I abbreviate the titles of the four novels I examine based on the following key: Untouchable = U; Train to Pakistan = TTP; The World of Nagaraj = TWON; Family Matters = FM

Morphological Features

- Echo-word formations: This feature consists of another form of doubling or reduplication. Anvita Abbi defines echo formations more specifically as a partially repeated form of the base word—partially in the sense that either the initial phoneme (which can be either
a consonant or a vowel) or the syllable of the base is replaced by another phoneme or another syllable.”

Examples:

1. “Just-bust nothing!” (FM, 45).


- Ideophones: An onomatopoeic word is doubled to indicate an action. These only consist of onomatopoeic words that are peculiar to various Indian linguistic areas, not sounds that are typical to AE and BE.

Examples:

1. “Grandpa wanted to do soo-soo very badly” (FM, 270).
2. “The usual theatrics and keech-keech, that’s all” (FM, 21).


- Repetition: Vernacular word(s), vernacular interjection(s), English word(s) or names of characters are repeated either once or twice to indicate emphasis.

Examples:

2. “Oh yes yes yes, I recognize you” (FM, 424).


**Syntactic Features**

- Adverbs: This feature contains three subgroups: (i) adverbs that usually occur after verbs are preposed to a position before verbs; (ii) sentence adverbs are positioned as if these are regular adverbs modifying an adjective; (iii) adverbs such as “probably” are placed outside of M, iM, or
eM. Quirk et al. explain that content disjuncts, such as “probably” usually occurs in M, the position immediately after the subject and (where there is one) the operator; “\(26\) iM, the position between the subject and the operator” (493), or eM, when there are at least two operators and the adverbial is immediately before the main verb of the verb phrase” (495); (iv) adverbs such as “even” are placed outside of M. Quirk et al. explain that “focusing subjuncts are most frequently placed at M unless the item focused is the subject, a part of the subject, or an auxiliary verb” (605). In IndE, the focusing subjunct occurs at other positions.

Examples:

1. “The Secretary was a funny man, always concerned with bye-laws and daily complaining that the President was too slow and indifferent and would not convene the committee” (TWON, 168).

2. “In the village probably donkeys [iM] are [M] found all over the place unless tethered, but here, in an orderly town like Malgudi, they conduct themselves admirably” (TWON, 71).


4. “Krishnaji was a bright student and I went out of my way to give him admission, and you [M] withdrew him EVEN without a word to me! (TWON, 75).

Reference: Labru 1984, 47.

- “Also” as a right-edge focus marker: The additive subjunct “also” is positioned in IndE after the item that is focused, typically at the end of the clause or at the end of the utterance. “Also” functions usually as “too” in AE and BE.
Examples:

1. “Oh, no! Stephen’s take in children of three years also, very good nursery and kindergarten” (*TWON*, 47-48).


• Article presence or absence different from AE or BE: Articles are omitted or inserted differently from AE or BE. I do not include acceptable article omissions that occur in the following contexts: (i) articles omitted before proper nouns, indicated through the author’s use of the upper case, such as “This is Narad Puran, our family heirloom…” (*TWON*, 122). The only exception is names that are typically preceded by “the,” such as “But after [ ] Gulf War, everyone was kicked out” (*FM*, 47); (ii) articles omitted in idiomatic expressions” (Quirk et al., 899), such as “Only thing is, you have to go to Parsi General” (*FM*, 50); (iii) articles omitted before “some institutions of human life and society,” particularly nouns such as hospital, bed and school. These nouns have the zero article, especially as complement of at, in, and on” (Quirk et al., 277), such as “I thought I’d mentioned it in hospital” (*FM*, 72); (iv) articles omitted before plural generic nouns, such as “Ram Lal gave me money to pay lawyers when my father was in jail” (*TTP*, 106).

Examples:

1. “You are right; they extract [ ] oil and market only the chaff” (*TWON*, 163; article omission).

2. “Be careful while handling the boiling water” (*TWON*, 26; article insertion).

- Emphatic reflexive: This IndE feature contains two subgroups: (i) an emphatic reflexive placed in apposition to animate and inanimate nouns or pronouns. Emphatic reflexives of this type are also commonly found in AE or BE, but I code this as an IndE feature because of the frequency and preference for emphatic reflexives in this position in IndE novel dialogue (as opposed to the position at the end of the clause to give it end-focus); (ii) an emphatic reflexive that is positioned right after a dynamic verb or in between an auxiliary and a dynamic verb (this position is not commonly found in AE or BE).

  Examples:
  1. “She herself began it all and is abusing me right and left” (*U*, 25).
  3. “They do not know *themselves* for what” (*TTP*, 53; the emphatic reflexive *themselves* is positioned after the dynamic verb “know”).
  4. “If you are not going, I’ll *myself* go, first thing in the morning” (*TWON*, 82; the emphatic reflexive “myself” is positioned in between the auxiliary “will” and the dynamic verb “go”).


- Fronting for focus: I code for the fronting of direct objects of verbs (which have the thematic role Patient) and adjective phrases of auxiliary verbs (which have the thematic role Theme). Although fronting for focus of these two arguments is also found in AE and BE, the fronting of direct objects and adjective phrases sounds unnatural in informal AE and BE speech (AE speakers might call it Yoda speech based on the Star Wars character). I do not include
exclamatives, such as “What a lot he reads” (TWON, 6), which involves fronting as well, but the utterance is introduced by “what” or “how” (Quirk et al. 1985, 833-835) or cleft sentences, such as “It is the red car that he enjoys driving.”

Examples:

1. “All the details you must give, otherwise difficult” (TWON, 119).
2. “So nice it would be, if I could write a cheque for you” (FM, 388).

References: Chelliah 2006; Hosali and Aitchison 1986, 74; Sailaja 2009, 53-54.

- “Just” as emphatic marker for verb phrases: “Just” is placed right before a dynamic verb to indicate that the speaker will perform the action immediately; or before a stative verb, to signal the urgency of the state the speaker is in.

Examples:

1. “I will just find out, sir” (TTP, 62. The speaker uses “just” right before “find out” to emphasize that he will “find out” immediately).
2. “I am just hungering for some pickles, spinach, and maize-flour bread” (U, 76. The speaker uses “just” before “hungering” to emphasize the foods he desires to eat right at that moment).

- Missing objects: A verb that is usually followed by an object in AE and BE does not contain one in IndE, making the sentence incomplete. Quirk et al. point out that situational ellipsis is allowed in AE or BE, so objects that are “recoverable from the preceding linguistic context” may be ellipted (723). They also confirm that certain predications can be ellipted in finite clauses, but “the lexical verb cannot remain ‘stranded’ preceding the ellipsis of an object, *‘I’ll open an account if you’ll open []’” (905). After reviewing the specification for ellipsis in Quirk et al., I have coded only for IndE missing direct objects that are not grammatically
optional: (i) the lexical verb remains stranded because the object is ellipted or (ii) the object is not easily recoverable from the immediate context. Quirk et al. also suggest that the indirect object may be considered “with many verbs as an optional element similar in status to an optional adverbial” (722). For example, in AE or BE, it is acceptable to say, “John and Mary give excellent gifts” without including the indirect object, “to their friends” when this indirect object is easy recovered from the context. Likewise, I only include omission of indirect object when the indirect object is not recoverable from the immediate context.

Examples:
1. “I never said I’m selling. I just want to show [ ], that’s all” (TWON, 21).
2. “Hey, go up and fetch the two-hundred page Crow brand.” The boy hesitated, whereupon he cried again, “Go up and fetch [ ]” (TWON, 119).


- Noun phrases: This IndE feature contains three subcategories: (i) a shortening of the noun phrase, where the adjective + noun (head) structure is substituted by the adjective alone; (ii) the structure—subject pronoun + “and” or “with” + possessive pronoun + object—is used to chide or tease an addressee. This structure appears to be peculiar to the Indian linguistic area and not commonly used in AE or BE; (iii) a noun phrase that has the order—kinship term + name—to refer to family relations, such as “Uncle Tom” or “Aunt Jemima” in AE or BE has a reverse order in IndE—name + kinship term—such as “Tom Uncle” or Jemima Aunt.”

Examples:
1. “You buy the paper for printing the book from me and nowhere else, that must be your promise to me. I can give you white printing [ ], twenty-four or thirty-six
pounds as you like, which you won’t see anywhere in this part of the world” (TWON, 122; ‘white printing paper” is shortened to ‘white printing” with the head noun ‘paper” omitted).

2. ‘They and their dramatic epiphany! Where is it? Where is Mr. Kapur’s revelation, his clarity of vision?” (FM, 292; the speaker uses the structure, subjective pronoun (‘they”) + ‘and” + possessive pronoun (‘their”) + object (‘dramatic epiphany”) to chide the addressee).

3. ‘I’ll miss you when you go back to Jal Uncle and Coomy Aunty” (FM, 128; the order of kinship term + name is reversed).

• ‘Only” as a right-edge focus marker: ‘Only” is placed after the object that is focused in order to restrict the application of the clause exclusively to the object referenced.

Examples:

1. ‘They should receive grain only—good, sound grain, not rotten grain—and that too, only if it is courteously offered” (U, 148).

2. ‘There is bat, wicket, fielders, wicket-keeper. Sub kootch hai. But no ball only” (FM, 240).


• Phrasal verb insertion or omission: Phrasal verbs are inserted or omitted differently from AE or BE.

Examples:

1. ‘Every god in Heaven has a thousand names—couldn’t you pick up one of them instead of Tim?” (TWON, 10; phrasal verb insertion).

2. ‘The weeks will fly [ ]” (FM, 74; phrasal verb omission).
• Preposition insertion, omission, or different use: Prepositions are inserted, omitted, or used differently from AE or BE.

Examples:
1. “I promised to the gods in the temple to light a hundred wicks” (TWON, 140; preposition insertion).
2. “To flirt with you because I stopped you [ ] running after her every morning with your bottom waggling” (FM, 327; preposition omission, the utterance would have a “from” in AE or BE).
3. “What business have you to put my son *to school?” (TWON, 47; preposition different from AE or BE).


• Progressive tense for stative verbs and habitual action: The “-ing” verb form is used to convey a continuous state. The progressive form is usually used with dynamic verbs in AE and BE, while it is marginally used with stative verbs in AE and BE, such as in the catch phrase, “I’m lovin’ it” used by the fast-food restaurant McDonald’s. In IndE, though, the progressive tense for stative verbs is used productively with a wide selection of stative verbs, such as “understand,” “know” and “pain” and with some dynamic verbs to indicate habitual action.

Examples:
1. “Tomorrow morning he will be glued to his bed—head is aching and stomach is hurting and bum is paining” (FM, 36).
2. "Don't you make money off these refugees who are wanting to go to Pakistan?" (TTP, 68).

3. "I feel paralysed when she is following me about, questioning and questioning" (TWON, 32).


- Questions with invariant tags: In AE or BE, a negative tag is used when the main clause is positive, and vice versa. Whether the tag is "yes" or "no" will depend on the main clause—for example, one usually says "John will come home today, won't he?" or "John won't come home today, will he?" But in IndE, a fixed tag such as hanh [Hindi "yes"] or "no" is placed at the end of the question, regardless of whether the main clause is positive or negative.

Examples:

1. "Good one, hanh?" (FM, 183).

2. "But this has happened before, no?" (FM, 234).


- Singular form used instead of plural or plural form used instead of singular: A singular form of the noun is used when a plural form is required in AE or BE and vice versa. This, sometimes, affects the choice of verb tense as well.

Examples:

1. "Banana is always green, what is there to wonder about like a baby?" (TWON, 54; singular form used instead of the plural generic noun "bananas").
2. “Remember how obliging he was for Mamma? He took care of death certificates and everything, from beginning to end” (FM, 44. Plural form used even though it is Mamma’s death certificate. Readers only find out later in the novel that two women died—Mamma and Lucy).

References: Sailaja 2009, 64; S. N. Sridhar 1996, 63-64.

- Subject-auxiliary inversion in indirect questions and exclamatives or lack of subject-auxiliary inversion in direct questions: Indirect questions and exclamatives are structured as direct questions in this IndE feature—with the order of the subject and auxiliary reversed. Conversely, direct questions are structured as indirect questions—with the order of the subject and auxiliary not reversed.

Examples:

1. “But you haven’t answered my question, what excuse you were seeking from whom?” (TWON, 179).
2. “Ask someone where is this Kismet?” (TWON, 157).
3. “How nice and sweet is the milk-rice pudding, sticking to the white teeth and lingering in the mouth” (U, 27).


- Verb tense used different from AE or BE: AE or BE allows tense or aspect shifts in discourse, but the IndE tense shifts that I code for pertain to shifts that occur within one utterance and/or while the speaker is discussing the same event.

Examples:
1. “If Sita suspected I harboured suspicion about Tim, God alone knows what she would do. She might fight me, being so fond of him. On the other hand, she might agree with my evil notions and turn hostile and create difficulties for the boy until he fled to his father in the village, realizing that it was the lesser of the two evils” (TWON, 63. The speaker uses the present tense as he conjectures what Sita might do, but he reverts to the past tense when he talks about the boy fleeing back to his father’s home).

2. “He would not help me,” confessed Nagaraj in a sad tone, “Why not?” “Because I did not know Sanskrit” (TWON, 103. Nagaraj switches to the past tense, confessing that he did not know Sanskrit,” although he still does not know Sanskrit at that moment).


- Word class switches: Use of noun or adjective in IndE when a different word class (verb, noun, or adverb) would be used in AE or BE.

  Example:

  1. “I will have to bath now and purify myself anyhow” (U, 50; noun used instead of verb).

  Lexical Features

- Bookish English or stylistically ornate speech: Words that are more archaic, formal or literary (usually words with Latinate etymology) are preferred in IndE over colloquial words (usually words with Germanic etymology).

  Examples:

  1. “Yes, pavements have become a serious peril. Every few feet, dangerous obstacles are threatening life and limb of the citizenry…. It is my understanding that some Shiv
Sainiks have infiltrated the GPO, subjecting innocent letters and postcards to incineration if the address reads Bombay instead of Mumbai” (FM, 46. The OED explains that “peril” is from the classical Latin, “citizenry” is a form of the word “citizenize” which is obsolete, and “incineration” is an adaptation of medieval Latin”).

2. “I’m prepared to walk out of home if they compel me. I have my own ideas” (TWON, 18. The OED explains that “compel” is an adaptation from Latin).


- Exhaustive quantified exaggerations: This IndE feature deals with the semantic category of degree, and it has the effect of increasing or lowering the force of the verb. It includes two types of exaggeration: maximizers—which denote the highest degree of the scale, particularly “hundred,” “thousand,” “hundred thousand,” and “hundred million”—and minimizers, which denote the lowest degree of a scale, particularly “one” and “a/an.”

Examples:

1. “As long as he is there no one can harm a single hair of my head” (TTP, 104; minimizer because it lowers the force of the verb “harm” to the lowest degree of a scale).

2. “I’ve told you a hundred times how special that clock is, and how delicate” (FM, 81; maximizer because it increases the force of the verb “told” to the highest degree of a scale).
Honorifics and kinship terms: Honorifics such as _sahab, sahib, -ji, babu_, or more excessive forms such as _King of Pearls_” are deictic expressions used to address educated or wealthy individuals, religious leaders, or those who belong to higher social classes. Kinship terms such as _mother_” or _uncle_” are also used to signal respect for elders.

**Examples:**

1. “Such things somehow happen, Swamiji” (*TWON*, 10).
2. “Sahib’s bed has not been laid yet” (*TTP*, 88).
4. “Later, Solie Uncle, I want to finish this chapter” (*FM*, 13).


IndE blessings and imprecations: Blessings and imprecations expressed in the Optative Mood.

**Examples:**

1. “May you die” (*U*, 73).
2. “May your government go on forever” (*TTP*, 89).

References: Labru 1984, 57; Sailaja 2009, 90-91.

IndE epithets: Abusive and derogatory expressions used especially by those of higher status or by elders to demean those inferior to them, which includes younger family members. These come in two forms: (i) a single or compound word X; (ii) something of X (such as _son of X_”) or X’s something.

**Examples:**
1. “You swine, you dog, why didn’t you shout and warn me of your approach!” (U, 47; epithet consists of a single word, X).

2. “Do you know you have touched me and defiled me, you cock-eyed son of a bow-legged scorpion!” (U, 46; epithet consists of something of X).

References: Kachru 1983, 113; Mukherjee 1971, 177.

- IndE greetings: Vernacular greetings which are common in India among different ethnic or religious groups, such as Sikhs, Hindus and Muslims.

Examples:

1. “Sat Sri Akal, Babu Sahib” (TTP, 46).

2. “Salaam, babu ji” (U, 37).

References: Baldridge 2002, 8; Kachru 1982, 362-363; Labru 1984, 105; Shastri 1992, 264; Trudgill and Hannah 1982, 111 (the references document the use of native words, and IndE greetings is a subset of the IndE feature of native words).

- IndE idioms, proverbs, and similes: (i) IndE similes. I follow the OED definition of similes (“A comparison of one thing to another, especially as an ornament in poetry or rhetoric”) and use it in the context of IndE similes, which are primarily comparisons with Indian culturally specific elements and native terms; (ii) IndE proverbs. I follow the OED definition of proverbs (“A short, traditional, and pithy saying; a concise sentence, typically metaphorical or alliterative in form, stating a general truth or piece of advice; an adage or maxim”) and use it with reference to IndE proverbs, which consist of proverbs translated into English from Indian regional languages; (iii) IndE idioms. I use the OED definition of idioms (“A form of expression, grammatical construction, phrase, etc., peculiar to a language; a peculiarity of phraseology approved by the usage of a language, and often having a signification other than its grammatical
or logical one”) as the guideline to code for IndE idioms. IndE idioms might be idioms translated into English from Indian regional languages, English idioms that the speaker creatively transforms to become culture specific, and English idioms that have certain words omitted, making it unique from how it is used in AE or BE.

Examples:

1. —They are as good saints as the crane. They shut their eyes piously and stand on one leg like a yogi doing penance; as soon as a fish comes near—hurrup” (TTP, 20; IndE simile).

2. —Take a ploughman from the plough, wash off his dirt, and he is fit to rule a kingdom’ is an old Indian proverb” (U, 154; IndE proverb).

3. —Don’t you thrust your eyeballs at me” (U, 50; IndE idiom).


• IndE interjections: (i) A short native interjection that is used to get the attention of the addressee or to express strong emotion. Sometimes, the native interjection is repeated to emphasize the strong emotion expressed; (ii) declarative clause that evokes God or Hindu, Sikh, and Muslim religious concepts in order to (a) call on for help in a challenging situation, (b) swear to the truthfulness of something, (c) express frustration when difficulties arise, or (d) give credit to for blessings received; (iii) an interrogative clause, either a direct or indirect question, used rhetorically to express incredulity or annoyance; (iv) use of interjections —oh, yes” to express agreement, —oh, no” to express disagreement; (v) interjections that begin with premodifying intensifiers —such,” and —so” to express extreme pleasure or displeasure. The intensifiers —such” and —so” are also used in AE or BE, but the preference for these two intensifiers as opposed to
others influenced my decision to code this as an IndE feature. The use of “such” and “so” gives the utterance an exaggerated tone—gushy approval or censorious disapproval.

Examples:

1. —Wah, wah, Lambardar Sahib,” answered the Muslim laughing loudly. —Shabash!” (TTP, 134).

2. —Yes, yes, I know,” chimed in a seedy old fellow, —I don’t know what the kalijugs of this age is coming to!” (U, 48. The speaker uses an interjection that evokes the Hindu concept of kalijugs, the dark or evil age, to express frustration, see definition [ii] above).

3. —What nonsense are you singing!” (FM, 335. The speaker uses an interrogative clause rhetorically to express annoyance, see definition [iii] above).

4. —Oh, no! Stephen’s take in children of three years also, very good nursery and kindergarten” (TWON, 47-48. The speaker uses “oh, no” to express disagreement, see definition [iv] above).

5. —You Parsis with your sense of humour. So wonderful. When I was in Baroda college, Parsis were my best friends. So much fun we had” (FM, 389. The speaker uses interjections with the premodifying intensifier “so” to communicate his effusive affection for Parsis, see definition [v] above).

References: Mukherjee 1971, 181; Sailaja 2009, 58.

- IndE Vocatives: Address or invocations following an interjection, such as —Oh,” —Ohe,” —Oi,” —O,” or —Vay.”

Examples:

1. —Get up, ohe you Bakhya, you son of a pig” (U, 13).
2. –Oh, Maharaj! Maharaj! Won't you draw us some water, please?” (U, 26).

- Iterative wordplay: (i) while the IndE feature of repetition involves repetition of a word with the repeated word adjacent to the first, rhyming wordplay involves repetition of key word(s) within one declarative clause or across clauses. It gives the utterance a rhyming, alliterative, or jingling quality. Just like repetition, however, iterative wordplay emphasizes the speaker's key thought; (ii) reversal of key words in a phrase, a declarative clause or across two declarative clauses. Part B of the phrase or the clause is the opposite of Part A in one of the two ways: (a) the literal order of the words in Part B is the reverse of Part A or (b) the meaning of Part B is the opposite of the meaning of Part A; (iii) the last word in a declarative clause rhymes with an earlier word in that same clause or the last word in a second declarative clause rhymes with the last word in the first declarative clause.

Examples:

1. –The babu's sons were the babu's sons” (U, 112. The repetition of “the babu's sons” within one declarative clause gives the utterance a rhyming quality, making it sound like an idiom. See definition [i] above. The speaker emphasizes the idea that the babu's sons were indeed upper-class individuals and so rightfully deserve better gifts).

2. –There is so little in my life,” said Coomy. –Home and market, market and home” (FM, 71. Part B of the phrase has the opposite order of words than Part A. See definition [ii] [a] above. The speaker accentuates the idea that she spends all her time engaged in monotonous activity).

3. –Chai, no chai, all the same, sahab” (FM, 124. Part B of the phrase carries the opposite meaning from Part A, with the Hindi word chai [tea] repeated. The speaker
claims that he does not care whether he has his tea or not. He emphasizes his feelings of hopelessness by using this construction. See definition [ii] [b] above).

4.  It says *kinship vanishes uncherished and loan vanishes unasked*” (*TWON*, 110. The word *vanishes*” is repeated across clauses, and the last word in the first clause *uncherished*” rhymes with the last word in the second clause, *unasked.*” See definition [iii] above).

- Lexical hybrid: A compound word that consists of one Indian + one English word.

Examples:

1.  In my ashram an eighteen-year-old Brahmin lad is doing a scavenger’s work, in order to teach the *ashram scavenger* cleanliness” (*U*, 147).

2.  I should have thought you would have learned your lesson from the way those *Congress wallahs* beat you last week!” (*U*, 132).


- Native words: The use of vernacular words—Hindi, Urdu, Tamil, Punjabi, Parsi, and Gujarati words. The insertion of native words comprises of one or two words to whole phrases and clauses.

Examples:


• New lexical item via acronyms, abbreviations, and clippings. Abbreviated and shortened words as well as acronyms are used as lexical items in spoken dialogue.

Examples:

1. —Oh, T.M., you! Least expected here. What are you up to?” (TWON, 101; T.M. is the abbreviation for Talkative Man, the name given to the speaker’s neighbor).

2. —And for your info, the name was changed to Sitaram Patkar Marg years ago” (FM, 193; the clipped form —info— is used as a lexical item to replace the full word, —information”).

References: Baldridge 2002, 4; Sailaja, 2009, 82-83.

• Ritualized politeness: In some IndE novels, phrases that lavish excessive politeness to educated or wealthy individuals, religious leaders, and political figures are used. These consist of (i) excessively elevated names or titles that go beyond simply honoring to almost worshipping the addressee, (ii) statements that elevate the status of the addressee and/or that downgrade the importance or status of the speaker in order to elevate the status of the addressee, and (iii) excessive politeness in asking a question, specifically by using a Modal.

Examples:

1. —Cherisher of the poor, I will go and look into this. This man came to Mano Majra yesterday. I will find out his antecedents and business” (TTP, 63. A police inspector addresses the district magistrate using this elevated title, which goes beyond honorifics, such as sahab or babu).

2. —You are becoming a gentleman [sic], ohe Bakhya! Where did you get that uniform?” Bakha was shy, knowing he had no right to indulge in such luxuries as apeing the high-caste people. He humbly mumbled: —Huzoor it is all your blessing” (U, 16.
Bakha ritualistically attributes his grand clothes to Havildar Charat Singh, one of his upper-caste masters, although Charat Singh did not give him these clothes).

3. "When we were seated he said, 'Aren't you people feeling hot in your suits and jackets?' and I smiled, 'No, sir, the AC is working most efficiently'" (FM, 218. The speaker extols the efficiency of the air-conditioning unit in order to elevate the addressee).

4. "Do sit down. Shall I get you a cup of tea or something before you go?" (TTP, 160. The speaker, a police inspector, extends excessive graciousness toward the educated addressee whom he wrongly incarcerated).


- Semantic nativization: (i) A single or compound English word that carries wider meanings or used with a wider audience (not limited, for example, to use with children) in IndE than in AE or BE; (ii) a single or compound English word that is uncommon in AE or BE. It includes single or compound words that might have been directly translated from Indian regional languages. The meaning of the word might be comprehensible to AE or BE speakers just by their comprehending the context of the utterance, but the word itself is unusual in AE or BE; (iii) naming people by using their (a) predominant personality trait, (b) occupation (which includes their family's occupation), (c) location, and (d) family relationship.

Examples:

1. "Goes without saying. How can the girl help not seeing when the boy stands before her in solid flesh?" (TWON, 85; the speaker uses "solid flesh" to mean "in the flesh." The word "solid," in this case, carries a wider meaning than in AE or BE. See definition [i] above).
2. “There are two military trucks waiting on the station side” (*TTP*, 81; the speaker uses the compound “station side” to mean that there are two military trucks waiting by the railway station. Readers, including AE or BE readers, understand what the speaker is saying through the context of the utterance, but the compound, “station side” is not used in AE or BE. See definition [ii] above).

3. “Remember the ground-floor Arjanis?” (*FM*, 164; the Arjanis live on the ground-floor/first-floor of the apartment—naming people by using their location; see definition [iii] above).

4. “Take your time,” said Jal. “No rush, do it all – number one, number two, everything” (*FM*, 55; the speaker uses the compound “number one” and “number two” with his elderly stepfather. “Number one” and “number two” are used in AE, but usually only with children, not adults. In IndE, this compound is used both with children and adults).


**Phonetic Feature**

- Eye-dialect spellings: I look for the eye-dialect encoding of characters’ speech—that is, the authors’ use of nonstandard spellings in novel dialogue to draw attention to the characters’ nonstandard variety of English.

Examples:

1. “Shut up,” retorted Bakhaplayfully, “you are more of a gentleman than I am, and look at this brother-in-law today; he is wearing a sahib’s topee and shorts” (*U*, 96).
2. “Let's have some piss and quiet. We can deescuss all this later when she is filling better” (FM, 232).


Methodology: Data Counting

After completing the coding, I counted each character's total use of the thirty-six IndE features.

In the case of one of the thirty-six IndE features—vernacular words—I counted each instance of native words for each character, and I divided the character's total use of vernacular words by his/her total word count to arrive at individual percentage rates of vernacular words. Since the IndE feature of vernacular words is the only feature tabulated by total words, I examined the four authors' use of this feature separately from their use of the other thirty-five features (see chapter 7).

I then tabulated the percentages of the remaining group of thirty-five IndE features for each character in each novel, both by punctuation units and turns. This involved taking the following steps:

(i) First, I added the total instances of IndE features (thirty-five IndE features) for each character based on punctuation units and turns. I counted one instance of a feature in each punctuation unit or turn. So, if character X had two instances of feature A in one punctuation unit or turn, I counted this as one instance; this counting methodology allowed me to have a more accurate picture of the number of different features the characters use.

(ii) Second, I added each character's total punctuation units and turns.
Next, I divided each character’s total instances of IndE features by the character’s total punctuation units; I also divided each character’s total instances of IndE by the character’s total turns.

I then divided the result of step (iii) by the total number of features, that is, thirty-five. This is an important and necessary step for determining each character’s likelihood of using IndE based on the set of thirty-five features.

Finally, I took the numbers I obtained in step (iv) and multiplied each by 100 to arrive at a percent rate of IndE use for each character.

I verified my counting methodology with the consultant at the University of North Texas Center for Interdisciplinary Research and Analysis, Su-Chuan He. Although the steps above are for one character, I took the same five steps to arrive at percentages of IndE use for groups of characters. I made the counting for each group of characters the same as for one character—first by adding all the instances of IndE features for the characters in one group, and then by grouping their total punctuation units and turns. Thus, the counting methodology remained consistent for individual characters and groups of characters.

Methodology: Data Results

My investigation involves drawing upon the multidisciplinary tools of linguistics and literary criticism and involves both quantitative and qualitative research. My inquiry reveals that the authors use IndE as a dialogue device to create a veneer of authentic representation of Indian topoi by appropriating IndE features to most of their characters. This veneer of mimicking authentic experience conceals the authors’ more trenchant ideological manipulation of IndE to accentuate the vilification of the negative, the buffoonery of the comic, the subordination of the
lower class, the quintessential Indian values of the middle-class Brahmin older generation, and the hyper-masculinity\(^{27}\) of the protagonist.

In the subsequent chapters, I examine each novel in chronological order: Anand’s *Untouchable*, Singh’s *Train to Pakistan*, Narayan’s *The World of Nagaraj*, and Mistry’s *Family Matters*. Readers will observe that all four realist novels are situated in India, center on Indian characters and focus on regional or pan-Indian motifs. My thesis that the authors use IndE in novel dialogue to engineer a connection both between variety and authenticity—as well as between variety and subordination or elevation of specific characters—propels the discussion in each chapter.

Before I explain how Anand does this in *Untouchable*, the following chapter provides brief but necessary foundational information about the history of English in India and the growth of the Indian novel in English.

Notes


3 See Vikram Chandra’s “The Cult of Authenticity,” Ramesh Mohan’s *Indian Writing in English*, and Meenakshi Mukherjee’s *Twice Born Fiction*.


5 Rosalind Coward and John Ellis, *Language and Materialism: Developments in Semiology and the Theory of the Subject*, p. 47.


7 Ibid., p. 292.

8 “Acrolect” is the most prestigious or highest social dialect of any language”; “mesolect” is an intermediate form between the acrolect and the basilect. Later also more widely: an
intermediate variety in any speech continuum”; “basilect” is the least prestigious or “lowest” variety of any language” (Oxford English Dictionary).

9 Tabish Khair, Babu Fictions, p. 123.

10 Herbert Marcuse, The Aesthetic Dimension: Toward a Critique of Marxist Aesthetics, p. 44.

11 Roger Fowler, Literature as Social Discourse.


15 Edgar W. Schneider, Investigating Variation and Change in Written Documents,” p. 82.

16 Mulk Raj Anand had, however, already written four books before Untouchable—Persian Painting (1930), Curries and Other Indian Dishes (1932), The Hindu View of Art (1933), The Golden Breath: Studies in Five Poets of the New India (1933), and The Lost Child and Other Stories (1934).


18 John Thieme, R.K.Narayan, p. xii.


20 Don H. Zimmerman, Conversation Analysis,” p. 309.

21 Ibid., p. 307.

22 I would like to thank Vineeta Chand for suggesting this brilliant idea of using punctuation units in addition to turns as a method of quantifying each speaker’s novel dialogue.

23 Vineeta Chand, “Who Owns English? Political, Social, and Linguistic Dimensions of Urban Indian English Language Practices” (PhD diss., University of California, Davis), pp. 324-348. I am grateful to Vineeta for sharing with me her “IE Feature Chart” and her bibliography; both have been invaluable to my project.

24 Khushwant Singh, Train to Pakistan, p. 10.


27 I use the compound “hyper-masculine” instead of just “masculine” because although other characters such as Malli and even the anti-Muslim leader have characteristics that are arguably masculine, Singh portrays Jugga as extremely masculine in every avenue: in his appearance, his speech, and his actions. See chapter 4 for details.
CHAPTER 2

HISTORY OF ENGLISH IN INDIA AND THE INDIAN NOVEL IN ENGLISH

My dissertation, as outlined in the introduction, investigates four Indian authors’ creative manipulation of Indian English (IndE) as evidenced in the phrasing of dialogue in their novels. Since two key terms inform my inquiry—the IndE dialect and the Indian novel in English—I use this chapter to provide a brief historical survey of the development of the English language in India and the emergence of the Indian novel in English.

Raja Ram Mehrotra provides a tripartite division of the history of English in India: (i) 1579 to 1834, the period during which English was introduced to India through three particular avenues, trade, the army, and missionary work; (ii) 1835-1947, during which time English became the medium of instruction in schools and universities as well as the ticket to administrative positions; (iii) from 1947 onwards, Hindi has been promoted by India’s parliament as an official language but the linguistic stratification of India along with the socioeconomic value of English has allowed for the growth and stabilization of English as an associate official language in India.¹ Pingali Sailaja summarizes the history of English in India based on a four-part explanation: “the pre-British period (1468-1600),” “the pre-Macaulay period (1600-1835),” “the pre-independence period (1835-1947),” and “the post-independence period (1947-2006).”² N. Krishnaswamy and Archana Burde undertake the same task by breaking it down to five detailed categories: “i) 1600-1813: the pre-transportation phase, ii) 1813-1857: the transportation phase, iii) 1857-1904: the dissemination phase, iv) 1904-1947: the institutionalization phase, and v) 1947-1990: the identity phase.”³ Braj Kachru, on the other hand, ascribes the early history of English in India to three groups of factors: the missionaries, “the efforts of a small group of Lankans and Indians,” and political policies made by the East
India Company and the British government with regard to English education in India. Regardless of the number of groupings drawn to delineate the history of English in India, scholars agree on pivotal details responsible for both transplanting and rooting English in India, which I discuss below.

Commerce between India and Britain, beginning in 1600, mediated through the East India Company, was responsible for the introduction of English to Indians. As the British traders and the British Parliament gradually extended their political influence in India, the dissemination of English increased. Gauri Visvanathan perceptively draws attention to the passing of the Charter Act in 1813 as a crucial moment in the history of English in India because it concurrently eased strict restrictions on missionary work in India and made the East India Company responsible for “the introduction among [natives] of useful knowledge, and of religious and moral improvement,” with the hope that Indians would have a more pristine opinion of the British through their literature than by direct interaction with them. The Charter Act of 1813, as Visvanathan explains, paved the way for zealous missionaries, like Alexander Duff to attempt mass conversions of young Indians to Christianity by educating them in such works as Milton’s *Paradise Lost*, Bacon’s *Novum Organon*, and Bunyan’s *Pilgrim’s Progress*. Although conversions were infrequent, the teaching of English literature as a pedagogic subject in schools was instituted in India and this even before it became taught in Britain.

While the role of the British in transplanting English into India cannot be minimized, the open and keen requests for English by Indians, although based on “instrumental motives,” should not be overlooked. Kachru more broadly explains that such efforts were initially solicited by “a small group of Indians, especially in Bengal, who wanted to study English in addition to Persian and Bengali”; Visvanathan specifies that the spearheading of English “by Calcutta’s foremost
citizen, Rammohan Roy,” and other Calcutta Hindus, led to the creation of the Hindu College in 1816. At the same time, Orientalists such as Henry Prinsep and Horace Wilson pushed for an education based upon Sanskrit and Arabic, but to no avail. The victory of Anglicists over Orientalists climaxed in the 1835 English Education Act: Governor William Bentinck declared English as the medium of instruction in India, based on the recommendation of the infamous T. B. Macaulay’s *Minute on Indian Education*, which aspired to create “a class of persons, Indian in blood and colour; but English in taste, in morals and in intellect.” It is no surprise then that by 1857, universities modeled after British universities were founded in Bombay, Calcutta, and Madras.

India gained political independence from Britain in 1947; ironically, English became the uniting linguistic medium that allowed Indians to come together to plan and undertake the overthrow of British rule. English continues to have a pervasive influence in India, functioning as an associate official language in present-day India. Hans Raj Dua, in his helpful delineation of the history of English in India from 1950 to 1990, recounts that, after independence, the Indian congress attempted to reduce the power of the English language by stipulating in the constitution that Hindi will replace English as the official language within a fifteen-year period; but “because of certain built-in constraints in the constitutional provisions and partly because of the controversy between Hindi and English,” English continues to maintain a strong grip on India. After independence, India was divided into states on linguistic lines. For example, the creation of the predominantly Telugu state of Andhra Pradesh, “heightened language consciousness and may have united non-Hindi groups against Hindi.” The zealous efforts by pro-Hindi groups, such as Dr. Ram Manohar Lohia’s “Banish English Movement” in the late 1950s and the violent counter protests by anti-Hindi groups in 1965 resulted in the “Official
Language Amendment bill and Resolution of 1967,” which declared that English will continue as one of the official languages in India without time limits. The lack of consensus on what regional language should function as the national language allows for the growth and stabilization of English. As Salman Rushdie candidly explains, “English is an essential language in India, not only because of its technical vocabularies and the international communication which it makes possible, but also simply to permit two Indians to talk to each other in a tongue which neither party hates.” Furthermore, the inability of Hindi and other regional languages to compete with English in “economic reconstruction, modernization, and development” has also permitted English to maintain its official language status to this day.

So while Indians use their regional languages in many domains of their life, particularly in spoken interaction, instruction and competency in English, as is the case with many other nations, persists in being valued as the ticket to increased socio-economic mobility and success. There is subtle but trenchant British presence in the Indian educational system; helped, for instance, by the formation of the British Council in India and the readiness of British publishing houses, such as Macmillan, to supply educational books and materials from England at a subsidized cost to India. This also contributes to the development of English in India.

The emergence and stable growth of the IndE dialect has therefore arisen from the present rooted status of English as one of the official languages in India, from the increased use of English as the medium of instruction in schools and universities, and from instruction in the English language by Indian speakers of English with the absence of British teachers of English after 1947. The IndE dialect can be further divided into different varieties, specifically, as Mehrohtra delineates, “(a) the high (the sahib) variety, (b) the middle variety, also sometimes called Babu English and (c) the low variety, also labeled Butler English or Pidgin English.”
Significant studies have investigated the use of these varieties of IndE in natural speech (see references in the list of thirty-six IndE features in the introduction). My present study examines the Indian authors’ manipulation of these IndE varieties as a creative device in the fictionalized speech of Indian novels written in English.

While Indians such as Rammohan Roy advocated the use of English strictly for instrumental purposes, English became used and continues to be used in widespread contexts, such as creatively in novel writing. But it is worth bearing in mind that although the British introduced the novel form to India, the emergence of the Indian novel in English does not mean that India was simply a passive consumer and mimicker. Recent scholarship confirm that “both India and Britain affected the other, and each was transformed in significant and lasting ways by the contact”: Britain introduced the novel form to India, but India likewise “affected the contours of British fiction.”15 In recounting the history of the Indian novel in English, scholars such as Meenakshi Mukherjee and Priya Joshi point to Bankimchandra Chattopadhyaya’s (1838-1894) \textit{Rajmohan’s Wife} (1864) as possibly the earliest Indian novel in English. Tepid nineteenth-century response to his novel from within India and abroad motivated Bankimchandra to abandon writing in English and to dedicate himself to writing in Bengali—a decision that proved fruitful because his fourteen subsequent Bengali novels were hugely popular, particularly his anti-colonial nationalistic novel \textit{Anandamath} (1882), resulting in his honorary title, “Scott of Bengal.”16

As “the only woman who wrote more than one novel in English in nineteenth-century India,”17 Krupabai Satthianadhan (1862-1894) also deserves recognition. Her two novels, \textit{Kamala, A Story of Hindu Life} (1894) and \textit{Saguna, A Story of Native Christian Life} (1895) were ahead of their times for their sensitive treatment of issues of “gender, caste, ethnicity and cultural
But while the late nineteenth century saw the burgeoning of the Indian novel in English, the period of the 1930s and 1940s saw the upsurge and vernacularization of such novels.

Two novelists of this period that I investigate in my study are Mulk Raj Anand and R. K. Narayan. Anand, Narayan, along with Raja Rao (quoted in my introduction), are usually identified as “the ruling triumvirate” (or “the big three” as William Walsh puts it) in the 1930s and 1940s. Unlike Anand’s novels which center on and expose India’s social ills, Narayan’s, as Pankaj Mishra astutely observes, “never [cast] sufficient light on the larger social and historical setting of his fiction, the major historical events—British colonialism, Indian independence, the Emergency—through which his characters drift.” In a 1989 interview, Narayan addresses this concern critics have about his novels (that he fails to forefront “the political agony that we have gone through”) with a simple retort: “I am not interested in that. I am interested in human characters and their background.” Joshi aptly describes Narayan’s novels as “social comedies dissecting the dilemmas of modernization.”

Anand’s novels, on the other hand, originate in his direct involvement in political and socialist endeavors, both in Europe and in India. Anand, for example, was part of the Progressive Movement (later known as the All India Progressive Writers’ Association [AIPWA]) but Narayan was not. The AIPWA opened the way for writers such as Ahmed Ali and Anand to vernacularize the novel to suit specific regional or pan-Indian tropes.

The AIPWA had an interesting and controversial birth. Ahmed Ali, one of the founders of AIPWA, recollects the publishing of a collection of Urdu short stories entitled Angare (meaning “burning coals”) by him and three others—Sajjad Zaheer, Rashid Jehan and Mahmuduzzafar in December 1932—as the spark that ignited the movement. Four months after its publication, Angare was banned because it offended conservative sensibilities, particularly
Muslim Indians. In April 1933, the four authors wrote in defense of *Angare* and came up with a manifesto in Delhi that included a proposal to form a league with the goal of defending “the right of free criticism and free expression in all matters of the highest importance to the human race in general and the Indian people in particular.” Sajjad Zaheer’s return to England after *Angare* allowed him to enlist the support of writers such as Anand to join the league and it led to the first meeting in 1936 of the AIPWA in Lucknow where they composed an official manifesto. Ali saw the AIPWA as having the primary goal of promoting creativity in Indian expression without being fettered by Indian religious and cultural prescriptivism; Anand, who was attracted by Marxist philosophy, promoted the use of the Indian novel in English as a social device to make visible the invisible and dehumanized members of Indian society, such as the untouchables.

In the 1950s and 1960s, Indian novels in English continue to be a popular creative form, but with an overarching interest “with character development and psychological depth, often combined with a sense of the alienated individual, dissatisfied with modern life.” Khushwant Singh is one such writer from the 1950s who highlights the ineffectuality of the modern individual in clamping the bloodbath of the Partition of India and Pakistan in 1947. This same theme “of the alienated individual, dissatisfied with modern life” continues to inform present-day Indian novels in English. But while the writers from the 1930s to the 1960s focused on issues pertinent *within* India, “the new diasporic writers are inclined to inhabit the liminal or threshold zone of intercutting subjectivities that defines the experience of migrancy.” These “new diasporic writers” are imbued with the confidence gained from the successes of their precursors; but unlike their predecessors, they creatively deal with the schizophrenic challenge of syncretizing the contesting emotions of their interstitial status. The group of writers from the
Indian diaspora includes Rohinton Mistry, an Indian-born Canadian author whom I discuss in chapter 6 below.

The development of the English language in India, India’s political and social evolution, with the advancement of the Indian novel in English allows for a rich multi-layered history that can be creatively manipulated. Since the Indian authors I treat were born, raised, and lived in India for either all or a good part of their lives, they have mastery over, indeed are native speakers of the IndE dialect, so that they can manipulate the rich features of that dialect creatively. It is this use of IndE that I focus on, specifically the wielding of IndE as an apparatus in novel dialogue. My investigation of four Indian novels in English reveals that the authors allocate features of IndE to most or all of their characters, which establishes the novel’s veneer of representing an authentic Indian experience; but the authors also allocate more IndE features to specific characters, exposing a more trenchant counter-realist and ideological manipulation of IndE in spoken dialogue.

In the subsequent chapter I examine how Mulk Raj Anand uses IndE in the novel dialogue of Untouchable (1935) cursorily, as a device to gesture to the Indianness of his novel and its subject matter but, more penetratingly, as an ideological device to accentuate the vilification of characters with negative motivations and actions, particularly the Brahmin priest class and the upper-castes.

Notes

1 Raja Ram Mehrotra, Indian English, p. 2.
2 Pingali Sailaja, Indian English, pp. 96-112.


7 Gauri Vishwanathan, *Masks of Conquest*, p. 43.

8 Quoted in Braj B. Kachru, *The Indianization of English: The English Language in India*, p. 22.


10 Ibid., p. 564.

11 Ibid.


13 Hans Raj Dua, p. 568.

14 Raja Ram Mehrotra, *Indian English*, p. 5.


18 Ibid., p. 101.


CHAPTER 3

OF BHANGIS AND BABUS: MULK RAJ ANAND’S UNTOUCHABLE

Mulk Raj Anand’s Untouchable (1935) chronicles the events of one momentous day in the life of an outcaste, Bakha, who is a latrine cleaner and belongs to the lowest Hindu caste. Events pivot on the slap in the face Bakha receives from an upper-caste man, forcing Bakha to confront his untouchable status. While his father, Lakha, suggests both obsequious pandering to the upper-castes and resigned acceptance of the untouchable’s debased status, another three figures promise to get Bakha out of his miserable and demeaning state of untouchability: a poet, Mahatma Gandhi, and Colonel George Hutchinson, a Christian missionary from the Salvation Army. Colonel Hutchinson passionately proffers Jesus Christ as Bakha’s solution, but the Colonel’s conclusion that Bakha is a sinner and needs to confess his sins to the Colonel leaves Bakha perplexed and suspicious. Mahatma Gandhi’s advice to untouchables to lift themselves out of untouchability by pursuing a clean and spiritually elevated life intimates that emancipation would be a long process, not an immediate outcome. Finally, the poet speaks of the genius invention of the flush system, which will automatically liberate latrine cleaners like Bakha from their lowly position. This final source of hope kindles Bakha’s enthusiasm the most.

Anand’s social novel uses Bakha as a vehicle to project the thoughts and feelings of outcastes in India, with the goal of unraveling the inhumanity of the Hindu caste system. Anand confirmed that “the novel is, for me, the creative weapon for attaining humanness—it is the weapon of humanism.”¹ Bakha’s “humanness” becomes poignantly apparent through dialogue, which not only consists of his interactions with other characters (particularly malevolent higher status characters), but also of his internal commentary, as the omniscient narrator exposes Bakha’s private thoughts. Conversely, by revealing the private musings of other characters, in
addition to their external speech, the omniscient narrator divulges their negative roles in the novel. In this chapter, I plot Anand’s allocation of Indian English (IndE) features to Bakha and the other forty characters in *Untouchable* against the backdrop of a realist novel functioning as a social critique of the Hindu caste system. My findings establish that, while Anand employs IndE in novel dialogue to broadly re-create an authentic worldview, he appropriates the highest percentage of IndE features to negative characters, predominantly upper-castes and priest characters, thereby amplifying his vilification of them.

Anand’s appropriation of IndE features to the majority of his characters in *Untouchable* largely harmonizes with the novel’s audibly Indian themes. In a 1972 seminar on IndE, Anand confessed that his initial draft of *Untouchable* contained “many pages of intellectualised imagery by coining words in the stream of consciousness technique of James Joyce’s *Ulysses,*” but he extensively revised his novel to mimic actual Indian life when he “returned to India and stayed in Gandhiji’s Ashram, as well as in Punjab, to get the intimations of the sweeper boy’s mind, in his own integral atmosphere.”² Most of Anand’s characters, including Bakha the sweeper boy, would in reality be communicating in regional languages, such as Hindi and Punjabi, so the use of English as the medium of novel dialogue is by itself counter-realistic. Yet, by translating Hindi and Punjabi expressions and speech into English, Anand attempts to represent an Indian experience and vernacularize his novel. Anand’s use of IndE to signal Indianness can be quantitatively witnessed in his allocation of IndE features across most characters in *Untouchable.* Consider, for example, the percentage rates of IndE features for a sample of eight of the forty-one characters:
### Table 3.1 Percentage of thirty-five IndE features for eight characters in *Untouchable.*

<table>
<thead>
<tr>
<th>Characters</th>
<th>Percentage of IndE features</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bakha_untouchable</td>
<td>0.828</td>
</tr>
<tr>
<td>Lakha_untouchable</td>
<td>1.564</td>
</tr>
<tr>
<td>Charat Singh_upper-caste</td>
<td>1.376</td>
</tr>
<tr>
<td>Defiled man_upper-caste</td>
<td>2.434</td>
</tr>
<tr>
<td>Colonel George Hutchinson_British</td>
<td>0.499</td>
</tr>
<tr>
<td>Colonel George Hutchinson’s wife_British</td>
<td>0.635</td>
</tr>
<tr>
<td>Pundit_priest class</td>
<td>1.366</td>
</tr>
<tr>
<td>Holy man_priest class</td>
<td>1.905</td>
</tr>
</tbody>
</table>

Table 3.1 reveals that Anand allocates IndE features to a gamut of characters: lower and upper classes, Indian and British. In fact, out of the forty-one characters I identify in *Untouchable,* only seven have none of the thirty-five IndE features, and all seven are peripheral characters having no more than three punctuation units. By giving the remaining thirty-four characters features of IndE, Anand creates an illusion of actual speech, with almost everyone using either a greater number of IndE features (corresponding to a basilectal variety of IndE) or fewer IndE features (representative of the acrolectal and mesolectal varieties of IndE). The distribution of IndE features across most characters vivifies their dialogue with a flavor of Punjabi and Hindi speech even as they communicate in English.

Yet, a fine-grained examination of each character’s percentage of IndE features in Table 3.1 provocatively reveals that Anand’s decision as to which character will receive a higher or lower percentage of IndE features does not attempt to mimic actual speech. In fact, Table 3.1
suggests that Anand appropriates more IndE features to the two upper-caste and priest characters than he does to Bakha, the uneducated outcaste, thereby gesturing toward a counter-realist apportioning of IndE features that deserves closer investigation.

By grouping the characters based on four groups—outcastes, upper-castes, priest class, and British—I arrive at a more palpable picture of Anand’s use of the IndE dialect as a device to both represent an ‘Indian’ worldview and as an ideological tool in spoken dialogue. Out of the forty-one characters with spoken dialogue, I was able to place forty characters into one of the four caste groups. One character had to be removed from the present grouping (the captain of the hockey team) because I could not ascertain his caste with sufficient certainty. Figure 3.1 elucidates why the remaining forty characters’ use of IndE both supports and opposes the true to life status of the novel.

FIGURE 3.1 Percentage of thirty-five IndE features for forty characters in Untouchable grouped according to social status.

Compared to the outcasts, the upper-castes, priest class, and British have greater opportunities to be educated. The babu’s sons (upper-castes) in Untouchable, for example, attend school; and Bakha implores the elder brother, who is “in the fifth class” to teach him English, with a payment of “an anna per lesson.”

If the percentages of IndE features are to mirror authentic
experience, the more educated, higher status groups (upper-castes, priest class and British) ought to end up with lower percentages of IndE use compared to the outcastes. Figure 3.1 confirms that *Untouchable* partially supports such a realistic division: the upper-castes and British characters do have a lower percentage of IndE features than the outcastes. But Figure 3.1 also reveals that the Brahmin priests, who claim membership in the highest caste in Hindu society, not the outcastes, have the highest percentage of IndE use, which hints at the ideological tenet undergirding Anand’s use of IndE in *Untouchable*.

I would argue that the priest class holding a higher percentage of IndE features than the untouchables signals deliberate effort to stigmatize and downgrade this elevated group while simultaneously augmenting the status of the outcastes. Anand’s mouthpiece in *Untouchable*, the poet Iqbal Nath Sarshar, eloquently condemns “the wily Brahmins, the priestcraft, who came in the pride of their white skin, lifted the pure philosophical idea of Karma…and misinterpreted it vulgarly to mean that birth and rebirth in this universe is governed by good or bad deeds in the past life” (154). To illustrate the deception of “the wily Brahmins,” Anand casts one prominent priest in the novel, the inimical Pundit Kali Nath, in an unambiguously negative light. Anand appropriates a significantly bigger speaking role to Pundit Kali Nath (twenty-three punctuation units) than the other two priests (six and two punctuation units respectively), making the pundit an outstanding representative of “the priestcraft” in *Untouchable*. However, the private thoughts of Pundit Kali Nath made public by the omniscient narrator, lambaste him as a gluttonous hypocrite:

He seemed to be immersed in thought, but was really engrossed in the rumblings in his belly. “That rice,” he thought, “the rice I ate yesterday, that must be responsible. My stomach seems jammed. Or was it the sweet jalebis I ate with my milk at the
confectioner’s? But the food at the home of Lalla Banarsi Das may have introduced complications.” He recalled the taste of the various delicacies to which he was so often treated by the pious. “How nice and sweet is the milk-rice pudding, sticking to the white teeth and lingering in the mouth. And kara parshad, the semolina pudding; the hot, buttery masses of it melt almost as you put a morsel of in the mouth.” (27)

The omniscient narrator catalogues the delicacies the pundit consumes at the expense of the Hindu devotees and exposes him as a swindler; the fact that he appears immersed in deep thought but is actually “engrossed in the rumblings in his belly” casts him as a hypocritical corporeal man, lacking deeper spiritual interests or insights. His inner impurity corresponds with the outward uncleanness of the outcasts. In addition to his insatiable greed for delicacies and his abuse of power, Pundit Kali Nath also has lascivious designs on Bakha’s attractive younger sister, Sohini, which confirms the contamination of his mind. When Sohini screams in protest to his amorous overtures while she was cleaning the latrine in his home, the unnerved pundit shouts a “hushed cry polluted, polluted, polluted” while “racing up the courtyard” (61). His cries of pollution attempt to place the blame on Sohini as the untouchable who carelessly disregarded proximity restrictions between outcasts and higher classes and polluted him as a result. Yet, on a deeper level, the unhallowed Pundit Kali Nath’s shouts of “polluted, polluted, polluted” repeated three times for emphasis, rightly foreground his polluted state, or as the omniscient narrator describes it, “the congenital weakness of his mind” (29). The fact that his cries are “hushed” also supports the idea that the pundit’s pollution, unlike that of the outcasts, remains masked, hidden, and internal.

In fact, the pundit’s excessive concern about his chronic constipation curiously parallels the work of cleaning the latrines that the untouchables perform, which specifically renders them
unclean in Hindu society. Pundit Kali Nath’s inability to get rid of his waste keeps him, symbolically, unclean on the inside, relegating him as a passive victim of his body; Bakha’s converse role as a sweeper who disposes of waste allows him to get rid of impurity, making him an active agent of purity and, crucially, cleaner than the pundit. It can be no mere coincidence, then, that the omniscient narrator accentuates Bakha’s cleanliness by comparing his dexterity in washing the latrines to “constant water from a natural spring (15), and that Havildar Charat Singh, after witnessing Bakha hard at work, exclaims, “Here was a low-caste man who seemed clean!” (16). Anand, by drawing parallels between Pundit Kali Nath and Bakha, communicates the duplicity of the pundit and the superiority of Bakha over the pundit. Thus, the priest class bearing a higher percentage of IndE features than outcastes in Table 3.1 not only expose Anand’s social goal of communicating the ugly underbelly of the Brahmin class and the superiority of the outcastes over them, but it also suggests that the outcastes might be more educated or civilized than the highest Hindu caste. By assigning the priest class a higher percentage of IndE features in their fictionalized speech compared to the subaltern class, Anand the socialist reformer accentuates his subjugation of the group that he has already vilified in his diegesis.

Pundit Kali Nath’s negative role results in the priest class’ receiving the highest percentage of IndE features in Figure 3.1, suggesting the need to examine all negative characters in the novel. Out of the forty-one characters I identify in total in Untouchable, twenty-nine can be re-sorted as having positive, negative, or mixed (positive and negative) motivations. The remaining twelve characters are excluded from the present discussion because I could not ascertain, based on their descriptions in the novel, their primary motivation. Positive and negative characters manifest unambiguously positive or negative motives and actions, while characters identified as a mix of positive and negative qualities reveal both positive and negative
motives and actions at different moments in the narrative. The twenty-nine characters that can be pigeon-holed into one of the three characteristic groups consist of fourteen positive, twelve negative, and three mixed characters. Figure 3.2 demarcates their percentages of IndE features:

![Pie chart showing the distribution of IndE features among characters.](image)

**FIGURE 3.2** Proportion of thirty-five IndE features for twenty-nine characters in *Untouchable* grouped according to positive, negative or mixed (positive and negative) motives and actions.

The association of IndE features with negative characters undercuts Anand’s attempt to portray a realistic ‘Indian’ representation of a caste-driven Hindu society. The pie chart identifies characters that belong to the negative and mixed (positive and negative) groups as receiving the highest percentage of IndE use, while characters with positive attributes have the smallest percentage of IndE use. Pundit Kali Nath belongs to the group of negative characters. Since he is also the outstanding member of the group of priests, it makes sense that the priest class, examined in the previous paragraph, has the highest percentage of IndE features in Figure 3.1. Meenakshi Mukherjee, with a prudent eye, pinpoints that Anand’s “characters fall neatly into three types: the sufferers, the oppressors and the good men. Usually the protagonist is the sufferer-in-chief. All money-lenders, priests, and landlords, i.e., people with a vested interest in resisting change or progress, come under the second category.” Figure 3.2 quantitatively
corroborates Mukherjee’s impressionistic conclusions by exposing the set that Anand subordinates through the allocation of higher percentages of IndE: negative characters, with the hypocritical priest, Pundit Kali Nath, as a subset of that group.

Even among the group of characters with mixed (positive and negative) motives and actions, the more negative than positive character—Lakha, Bakha’s father—receives the highest percentage of IndE use. Lakha’s opening words adumbrate his primary role as a bully: “Get up, ohe you Bakhya, you son of a pig” (13). He repeatedly lashes out abusively at all three of his children—“Put the tea and call those sons of a pig, Bakha and Rakha, to me!” and “I thought you were dead or something, you daughter of a pig!” (31)—but Bakha receives the brunt of his father’s abuses while Rakha remains daddy’s favorite. He assigns Bakha to wake up earlier than everyone else (himself included) to attend to the latrines, pretends to be ill and delegates his share of the work to Bakha, accuses Bakha of being “a good-for-nothing rascal” (77) when he brings home only two chapattis in the afternoon, and kicks the eighteen-year-old out of the home when he plays truant one afternoon. Lakha redeems himself once in the novel: He recalls the occasion he overstepped his position as an untouchable by dashing into a doctor’s office to demand medicine for a younger Bakha who was deathly ill with a fever. Lakha’s recounting of the humiliation he put himself through to save Bakha’s life softens readers’ censoriousness. But since this is his only positive achievement in the novel, it would be safe to say that Lakha predominantly manifests negative attributes. His largely negative disposition and his highest percentage of IndE features out of the four mixed (positive and negative) characters underscore that Anand appropriates more IndE features to excoriate negative characters.

Anand’s vilification of negative characters overwhelmingly centers on the higher social classes, but includes as well a remnant of outcasts. A comparison of positive against negative
Characters reveals, unsurprisingly, that more outcastes belong to the group of positive than negative characters. Out of the twelve positive characters, six (or fifty percent) are outcastes, but only three of the negative thirteen (or twenty-three percent) are comprised of outcastes. In other words, seventy percent of the negative are upper-castes, priests, and British characters, all higher in status than the outcastes, which gestures to Anand’s ideological vilification of the higher social classes. Yet while the negative characters predominantly belong to the higher classes and the subaltern are championed principally as characters with positive motivations and actions, it is also true that Anand circumspectly avoids stereotyping each outcaste as only positive or each member of the higher status groups as only negative. For example, it is worth remembering that since fifty percent of the positive characters are outcastes, the remaining half belong to the higher status groups; likewise, although seventy percent of the negative characters come from the higher social classes, the remaining thirty percent consists of outcastes.

So while Anand strikingly vilifies the higher classes, he cautiously avoids stoking unrelenting acrimony on just them alone. For example, nothing saves Gulabo, the washerwoman in the same outcaste colony as Bakha, from receiving an unambiguously negative appraisal. Gulabo expresses her envy of Sohini’s youthful beauty by vociferously raining down a torrent of abuses on her, including derogatory expressions such as “you illegally begotten” and “you eater of dung and drinker of urine” (25). On the flip side of the coin, Havildar Charat Singh, an army officer and “the famous hockey player of the 38th Dogras regiment” (15) functions as an unambiguously positive upper-caste character, a man free of religious shibboleths who is also celebrated for his generosity, particularly to Bakha. He assigns Bakha the rare honor of “fetching glowing charcoal in the chilm which he was going to put on his hookah and smoke” (106), pours tea out of his own cup for the untouchable to drink, and gifts him a hockey stick that is equally as
good as the one he gives the babu’s son. Other characters, such as the nameless upper-caste lady who speaks kindly to Bakha and Colonel George Hutchison who attempts to soothe Bakha after Lakha kicks his out of home confirm that Anand does not demonize each and every higher class character; Lakha and Gulabo, on the other hand, bear out that neither does Anand portray all outcastes positively.

While the group of negative characters consists of many higher class characters (upper-castes, British, and priest class) and a few outcastes, they share similar IndE features of epithets and imprecations. A fine-grained investigation into the specific IndE features that Anand appropriates to the negative characters reveals the blatant allocation of IndE epithets and imprecations to negative characters:

![Figure 3.3](image-url)  
**FIGURE 3.3** Percentage of IndE epithets and imprecations for twenty-nine characters in *Untouchable* grouped according to positive, negative, or mixed (positive and negative) motives and actions.

Figure 3.3 maps that negative characters use inordinately high amounts of IndE epithets and imprecations to verbally abuse others. The previous paragraphs provide examples of the type of abuses that Lakha and Gulabo, outcastes themselves, use to denigrate other outcastes, particularly vulnerable children.
But since seventy percent of the negative characters consist of higher class characters (upper-castes, British, and priest class), they too conveniently resort to IndE epithets and imprecations to subordinate and mortify the outcastes, particularly the protagonist Bakha. Take, for example, the “defiled man” (labeled as such because Bakha accidentally touches him and renders him defiled) who lashes out at Bakha in a constant stream of abuses, ranging from the typical “you swine, you dog” (47) to more creative ones, such as “you cock-eyed son of a bow-legged scorpion” (46). Indeed, fifty-seven percent of the defiled man’s IndE features consist of IndE imprecations. Then there is the upper-caste lady who finds Bakha taking a rest on her doorstep and immediately commences to assail him with abuse:

“You eater of your masters,” she shouted, “may the vessel of your life never float in the sea of existence! May you perish and die! You have defiled my house! Go! Get up, get up! You eater of your masters! Why didn’t you shout if you wanted food? Is this your father’s house that you come and rest here?” (71)

Anand trenchantly maligns negative characters, made up predominantly of higher socio-economic classes, by allocating an excessive number of IndE epithets and imprecations to them. Anand is, undoubtedly, a significant pioneer in indigenizing the novel, and I agree with R.K. Dhawan’s praise of “Anand’s imaginative skill in integrating his sources, and transcending them to produce an intensely realised and credible narrative that is both political thesis and absorbing fiction.” Yet Anand’s unambiguous vilification of negative characters and the excessive application of IndE epithets and imprecations to these characters reveal a facile manipulation of the IndE dialect. As Priya Joshi perceptively suggests, “perhaps because of the zeal for social reform in his fiction, his writing has tended to be socialist realist and somewhat mechanical rather than literary or innovative.” Figure 3.3, which delineates the significantly higher
percentages of IndE epithets and imprecations allocated to the negative characters, provides the necessary quantitative evidence to support Joshi’s intuitive claim that Anand’s use of language remains “somewhat mechanical rather than literary.” By overusing the select IndE features of epithets and imprecations in order to promote an unequivocal social theme, Anand sacrifices nuances and creativity in the use of IndE in spoken dialogue.

In fact, Anand admits to his concentrated use of epithets and imprecations in Untouchable to convey Indianness. In his 1972 essay for the seminar on Indian writing in English, Anand claims that he received the Mahatma’s personal approval of “all the naked truth of the Jhuggi Jhonpari life.” And what did “the naked truth” of life in the slums of Jhuggi Jhonpari encompass? Anand explains: “swear words, epithets and inverted jargon.” In that same essay, he reiterates the main components that make his novel Indian by revealing that the “many Professors of English literature in India, and the lower middle class intelligentsia in the national movement…called in question the use of swear words and epithets and Punjabi phrases.” Since transliterations of Punjabi “swear words and epithets” represent a prominent part of Anand’s repertoire of IndE, it comes as no surprise that his negative characters use an excessive amount of such imprecations and epithets. Yet, Anand’s overdependence on two IndE features, instead of creatively manipulating the larger gamut of IndE features, diminishes the artistic quality of his Indian novel in English.

The excessive use of IndE epithets and imprecations in the fictionalized speech of negative characters also exposes Anand’s use of IndE as a subordinating rather than an empowering device. Although Untouchable estimably contests Hindu societal dichotomies—such as upper versus lower castes, clean versus unclean, and educated versus uneducated—the novel fails to recognize and tackle the impervious colonial mentality of domination disguised in
characters’ speech: the fewer IndE epithets and imprecations a character uses, the more positive his or her role in the novel; the more IndE epithets and imprecations a character uses, the more negative his or her role in the novel. In fact, Figure 3.2 reveals that positive characters have definitively a lower percentage of overall IndE use than negative characters, which implicitly suggests that positive characters speak more mainstream varieties of English with fewer features of IndE, while negative characters use more IndE features (made up predominantly of IndE epithets and imprecations).

Through an allocation of a lower percentage of IndE features to reward, as it were, positive characters, and a higher percentage of IndE features to vilify the negative, Anand attaches ideologies of prestige and power even within the range of the IndE dialect. By seeing IndE primarily as a convenient tool to vilify the negative characters, Anand succumbs to stigmatizing IndE as a substandard dialect of English; concomitantly, he revalorizes the value of more mainstream varieties of English, subscribing to norms of overt prestige by identifying positive characters such as Bakha with fewer IndE features.

My arguments in this chapter, however, must be placed in context. I concede that Anand’s portrayal of the protagonist Bakha is superb. Marlene Fisher accurately locates Bakha as the nucleus of *Untouchable*:

The heart of the book lies in the eighteen-year-old’s shyness, in his vulnerability, and oddly enough, in Bakha’s startling (if intuitive rather than reasoned) work ethic…. The heart of *Untouchable* is also Bakha’s sense of wonder at life, unquenchable in spite of the constant abuse against which he hides his face.¹⁰ Yet, although Fisher persuasively argues for the veritable facets that underscore Bakha’s humanism, she remains curiously silent on the humanism of all the other characters in
Untouchable, many of which, such as the defiled man, Pundit Kali Nath, Gulabo, and the upper-caste woman who castigates Bakha, as I have documented in this chapter, are stripped of humanism and strait-jacketed as unambiguously negative. Terry Eagleton provocatively argues that “what persuades men and women to mistake each other from time to time for gods or vermin is ideology.”

Anand’s ideological appropriation of IndE features to palpably vilify negative characters, predominantly made up of the upper castes and priests, results in demoting and dismissing them as vermin, while the outcaste Bakha is glorified as the essence of humanism. Anand’s flagrant excoriation of negative characters, both through their actions and their high percentage of IndE features, to accentuate the asperity of the Hindu caste system at the expense of developing creative nuances might be why scholars repeatedly hail the novel for its social themes than for its literary merit.

In the following chapter, I fast forward twelve years to the year 1956 and investigate Khushwant Singh’s appropriation of IndE features in his seminal novel, Train to Pakistan. While Anand’s Untouchable utilizes IndE as a linguistic device to subordinate and vilify, Singh’s Train to Pakistan conversely allocates a higher percentage of IndE features to elevate and hypermasculinize its protagonist.

Notes

1 Mulk Raj Anand, Roots and Flowers, p. 36.


3 “Acrolect” is “the most prestigious or highest social dialect of any language”; “mesolect” is “an intermediate form between the acrolect and the basilect. Later also more widely: an
intermediate variety in any speech continuum”; “basilect” is “the least prestigious or ‘lowest’
variety of any language” (Oxford English Dictionary).


5 Meenakshi Mukherjee, The Twice Born Fiction, p. 77.


8 Mulk Raj Anand, “Changeling,” p. 16.

9 Ibid., p. 17.


11 Terry Eagleton, Ideology, p. xiii.
CHAPTER 4

HYPER-MASCLULINITY AND EFFEMINACY IN KHUSHWANT SINGH’S TRAIN TO PAKISTAN

The Indian novel in English which depicts rural India undertakes complicated linguistic choreography: The author uses English to transcribe the experiences of a non-English speaking peasant community. Khushwant Singh’s Train to Pakistan (1956) is an example of one such complex representation. This historical novel, based on the brutal Partition of India and Pakistan in August 1947, revolves around the small, remote, imaginary Sikh village of Mano Majra, which has a small population of Muslim residents. Mano Majra’s distinguishing feature is its railway station, which as Marian Aguiar eloquently notes, metamorphosizes from an “instrument of reason (the clock), to a cyborg body, to a specter.”¹ The train is first an instrument of modernity introduced by the British that the villagers rely on to determine the time of day; but it quickly develops human-like characteristics when it segregates and deposits Muslims, Hindus and Sikhs either into Pakistan or India. It then transforms into a phantom train, rolling silently from Pakistan into Mano Majra, heavy with dead bodies of Hindus and Sikhs and invites retribution from Mano Majra’s Sikh villagers.

But while Mano Majra and its train function as imaginary features, Singh also provides pivotal historical details in the first two pages of the novel, setting the stage for the polarization of Mano Majra’s ethnically and religiously communal inhabitants:

By the summer of 1947, when the creation of the new state of Pakistan was formally announced, ten million people—Muslims and Hindus and Sikhs—were in flight. By the time the monsoon broke, almost a million of them were dead, and all of the northern India was in arms, in terror, or in hiding. The only remaining oases of peace were a
scatter of little villages lost in the remote reaches of the frontier. One of these villages was Mano Majra.²

Singh’s diegetic report monumentalizes the bloodletting Partition; his use of specifics—dates (“summer of 1947”), weather (“by the time the monsoon broke”), and statistics (“almost a million of them were dead”) adds to the novel’s historicity. But Train to Pakistan has been repeatedly criticized for reading too much like a journalistic narration of the sanguinary Partition of India rather than as historical fiction.³ The present study addresses this alleged shortcoming and reveals that the authentic documenting functions as a ploy with which Singh asserts the historical significance of his Partition narrative. In fact, by concomitantly investing specific characters with Indian English (IndE) features in spoken dialogue while divesting others of such IndE features, Singh engineers a more trenchant counter-realist bond between IndE and character traits of masculinity and effeminacy, moving beyond the perimeters of merely documenting the violent Partition. Juggut Singh stands out as the ultimate example of virility in the novel, and Singh allocates him the highest percentage of IndE features out of all the central characters.

Unlike Mulk Raj Anand’s use of IndE in Untouchable to accentuate the vilification of negative characters (see chapter 3), Singh’s appropriation of IndE features to hyper-masculinize⁴ Juggut Singh in Train to Pakistan heightens the status of the IndE dialect and accords it covert prestige.

Juggut Singh (Jugga, for short), like his father and grandfather before him, is the Sikh leader of a gang of bandits in the village of Mano Majra. But Jugga’s socially proscribed inter-ethnic relationship with Nooran, the Muslim mullah’s daughter, renders him different from his predecessors. The plot in Train to Pakistan begins with the robbing and murder of Mano Majra’s Hindu moneylender, Ram Lal, by a gang of dacoits. Jugga becomes the natural suspect, although he is innocent. He is imprisoned along with a visiting Marxist, British-educated, People’s Party
leader, Iqbal, who is mistaken for a trouble-causing Muslim. While Jugga remains incarcerated, Mano Majra’s villagers witness the advent of “ghost trains”—trains that come from Pakistan and stop in Mano Majra at uncanny times, without headlights or sirens, but bearing the muted bodies of dead Hindus and Sikhs. These “gifts from Pakistan” increase antipathy between Hindus and Muslims that even seeps into the Sikh-Muslim brotherhood of Mano Majra. Eventually, at the orders of Hukum Chand, the district magistrate with carte blanche authority, Muslims, including Nooran and her father, Imam Baksh, are forced to leave Mano Majra and put on a train bound for Pakistan. It is this train that a young anti-Muslim leader plots to attack with the assistance of volunteers from Mano Majra. In the nick of time (revealing a melodramatic trope of the novel), Jugga and Iqbal are released from prison. While the timorous Iqbal, along with all the other pusillanimous government and village leaders, do nothing to prevent the impending deaths of their Muslim neighbors, the altruistic Jugga, at the cost of his own life, cuts the rope strung above the width of the train’s path by anti-Muslim Sikhs, allowing the train safe passage to Pakistan. Singh’s *Train to Pakistan*, thus, usefully complicates the issue of honor and respectability by contrasting Jugga, the disreputable bandit-cum-hero, with educated big-talkers, influential government leaders, and good-hearted villagers.

*Train to Pakistan* is the only one of the four novels I investigate that has every character employing, to a greater or lesser degree, features of IndE, which allows Singh to give the phantasmal Mano Majra a veneer of transcribing authentic experience. The novel’s cosmology is primarily made up of rural characters that are for the most part, uneducated. A small subset of the villagers, however, received some basic education; these ones, such as Hukum Chand (the district magistrate), the police inspector and his deputy, as well as Meet Singh (Mano Majra’s Sikh priest) function as leaders in the village. The few urban characters in *Train in Pakistan* are
more highly educated. In reality, though, everyone in the rural Mano Majra setting would be communicating in Punjabi and Hindi. Even the two educated city dwellers that come to Mano Majra—the Marxist activist and the anti-Muslim leader—would have had to use Punjabi and Hindi to converse with the peasant Punjab community. So regardless of whether they are urban visitors or illiterate peasants, Singh allocates IndE features to all his twenty-five characters to capture the linguistic reality of Indians communicating in the same regional languages of Punjabi and Hindi. Phrased differently, the distribution of IndE features to all the characters in the novel functions as a proxy for regional languages and choreographs a mimesis of an authentic Indian experience.

On the other hand, the ideological functions of IndE become palpable in an investigation of the thirteen leaders in the novel, which reveals that Jugga has the highest percentage of IndE features. Leaders occupy a position of authority that endows them with the power to command (or even threaten or abuse), counsel, and direct the actions of Mano Majran villagers. They range from dacoit leaders such as Jugga to village leaders such as lambardar Banta Singh (the Urdu lambardar approximately means “registered head-man”⁵). Figure 4.1 graphically plots the percentage rates of IndE features for the thirteen leaders I identify in *Train to Pakistan*:
FIGURE 4.1 Percentage of thirty-five IndE features for thirteen characters categorized as leaders in *Train to Pakistan*.

Singh, I would argue, appropriates the highest percentage of IndE features to Jugga, the philistinian bandit, out of all the thirteen leaders because he is the essence of the hyper-masculine hero: his intimidating appearance, his violent temperament, and his boundless courage in concert with his high percentage of IndE features elevate him as the essence of machismo, a status unsurpassed by any other leader in the novel. In the following paragraphs, I support this argument by comparing Jugga with specific other leaders who also attempt to prove their masculinity.

Not even Malli, Jugga’s nemesis, can stake a share in Jugga’s limelight as the hyper-masculine man of action. Malli is a bandit leader from a neighboring village. He and his goons are the real perpetrators of Ram Lal’s murder. They are imprisoned a short while for this crime, occupying, in fact, the cell next to Jugga, but are released quickly on the orders of Hukum Chand. Significant parallels can be drawn between Jugga and Malli: Both are bandit leaders and each one attempts to prove that he is more ostentatiously masculine. Early on, Singh paints Malli
as having the upper hand over Jugga: Malli and his thugs brazenly kill Mano Majra’s money lender and escape with the loot, while Mano Majra’s only savior, Jugga, is out in the fields, enjoying an intimate tête-à-tête with his Muslim love, Nooran. Malli’s incipient success establishes him as more of a man than Jugga, and he audaciously throws a bunch of glass bangles into Jugga’s home, taunting him to “wear these bangles and put henna on your palms” (10). Malli’s taunt attempts to effeminate Jugga, and the issue of manliness functions as an entrenching concern between the two bandits throughout the novel. When Jugga is released from prison, for example, he threatens to settle scores with Malli (“if I do not spit in Malli’s mouth, my name is not Juggut Singh”), but the police inspector cautions him using a familiar feminizing metaphor, “Just because you caught him unawares by his hair and beat him, you think you are lion. Malli is not a woman with henna on his palms or bangles on his wrists” (162-163).

Although Jugga’s violent outburst against Malli while they were imprisoned together qualifies as his initial reclamation of virility status, his altruistic courage in the last chapter of the novel clinches his superiority over Malli and serves as a triumphant riposte: Malli volunteers to assist the anti-Muslim leader in his plot to kill Muslims on the train to Pakistan, but Jugga foils their plans and complements trash-talking with action by breaking off the rope fastened above the railway tracks. It is not surprising, then, that Malli has a lower percentage of IndE features compared to Jugga (see Figure 4.1), which parallels his lesser masculine status in the novel.

Besides Malli, Jugga can be contrasted with the nameless anti-Muslim leader whose masculinity is likewise at stake. On seeing the Mano Majran villagers huddled together in the Sikh temple, the anti-Muslim leader instantly questions their virility: “What sort of Sikhs are you? Potent or impotent?” (148). This young Sikh man functions as the ringleader of the plot to deracinate Muslims, including Mano Majra’s Muslims, by proposing a diabolical plan: first, an
elevated rope stretched across the span of the train to push off all the passengers sitting on top of the train (who will subsequently be killed by ambushed Sikhs); then, Sikhs ready with guns to shoot at the windows to kill passengers inside the train. Jugga’s breaking the rope at the expense of his own life serves as a slap in the face for the anti-Muslim leader; this ill-mannered Sikh is virtually forced to respond “impotent” to his own initial inquiry to the villagers when Jugga foils his master plan.

In fact, the omniscient narrator emasculates the young anti-Muslim right from the moment he is introduced into the novel, which hints at his eventual failure to live up to Jugga’s standard of masculinity:

The leader had an aggressive bossy manner. He was a boy in his teens with a little beard which was glued to his chin with brilliantine. He was small in size, slight in build and altogether somewhat effeminate; a glossy red ribbon showed under the acute angle of his bright blue turban. His khaki army shirt hung loosely from his round drooping shoulders. He wore a black leather Sam Browne: the strap across his narrow chest charged with bullets and the broad belt clamped about his still narrower waist. On one side it had a holster with the butt of a revolver protruding; on the other side there was a dagger. He looked as if his mother had dressed him up as an American cowboy. (147-148)

While the portraiture of his military appearance—his army shirt, Sam Browne belt, revolver, bullets, and dagger—render him intimidating, the pairing of these menacing items with descriptions of his unmanly softness (his “small in size,” “slight in build,” “little beard,” “glossy red ribbon,” “round drooping shoulders,” “narrow chest,” and “still narrower waist”) deride him as a delicate impostor. The omniscient narrator’s concluding stab at his appearance, that he looked “as if his mother had dressed him up as an American cowboy,” goes a step further to
mock him as a mother’s boy who placidly acquiesces to his mother’s whims. His remaining nameless right to the end of the novel confirms his petty and unworthy stature. Ralph Crane, in his reading of *Train to Pakistan*, also characterizes Jugga as the epitome of masculinity in the novel. However, Crane argues that “Khushwant Singh’s text appears to inscribe a distinctly Sikh-centered India” because none of the Sikh characters “is ever emasculated in the manner of his Hindu characters.” The characterization of the unnamed Sikh rebel who the omniscient narrator paints and even distinctly identifies as effeminate fractures Crane’s broad reading of a masculine Sikh class and an effeminate Hindu group. Instead, the young Sikh leader’s lower percentage of IndE features, as compared to Jugga’s, taken in concert with all his other emasculating characteristics suggests that the Sikh rebel’s brazen attitude is simply a façade and that he is no match for Jugga.

In contrast, Jugga’s hulk-like appearance, complemented by his heroic feat, provides a compelling and coherent rationale for arguing that Jugga’s highest percentage of IndE out of the thirteen leaders functions as a device to elevate his hyper-masculinity. The inspector describes Jugga as “a very big fellow,” “six foot four,” “broad,” and “like a stud bull” (22). The village Sikh priest, Bhai Meet Singh, likewise confirms that Jugga “is an arm’s length taller than anyone else” (42). The omniscient narrator exposes that even Malli, the inimical bandit who murders Mano Marja’s moneylender, “was frightened of Juggut Singh and would sooner have made peace on the other’s terms than go about in fear of violence—for Jugga was the most violent man in the district” (114). Malli and the anti-Muslim leader’s futile plans, in conjunction with the omniscient narrator’s uncomplimentary appraisal of them, subordinate them to Jugga. Piecing all the evidence together, I would argue that Jugga’s having the highest percentage of IndE features out of all the leaders—higher than that of Malli or the anti-Muslim leader—operates together
with his physical attributes and his heroism to render him as the epitome of masculinity in the novel. On the flip side, Malli’s and the anti-Muslim’s lower percentages of IndE features enervate these unsuccessful leaders even further in the eyes of Mano Majran villagers and readers alike.

While Singh renders Malli and the anti-Muslim leader as less masculine than Jugga, they, as part of the group of active initiators in *Train to Pakistan*, are at least collectively portrayed as more masculine than passive well-wishers. *Train to Pakistan*’s cosmology consists of nine characters who conspicuously voice assent or dissent toward the plan to derail the train bound for Pakistan—Jugga, Bhai Meet Singh (the Sikh priest), lambardar Banta Singh (the village headman), Iqbal (the anti-government leader), Hukum Chand (the district magistrate), Malli, his goons, the nameless anti-Muslim leader, and his supporters. First, I characterize the nine based on positive or negative motivations or actions. Positive characters are those who are in opposition to the plot to kill Muslims. Negative characters, conversely, are those who support the plot to kill Muslims. But the same nine characters can be reclassified as an additional person type: active initiators or passive well-wishers. Active initiators take action to reach their goal, regardless of whether the goal is positive (to help Muslims survive) or negative (to kill Muslims), while passive well-wishers remain inert. The two classifications are graphically visualized in Figure 4.2:
The results demarcated in Figure 4.2 indicate that no significant difference exists between the positive and negative groups (negative characters have a 0.0072 percent advantage over positive characters), suggesting that Singh’s appropriation of IndE features does not function based on positive-negative polarization. But a regrouping of the nine characters—based on how active a role they play in *Train to Pakistan*, regardless of whether it is to reach positive or negative ends—reveals that active characters have an appreciably higher percentage of IndE features than do passive characters. Active characters symbolize masculine roughness and toughness because they make boastful claims and back it up with action. The regrouped five active initiators comprise Jugga, Malli, Malli’s thugs, the anti-Muslim leader, and his supporters. Although all these characters except Jugga play negative roles in the novel, they remain as active agents of their malevolent ambitions; Jugga, on the other hand, is both a positive character and an active initiator. The five active initiators are compared against the four passive but positive characters—lambardar Banta Singh, Bhai Meet Singh, Hukum Chand, and Iqbal. The initiators have a plan (whether it is to kill or save Muslims) and act upon it. The inert group, conversely,
hopes, prays, and cajoles others to take action to stop the bludgeoning of their Muslim neighbors, but do nothing to prevent the massacres. In the previous paragraphs, I demonstrate that Jugga’s highest percentage of IndE out of the group of thirteen leaders functions as a device to accentuate his hyper-masculinity. In a parallel manner, the distinctly higher percentage of IndE features for active initiators gestures to Singh’s ideological manipulation of IndE as a device to elevate and masculinize initiators collectively, regardless of their noble or devilish objectives.

I would argue, conversely, that the precipitous decline in percentage of IndE features for passive hopefuls in Figure 4.2 links lower percentage of IndE features with effeminacy. Scrutiny of the group of passive well-wishers allows me to flesh out this argument: in the group of the static four, two characters, Iqbal, the „foreign-returned” anti-government activist and Hukum Chand, the district magistrate, have the lowest percentages of IndE use, as illustrated in Figure 4.3:

![Figure 4.3: Percentage of thirty-five IndE features for four passive characters in Train to Pakistan.](image)

One may claim that Iqbal’s low percentage of IndE features reflects his status as a highly educated man: he was educated in England and returns home to India after many years abroad. But he shares a low percentage of IndE features with Hukum Chand, a man who is not highly
educated, who started off as a “foot constable” (42) and worked his way up to become the district magistrate, which signifies that Iqbal’s low percentage of IndE features cannot be centrally motivated by his high education. Instead, the commonality that Iqbal and Hukum Chand share is their passive philosophizing; it is this inertness, I would argue, that functions as the major axis on which their low percentage of IndE features pivots. Iqbal, the Marxist activist, uses persuasive rhetoric to rouse the village leaders to fight against the government:

If you want freedom to mean something for you—the peasants and workers—you have to get together and fight. Get the banian Congress government out. Get rid of the princes and the landlords and freedom will mean for you just what you think it should. More land, more buffaloes, no debts. (48)

His peroration hurls the burden of responsibility onto the villagers (“if you want freedom to mean something for you…you have to get together and fight”) and hints at his lack of desire for personal participation. So when the opportunity arrives for him to summon Sikh peasants to help free Muslims or at least persuade the anti-Muslim group to rethink their nefarious plan, the wimpish Iqbal reaches instead for his whisky bottle and resorts to drinking himself into unconsciousness and torpidity, philosophizing his inertia as necessary because going against men with guns is futile: “When bullets fly about, what is the point of sticking out your head and getting shot? The bullet is neutral. It hits the good and the bad, the important and the insignificant, without distinction” (170). Iqbal’s utilizing the bullet to excuse his inertia curiously parallels Hukum’s Chand’s rhetoric to justify his mawkish tepidity.

Hukum Chand, as district magistrate, functions as Mano Majra’s political vanguard, but he resorts to passively delegating the position of active savior to others. He orchestrates the holdup of Iqbal and Jugga, the release of Malli and his gang, and finally, in desperation, the
release of Iqbal and Jugga, hoping that one of the two individuals will do something to stop the impending massacre. His full discretionary power in the village—“he is the government and we are his subjects” (42)—allows him to command everyone into subjection. Hukum Chand, like Jugga, also has a personal reason to save Muslims on the train bound for Pakistan: on that train is Haseena, a teenage Muslim prostitute he has grown fond of, and whom he dramatically promises, “I am ready to lay down my life for you” (105). Yet, like Iqbal, he rationalizes away the action necessary to keep his promise to Haseena by enlisting the same metaphor of the bullet:

What sense is there in going to a place where bullets fly? The bullet does not pause and consider „This is Hukum Chand, I must not touch him.’ Nor does a bullet have a name written on it saying „Sent by So-and-so.’ Even if it did have a name—once inside, what consolation would it be to us to know who fired it? (156)

Hukum Chand and Iqbal theorize their passivity and reason away the importance of personal action, equating action with the meaningless loss of their own life without any advantage to others. Jugga, conversely, acts by doing away with reason. Before undertaking his life-threatening task, Jugga seeks out the Sikh priest, Bhai Meet Singh, to read him a few verses from the Guru’s book. When he inquires about the meaning of the words, Meet Singh castigates him, “What have you to do with meaning? It is just the Guru’s word”; and to this blunt unhelpful retort, Jugga expresses his consent, “Yes, what will I do with meaning? All right, Bhaiji. Sat Sri Akal” (174). Jugga’s ability to act without needing meaning or reason sharply contrasts with the passivity of Iqbal and Hukum Chand who hide behind intellectual ruminations to stay inert; their lowest percentages of IndE features out of the group of four passive characters emphasizes their inutility and emasculates them.
Thus, Singh anchors his use of IndE as a novel dialogue device to ideologies of masculinity: active initiators are represented as more masculine and are appropriated higher percentages of IndE features, while passive bystanders are enervated and allocated lower percentages of IndE features. By appropriating the lowest percentage of IndE features in the effeminated passive group to Iqbal and Hukum Chand, as depicted in Figure 4.3, Singh dismisses them as the epitome of apathy. Prafulla Kar, using the heading of *Train to Pakistan*’s last section, *Karma*, as a stepping stone opines that “Singh seems to suggest that in such an atmosphere of brutality human action is meaningless. Even a heroic act done in such a time does not carry any consequences whatsoever.” I would disagree: although Iqbal, Hukum Chand, Lambardar Bantar Singh, and Bhai Meet Singh resign themselves to karmic passive cynicism, Kar fails to take into account that Singh does not advocate their inertia as the best possible response to the Partition. Instead, by emasculating these characters both through the omniscient narrator’s revelations of their actions (Iqbal drinks away his guilt while Hukum Chand cries and prays for a savior other than himself) and through their lower percentages of IndE, Singh scoffs at philosophizing as inflated inertia and pinpoints that action is all that counts. As Vasant Shahane perceptively notes, Singh’s changing the novel’s title from *Mano Majra* to *Train to Pakistan* reflects the importance of movement as opposed to static inactivity. The value placed on action also explains why active initiators, not passive talkers, are ideologically masculinized, evidenced linguistically as well through their receiving higher percentages of IndE features than the latter group.

In fact, Hukum Chand and Iqbal have lower percentages of IndE features than even Nooran, underscoring the depth of their passivity, and as a consequence, their effeminacy. Kavita Daiya insightfully observes not only that the two central female characters in *Train to
Pakistan—Nooran, Jugga’s weaver-girl, and Haseena Begum, the child prostitute—are Muslim, but also that Singh portrays them as sexually impure compared to the silent but virtuous Hindu and Sikh women:

The Hindu and Sikh women who are raped die in the novel's account. In contrast, both the Muslim women—Nooran and Haseena Begum, who have sexual relations with non-Muslim men—Juggut Singh and Chand—do not die, but migrate to Pakistan—their troubling bodies banished beyond the Indian national border.  

While Singh degrades both Nooran and Haseena as sexually impure compared to Hindu and Sikh women, his portrayal of Nooran, along with her percentage of IndE features, suggests that she has more mobilizing force than Hukum Chand and Iqbal. In earlier paragraphs, I examine the lower percentage of IndE features for passive characters compared to active initiators. The percentage of IndE features for the four characters in the group of passive well-wishers was visualized in Figure 4.3, which shows that Hukum Chand and Iqbal have the lowest percentage of IndE features in the group of passive well-wishers. In the table below, I outline the percentages of IndE features for Nooran and Haseena in relation to the four passive well-wishers:
If Singh appropriates higher percentages of IndE features to elevate masculinized initiators as I would argue he does and if he degrades Muslim women in the novel, then Haseena’s lower percentage of IndE features compared to other passive well-wishers does indeed parallel her subordinated and demeaning role. Yet notice that Hukum Chand and Iqbal have significantly lower percentages of IndE features than Nooran possesses, accentuating Singh’s emasculation of these passive bystanders and problematizing his negative appraisal of Muslim women in *Train to Pakistan*.

Singh’s apportioning a higher percentage of IndE features to Nooran than to Hukum Chand and Iqbal elevates the former to a higher position of active agency while rendering the latter as utterly enfeebled. Although *Train to Pakistan* is intensely phallocentric and Singh’s singling-out of Muslim women as tainted exposes the novel’s troubling sexual and racial discrimination, it is also worth bearing in mind that Jugga’s altruistic act of heroism stems from his exogamous love for Nooran, a Muslim woman. I submit, then, that Singh does not entirely subordinate Muslim women to men. Nooran, like Haseena and all the other Muslim women, is

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**TABLE 4.1** Percentage of thirty-five IndE features for six characters in *Train to Pakistan*.

<table>
<thead>
<tr>
<th>Characters</th>
<th>Percentages of IndE features</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lambardar Banta Singh</td>
<td>1.055</td>
</tr>
<tr>
<td>Bhai Meet Singh</td>
<td>0.952</td>
</tr>
<tr>
<td>Nooran</td>
<td>0.921</td>
</tr>
<tr>
<td>Hukum Chand</td>
<td>0.531</td>
</tr>
<tr>
<td>Iqbal</td>
<td>0.493</td>
</tr>
<tr>
<td>Haseena</td>
<td>0.301</td>
</tr>
</tbody>
</table>
forced to make the exodus to Pakistan, but readers hear Nooran’s voice of dissent, making her distinct from the other female villagers. She first expresses her defiance to her father, twice stating, “I will not go to Pakistan” (128). Then she pleads her case to Jugga’s mother, hoping that she will get refuge under her roof if she reveals that she is pregnant with Jugga’s child. Although her plan fails, Nooran manages to secure a guarantee from Jugga’s mother that she will be brought back from Pakistan as Jugga’s wife: “He will hurry for his own sake. If he does not get you he will have to buy a wife and there is not a pice or trinket left with us. He will get you if he wants a wife. Have no fear” (131). Nooran’s fight to remain, or at least, return to Mano Majra, depicts her as a more active initiator than Hukum Chand or Iqbal. Thus, although Daiya accurately locates Singh’s defamation of Muslim female characters in *Train to Pakistan*, I would argue that Singh’s allocation of a higher percentage of IndE features to Nooran than to Hukum Chand or Iqbal accentuates his depiction of the subtle agency and superiority of this particular Muslim woman who takes bold initiative over emasculated men in stasis.

Singh’s appropriation of higher percentages of IndE features to signal masculinity and agency and lower percentages of IndE features to suggest weakness and passivity also reveals the covert prestige of the IndE dialect. Covert prestige ascribes status and value to the nonstandard, less mainstream variety of English. By elevating IndE as a desirable attribute, Singh accords IndE covert prestige, which pushes against the more common prevailing tide observed in all the other novels to exalt mainstream varieties of English and subordinate the nonstandard variety of IndE. Singh’s atypical and commendable reconfiguration of the prestige of less mainstream varieties of English lends a new dimension to critical readings of *Train to Pakistan*.

Singh’s use of IndE, thus, underscores the intertwined relationship between language and identity. Jugga’s identity as the rough and tough hero depends on more than just his actions; his
high percentage of IndE features cements his identity as an 'Indian' hero. His high percentage of IndE features also identifies Jugga as someone with an independent spirit, who is unafraid of being different. Conversely, the low percentages of Indian features for false heroes such as Hukum Chand and Iqbal go hand in hand with these characters tepidity; just as their actions simply subscribe to conformist values—the pointlessness of one person trying to beat an oppressive system—their speech reflects dominant ideological values—that IndE is inferior to mainstream varieties of English.

However, Singh’s seminal novel is not without its flaws: scholarship fittingly claims that Singh’s use of the omniscient narrator and the protagonist’s hurried transformation from bandit to hero are weak links in the novel. The portrayal of Muslim women as tainted compared to their pure Hindu counterparts adds a disturbing layer of racism. But my quantitative examination of IndE features along with a qualitative study of the characters suggests that the artistic subtlety of the novel has yet to be thoroughly examined. This chapter begins with an investigation of Singh’s appropriation of IndE features to all twenty-five of his characters, which engineers a connection, albeit a superficial one, between language and authenticity. I later argue that the ideological manipulation of IndE features to masculinize and effeminize takes precedence over goals to document an actual Indian experience. So although some scholars have been quick to criticize Train to Pakistan for reading more like a journalistic documentation of the Partition, my inquiry of IndE in spoken dialogue reveals the literary merits of the novel that goes beyond simply authenticating historical details: the manipulation of IndE features to elevate Jugga—a character who has already been championed as the epitome of masculinity through his overawing physical appearance, his violent temperament, and his altruistic heroism—establishes Singh’s goal of portraying the illusionary hyper-masculinity necessary to combat the bloodletting that
emblematizes the Partition. But by depriving Iqbal and Hukum Chand of IndE features while assigning a higher percentage of IndE features to Nooran, Singh ruptures his phallocentric focus and emasculates passive big-talkers.

But while Singh bootstraps IndE into a position of covert prestige, the subsequent chapter investigates and establishes R.K.Narayan’s use of IndE as a device in novel dialogue to engineer a connection both with overt and covert values of prestige.

Notes


4 I use the compound “hyper-masculine” instead of just “masculine” because although other characters such as Malli and even the anti-Muslim leader have characteristics that are arguably masculine, Singh portrays Jugga as extremely masculine in every avenue: in his appearance, his speech, and his actions.

5 *OED* definition.

6 Interestingly, the first Western film, directed by Edwin S. Potter, was entitled *The Great Train Robbery* (1905). The film which was based on a true event shows how a gang of robbers halt a train in order to loot a safe kept on one of the train cars. The nameless anti-Muslim leader’s plan to slow down the train and kill Muslim passengers on board bears some interesting resemblance to this American Western. His being dressed as a cowboy and his ambitious plans for hijacking the train hints at his exposure to Western classics such as *The Great Train Robbery*.

7 Ralph J. Crane, “Inscribing a Sikh India: An Alternative Reading of Khushwant Singh’s Train to Pakistan,” p. 183.

8 Ibid., p. 189.


CHAPTER 5

THE WORLD OF NAGARAJ, NARADA, AND NARAYAN

―A was an Apple Pie. B bit it. C cut it.‖ And so began young R. K. Narayan’s introduction to the English language, although the identity of an apple pie baffled both Narayan and his English teacher in the Lutheran Mission School in Madras. Yet, Narayan’s vociferous and indiscriminate consumption of English literary works, including works by Marie Corelli, Charles Dickens, and P. G. Wodehouse, eventually led him to become a novelist and an Indian novelist in English. It was a decision Narayan stuck to in all his fifteen novels, beginning with his 1935 *Swami and Friends* and concluding with his 1993 *Grandmother’s Tale: Three Novellas*. *The World of Nagaraj* (1990) is Narayan’s last long novel. Although arguably not his best work, it displays the confident manipulation of the IndE dialect after years of his creatively bending it to characterize his Malgudi citizens. Narayan’s allocation of IndE features to almost all his characters in *The World of Nagaraj* allows the phantasmal South Indian town to take on authentic proportions, yet the ideological functions of the IndE dialect become palpable as those accentuate the foregrounding of the middle socio-economic class; the eccentricity of the intoxicated, blundering engineer; the comicality of the Anglophile stationary shop owner; and the quintessential Indianness of the traditional middle-class Brahmin older generation.

*The World of Nagaraj* straddles the clash between individual ambition and familial bonds. The protagonist, Nagaraj, has a burning ambition to write and publish a magnum opus of Narada, a mischievous sage. But being childless, Nagaraj and his wife, Sita, also have a deep affection for their nephew, Tim, who, after his father calls him ―an unleashed donkey,‖ decides to reside with Nagaraj and Sita and continues to do so even after his marriage to Saroja, a harmonium aficionado. Because of Nagaraj’s unaccommodating attitude toward harmonium
playing, which he claims disrupts his concentration in recording his Narada epic, Tim and Saroja take offense and leave in a huff. Nagaraj, although disconcerted by their departure, is reenergized to pursue his literary ambition seriously; regrettably, his enthused efforts are stymied by Tim and Saroja’s prompt return home. The diegesis of the protagonist’s world ends as abruptly as it begins, gesturing to the lifelike values of the world of Nagaraj where ambitious plans and endeavors often fall short of realization. As William Walsh notes, “the reader is left not with a vague scheme of some dialectical progress but the conviction of an individual living his chequered, stumbling life.”

Narayan’s equable use of IndE in The World of Nagaraj that remains consistent both in novel dialogue and in the narrative allows most of his characters to receive very similar percentages of IndE use. Consider, for example, the percentage of IndE features for a sample of the thirty-five characters in The World of Nagaraj:

<table>
<thead>
<tr>
<th>Characters</th>
<th>Percentage of IndE features</th>
</tr>
</thead>
<tbody>
<tr>
<td>Autorickshaw driver</td>
<td>0.317</td>
</tr>
<tr>
<td>Bari</td>
<td>0.641</td>
</tr>
<tr>
<td>Dr. Velu</td>
<td>0.429</td>
</tr>
<tr>
<td>Kavu pundit</td>
<td>0.536</td>
</tr>
<tr>
<td>Nagaraj</td>
<td>0.569</td>
</tr>
</tbody>
</table>

The five characters can be approximated to different socio-economic groups—the autorickshaw driver to the lower social status group, Bari and Kavu pundit as part of the middle class, and Dr.
Velu and Nagaraj to the upper-middle class. Still, their percentages of IndE features remain closely similar, giving the impression that in the South Indian town of Malgudi, almost everyone uses the same amount and variety of IndE. Meenakshi Mukherjee impressionistically makes a similar observation about Narayan’s use of IndE:

Narayan never deliberately attempts to be Indian, but because he deals with convincing human beings in authentic situations, and records their responses honestly, and because these human beings happen to be Indians, he succeeds in achieving that difficult task: writing in a genuinely Indian way without being self-conscious about it.⁵

Narayan’s “writing in a genuinely Indian way” might be quantitatively captured in his allocation of largely similar percentages of IndE features to many of his characters. So although Narayan’s small town South Indian Brahmin characters would most probably be communicating in Tamil, his equal appropriation of IndE features across most characters of different socio-economic groups makes his novel appear perceptibly ‘Indian.’

Nevertheless, the counter-authentic allocation of IndE features surfaces when characters are grouped based on three socio-economic categories (upper-middle, middle, and lower), which reveals that the group belonging to the lower socio-economic status also has the lowest percentage of IndE use. I record a total of thirty-five characters in The World of Nagaraj that have dialogue. Based on information about their occupations and status, I am able to assign five characters to a lower socio-economic group, fourteen to the middle class, and eighteen to the upper-middle class. Since the protagonist, Nagaraj, belongs to the upper-middle class and the novel revolves around his world, which includes his family and friends, the majority of characters, not surprisingly, belong to the middle and upper-middle class. Only five characters belong to the lower socio-economic class and out of the five, three—the jutka driver, the old
railway guard, and the old watchman at the temple—have no IndE features assigned to them. Observe, for example, the old railway guard’s conversation with Nagaraj as he recounts the tragedies he witnessed while on duty:

Even then people get run over sometimes. What can I do? Before the signal comes up people want to dash across and reach the other side in a hurry…. Oh, after that the crowd and police and the wailing of relatives!... I am sick of this life. I have served the railway for thirty years. I was a porter at the station at one time and no worry there. (160)

In actuality, the railway guard, like other characters in the novel, would most probably converse with Nagaraj in Tamil, the prominent regional language in South India. But in the novel, Narayan gives him the ability eloquently to rue the day he started working as a railway attendant using a mainstream variety of English, without any distinctive IndE features. Narayan, conversely, gives his middle- and upper-middle-class characters the bigger chunk of IndE features. The bar chart below graphically makes visible the contrast between the lower and the middle and upper-middle class:

![Bar Chart](image.png)

**FIGURE 5.1** Percentage of thirty-five IndE features for thirty-seven characters in *The World of Nagaraj* grouped according to socio-economic status.
The difference in percentages of IndE features between the middle and upper-middle class is statistically insignificant, but the surge in percentage rates from the lower to the middle and upper-middle class is striking. Figure 5.1 fractures the impression that Narayan consistently allocates proportionate amounts of IndE features to all of his characters.

The paucity of IndE percentage rates for the lower class gestures to Narayan's backgrounding this socio-economic group while foregrounding middle- and upper-middle-class characters. Walsh perceptively identifies Narayan's "preoccupation...with the middle class," specifically middle-class Brahmins, a group he describes as "neither too well off not to know the rub of financial worry nor too indigent to be brutalized by want and hunger." Narayan's allocation of IndE features in Figure 5.1 largely to the fourteen middle-class characters and the eighteen upper-middle-class characters identifies the diacritical space his novel occupies. The blatant contrast in percentage rates between lower- and middle-class characters suggests that while middle-class characters are foregrounded, lower-class characters function as a backdrop for these more active players. This argument gains more credibility when the characters are regrouped by the importance of their roles in *The World of Nagaraj*.

The five characters that belong to the lower class play a peripheral role in the novel. If Narayan backgrounds his lower-class characters, as suggested by the stark paucity in the percentage of IndE features that he allocates them versus middle-class characters, then it makes sense that he limits his lower-class characters to peripheral roles in *The World of Nagaraj*. The novel dialogue of the thirty-five characters ranges from one punctuation unit to 1367 punctuation units. As elucidated in the introduction, a punctuation unit is a constituent bounded by a capital letter and clause final punctuation, such as periods, question marks, and exclamation marks. Out of the thirty-five characters, I designated twenty-one the peripheral status because the overall
number of punctuation units was between one and thirteen. Seven characters were designated as secondary characters because they had twenty to forty-five punctuation units, and another seven characters that had sixty-eight to 1367 punctuation units were categorized as central characters. Although the twenty-one peripheral characters do not all belong to the lower social class, the converse is true: all the five lower socio-economic group characters belong to the group of peripheral characters. In fact, the five lower-class characters have less than ten punctuation units. By limiting the lower-class characters to peripheral roles, Narayan subtly circumvents the issue of having to focus on this socio-economic group. The percentage rates pictorialized in Figure 5.1, with the asymmetrical allocation of IndE features to primarily middle- and upper-middle-class characters, suggests Narayan’s preoccupation with the group of middle-class characters in *The World of Nagaraj*. On a larger scale, it reveals that although Narayan is praised for his “pure and limpid English,” which also has a strange degree of translucence,”8 a quantitative investigation of his allocation of IndE features to groups of characters reveals his subtle (not so translucent) alienation of lower-class characters, supported by his careful manipulation of the IndE dialect. Tabish Khair perceptively argues that Narayan’s foregrounding “the Brahmin-Babu or Brahminized-bourgeois ethos” of Malgudi results in the obscuring [of] other sections of Malgudi (the sweepers, the leather-workers, the tribals or even the Muslims and Christians of Malgudi merely flit across Narayan’s canvas).9 The delicate backgrounding of the lower-class characters and the foregrounding of the middle class in *The World of Nagaraj* made palpable through the skewed allocation of IndE features as shown in Figure 5.1 supports Khair’s argument.

The investigation into the fictionalized speech of the characters in *The World of Nagaraj*, thus far, has been based on grouping the characters according to their socio-economic status and
their importance in the novel. The IndE group percentage rates indicate that Narayan divvies up IndE features, not based strictly on a desire to represent natural IndE use, but rather, to zero in on middle-class Brahmin characters. But while group percentages of IndE features play an important role in understanding the author’s manipulation of the IndE dialect, they concurrently conceal interesting choices Narayan makes when it comes to deciding which individual character will receive more IndE use than others, and it is this aspect of the investigation to which the study now turns.

Out of the thirty-five characters with dialogue in *The World of Nagaraj*, the drunken ex-engineer has the highest percentage of IndE use. As explained in the previous paragraphs, I designated twenty-one characters with peripheral status because they have only between one and thirteen punctuation units; out of this twenty-one characters, five belong to the lower class. The inebriated ex-engineer, on the other hand, is a peripheral character belonging to the upper-middle class—a classification based on his previous occupation as an “executive engineer” (37) and his residence on the same prestigious Kabir Street as Nagaraj. He has a small speaking role in the novel, so he justifiably belongs to the group of peripheral characters. Yet, on every one of the four instances that he makes an appearance, Narayan specifies that he is either on his way to or from the local bar:

The executive engineer of the last house, *returning from the bar*, cried on seeing Tim… and passed on [all italics mine]. (37)

The ex-engineer living in the last house was *tottering back from the bar* at the market. (40)

The engineer at the last house, *starting out on his first visit to the bar*, halted his steps for a minute… and passed on. (87)
At that moment the engineer emerged from the last house, obviously just starting for the bar. (147)

Narayan’s insistent pairing of the ex-engineer with the local pub accentuates the nameless man’s constant state of intoxication and segregates him from the other characters in the novel. Even Gopu, Nagaraj’s elder brother, cowards in fear when he encounters this man:

At that moment the engineer emerged from the last house, obviously just starting for the bar. “Hallo! Brother of brother,” he cried cheerily while passing [sic], and Gopu wished he could hide his head somewhere. The engineer stopped to say, “You are welcome to stay with me, only I am wifeless – but not a widower.” Gopu was afraid of drunkards and just said, “I will wait here.” (147)

In most other cases, Gopu is a fearless man. The Talkative Man (T. M.), for example, witnesses Gopu’s intrepid courage in refusing to budge from the entrance of Kismet, a Westernized club in the imaginary Malgudi, until his son, Tim, comes out to meet him. T. M. animatedly provides a play-by-play recapitulation of the subsequent action outside Kismet between Gopu and the club’s bouncer:

At this, the strongman tried a stranglehold grip on Gopu; now Gopu disentangled his hand and hit the strongman in the face so hard that the strongman reeled back, and when he recovered and came on again with a war cry, determined to maintain his reputation, Gopu just flicked him off, and the strongman tottered back and fell off the verandah into a flowerbed below. When he picked himself up and tried to make another attempt, I said to him softly, “Don’t. He may kill you.” The strongman accepted my advice and retreated, somewhat bruised in mind and body. (169-170)
Gopu, the cyborg, simply flicks off the club’s bouncer like he would an annoying bug and the strongman only retreats when he realizes that Gopu might kill him if he aggravated him further. Yet, this selfsame Gopu attempts to hide from the exuberant but harmless ex-engineer because, as the omniscient narrator reveals to readers, he is afraid of drunkards.” In sum, even though the ex-engineer plays a minor role in the novel, Narayan, through his descriptions of the man’s constant trips to and from the local bar, through the reactions of others, and through the allocation of highest percentage of IndE features to him, caricaturizes him as a typecast drunk man and relocates him from prestigious Kabir Street resident to Kabir Street eccentric, and justifiably to be feared. The genuine communal alienation that the man would have to face in a middle-class traditional Brahmin society because of his tabooed addiction is recreated in the novel, with the ex-engineer alienated from the other characters because his lifestyle goes against accepted social norms. Scholars often praise Narayan because he constantly underwrites, never emphasizing, never caricaturizing, and hardly ever passing moral or aesthetic judgments.”

I submit, however, that by appropriating the highest percentage of IndE features to the drunken ex-engineer who has already been alienated in the narration, Narayan emphasizes, caricaturizes and passes moral judgment on this intoxicated oddball.

The ex-engineer, nevertheless, can gain comfort from the fact that he is not alone in the category of characters that are painted as either bizarre or as buffoons in *The World of Nagaraj*: Bari, Malgudi’s stationary shop owner, shares the limelight. Since I divide the characters based on the importance of their role in the novel, Bari has the highest percentage of IndE features out of the seven central characters in *The World of Nagaraj*, a group that includes Nagaraj, Sita, Gopu, Tim, T.M., and Kavu pundit—all characters that have the most amount of novel dialogue (between sixty-eight to 1367 punctuation units). An examination of some of the instances when
Bari comes to the scene will shed light on the similarities he shares with the intoxicated ex-engineer:

You might have heard of Hamilton Bond. It’s world famous—the best in the world. The chief of that concern was Sir Richard Hamilton, whose signed portrait adorns the wall of our home, which is nearby. He gave it to my grandfather and even today the firm sends us goods on credit without any condition. (23)

To tell you a secret, I am planning to bind special notebooks in Hamilton Bond, partly gilt-edged…We are the only agents; his signed portrait hangs on the wall of my house. You must come and see it… (120)

‘Hamilton Bond sole agency would not have come to us without God’s help…” ‘How did you gain that favour?” Nagaraj asked. ‘How?” asked Bari. ‘By God’s grace, of course. My father got Hamilton’s signed portrait, which you still find in my home.” (146)

Just as the ex-engineer continuously goes to or comes from the local bar, Bari’s relentless bragging about his family’s franchise with an England-based company, Hamilton Bond, and his ownership of an autographed portrait of Sir Richard Hamilton, caricaturizes him as an Anglophile. Narayan’s subsequent descriptions of Bari’s boorish way of dealing with his attendant and his grand claim of being able to expound the life of sage Narada (as written in the Narad Puran) only leads to gibberish confusion, thereby cementing Bari’s crude, comic role in the novel. To top it all off, Narayan appropriates Bari the highest percentage of IndE use out of all the central characters in the novel, signaling his trenchant efforts to make Bari appear buffoonish both through characterization and through the allocation of IndE features.

But although the former engineer and Bari are alienated as either eccentric or comic characters, a subtle difference in their characterization exists: Bari plays the role of a bumbling
uneducated buffoon, while the ex-engineer acts the part of the educated but blustering drunkard. Their different representations can be traced back to the type of literary IndE features that each uses. The drunken ex-engineer has the highest percentage of IndE features, but his features are solely lexical; he has no morphological or syntactic features. Lexical features include, for example, the ex-engineer’s use of IndE similes: –How you have grown, *like the eucalyptus tree* which stood around my office in the hills [all italics mine]”; (37) IndE greetings: –Say *namasthe* to your elders” (37); stylistically ornate speech: –Pity me and *yield* her if you have kept her here” (40); iterative wordplay and kinship terms: –*Good morning, good brothers, good to see good brothers first thing in the good morning*” (87). All these features are lexical, so when syntactic features are taken into account, the ex-engineer has a zero percent rate of IndE features.

Bari, on the other hand, maintains his position as the character with the highest percentage of IndE use out of the seven central characters, even when syntactic features are examined in isolation, which includes utterances with missing objects, such as his command to his attendant, –Hey, go up and fetch the two-hundred page Crow brand…. Go up and fetch [ ]” (119), and shortened noun phrases without head nouns, such as –I can give you white printing [ ], twenty-four or thirty-six pounds as you like, which you won’t see anywhere in this part of the world” (122).

A study by Anju Sahgal and R. K. Agnihotri aids in interpreting the ex-engineer’s exclusively lexical features as opposed to Bari’s predominantly syntactic ones. Sahgal and Agnihotri elicit a sample of forty-two university educated participants from south Delhi to evaluate twenty-three items as –good English, good enough for informal use, and wrong English.”12 The informants’ evaluation of the items reveals –to what extent these patterns are normatively acceptable to them.” They then group the informants’ percentages based on three
groups of acceptability: “least acceptable,” “somewhat acceptable, and “most acceptable.”” Their findings reveal that the “most acceptable” patterns, in general, relate to the lexical level while the “least acceptable” ones relate to the level of syntax.” Similarly, Devyani Sharma, in her provocative study comparing Indian speakers’ perception of phonological and syntactic IndE features, confirms that syntactic deviation is interpreted as more non-standard than is phonological variation: “syntax appears to be a potentially more important domain of norm-maintenance in order to cultivate the status of a proficient and legitimate speaker, while phonology is seen in less prescriptive terms and may be recruited more readily for the construction of a local Indian identity.” Aghal and Agnihotri’s research as well as Sharma’s investigation, both based on natural IndE use, sheds light on the difference in characterization between the ex-engineer and Bari. Narayan portrays the inebriated ex-engineer as eccentric and an outcaste; but, essentially, he is an educated man, a conclusion supported by an examination of his former profession, his home on the impressive Kabir Street, and, significantly, his use of only lexical features, such as stylistically ornate speech, idioms, Indian kinship terms, and rhyming wordplay. Bari, in contrast, is a self-starting stationary shop owner, whose lack of education and ignorance perhaps contributes to his Anglophile pride of his business transactions with the obscure Hamilton Bond company and his signed portrait of the equally unknown Sir Hamilton Bond. Narayan’s portrayal of Bari as an uneducated simpleton is supported by his greater use of syntactic features. Consequently, the two characters caricaturized as either bizarre or buffoonish remain subtly distinct even in their type of alienation from the other characters in the novel.

But by appropriating a higher percentage of IndE features to portray either a drunken oddball or a comic Anglophile, Narayan ideologically privileges individuals who speak mainstream varieties of English and subordinates the non-mainstream variety of IndE as
substandard. This subordination of the IndE dialect secures and signals norms of overt prestige, which allocates prestige to the standard, rather than to varieties considered nonstandard. Viewed in this vein, Narayan’s use of IndE functions in the same way as Mulk Raj Anand’s in *Untouchable* because Anand, by reserving higher percentages of IndE features to vilify negative characters, also subordinates IndE to mainstream varieties of English and aligns his novel with notions of overt prestige.

Yet, Narayan deftly counterbalances and usefully problematizes his alignment with the overt prestige standard by appropriating higher percentages of IndE to Nagaraj’s parents, which accentuates their roles as the vanguard of traditional Brahmin values and makes them quintessentially Indian. Out of all the family members that make up the world of Nagaraj (a group of eight characters), Nagaraj’s parents have the highest percentage of IndE features. Nagaraj’s mother, who he claims “must be seventy or eighty or ninety—lost count of her years” (7), has a bigger speaking role and a higher percentage of IndE features than does his father. Narayan consistently presents Nagaraj’s mother’s views on the goings-on of the family rather than the father’s, making the latter something of an after-thought. When Gopu marries Charu, Nagaraj’s mother gives her opinion about her daughter-in-law who “goes herself to Chettiar's shop, buys something and comes home. Never heard of any young woman going out to a shop by herself” (29). When Coomar commences his sari business, it is Nagaraj’s mother who has the first say: “These saris seem rather costly and the fabric so thin…these days…” (20). When Nagaraj and Sita remain childless, Nagaraj’s mother delivers her final verdict to Sita: “Remember that there is no deficiency on our side…. As the proverb goes, what can the hand that holds the plough achieve, if the hand that lifts the rice pot is unlucky?” (47). Her neighbors enviously allege that “she’s like Goddess Lakshmi and rules the family like a queen!” (32).
Nevertheless, Nagaraj’s father, although rendered as a weak “grabber of village produce,” has also a high percentage of IndE features. Taken together, Nagaraj’s mother and father function as the gatekeepers of traditional Brahmin values—these values continue to inform the actions of Nagaraj and the rest of the family. It is no surprise, then, that out of all the family members in Nagaraj’s world, Nagaraj’s mother and father have the highest percentage of IndE features, as documented in Figure 5.2:

**FIGURE 5.2** Percentage of thirty-five IndE features for eight characters in *The World of Nagaraj*.

Unlike the drunken ex-engineer and Bari, the high percentages of IndE features appropriated to Nagaraj’s parents accentuate their role as traditional middle-class Brahmins and their essentially Indian identity. These are the members who form the core of the Malgudi that Narayan focuses on: middle-class Brahmins who intuitively but orthodoxy conform to traditional roles of father as family provider and mother as domestic caregiver, or as Nagaraj explains it, father as -having to brow-beat peasants from the village all the time and out their cash, while Mother kept providing him food hour by hour to satisfy his gluttony during the day and at night perhaps his carnal desires…” (182). At the end of the novel, when Tim returns home
with Saroja and a bigger harmonium in tow, the ambitious Nagaraj, who saw his magnum opus on the sage Narada as an opportunity to make a mark in...life” (182) appears defeated; he instructs Sita to take the notebooks back to the old room, where at least white ants may relish my notes on Narada” (185). Nagaraj’s resigned decision to surrender personal ambition for familial unity suggests a return to the traditional communal roles of his parents, to preserve and return to the middle-class, traditional ethos of Malgudi,” which is what makes Narayan’s phantasmal Malgudi fundamentally and conventionally Indian. By appropriating a higher percentage of IndE features to Nagaraj’s parents, who are the vanguards of this traditional ethos of Malgudi,” Narayan gestures toward norms of covert prestige, privileging IndE as an ingredient of valued traditional standards of Indianness rather than as aberrational. Narayan, thus, skillfully overturns easy binary alignments with overt or covert prestige and aligns the novel with contesting ideologies, both subordination and elevation of the IndE dialect.

In this chapter, I have argued that Narayan’s manipulation of IndE in *The World of Nagaraj* does more than just attempt to faithfully recreate an ‘Indian’ experience; instead, it reveals, on a group level, Narayan’s foregrounding of middle-class characters, and on an individual level, it exposes his estrangement of the eccentric drunkard ex-engineer and the comic Anglophile Bari, as well as his accentuation of Nagaraj’s parents’ quintessentially Indian traditional roles. By wielding IndE as a tool in novel dialogue to underscore both overt and covert prestige, Narayan eschews common linguistic ideologies that privilege either standard or nonstandard varieties of English and reveals, instead, contesting linguistic ideologies within Malgudi’s communal inhabitants. Narayan’s manipulation of IndE, then, is not as ‘translucent’ as critics might think it is; neither is it void of ‘emphasizing,” ‘caricaturizing,” or ‘passing [of] moral...judgments.” While some critics might take this as a challenge of Narayan’s delicate
and unobtrusive language style, I would argue that it reveals the author’s legerdemain in manipulating IndE, which at first glance appears unassuming, but on closer examination, portrays both explicit and nuanced character traits and argues against the author’s falling into consensus ideology.

This bending of the dialect of IndE to foreground certain characters functions while providing a veneer of authenticity is witnessed again in the subsequent chapter, as I investigate the use of IndE as a device of novel dialogue in Rohinton Mistry’s *Family Matters*. But unlike Narayan’s *The World of Nagaraj*, *Family Matters* trenchantly and persistently subordinates IndE to mainstream or standard prestigious varieties of English.

Notes


3 The Indian harmonium is hand-held. The musician usually sits on the floor behind the harmonium and pumps the bellows of the harmonium with one hand while he plays the keys with the other.


5 Meenakshi Mukherjee, *The Twice Born Fiction*, p. 199.

6 It might be argued that instead of backgrounding lower-class characters and foregrounding middle-class characters, Narayan is simply allocating more IndE features to round characters and fewer IndE features to flat characters. This argument will not work because flat characters that belong to the middle and upper-middle class have high percentages of IndE features, such as the intoxicated ex-engineer who is a flat character but holds the highest percentage of IndE features out of the thirty-five characters with spoken dialogue in *The World of Nagaraj*.


9 Tabish Khair, *Babu Fictions*, p. 239.

11 The *Oxford English Dictionary* defines “yield” as an “archaic or poetic” term which means “to hand over, give up, relinquish possession of, surrender, resign” [italics in original].


13 Ibid., p. 127.

14 Ibid.


16 Tabish Khair, *Babu Fictions*, p. 239.

CHAPTER 6

OF ZOROASTRIANS AND MAHARASTRIANS: ROHINTON MISTRY’S *FAMILY MATTERS*

Rohinton Mistry’s equivocally titled novel, *Family Matters*, which recounts the matters that intertwine three Bombay (Mumbai) families, points to the truism that families do indeed matter. John Updike elaborates on the “earthbound” but magical domestic authenticity underpinning *Family Matters*:

Whereas Salman Rushdie’s celebrated *Midnight’s Children* gave us Bombay with a headlong, fantastic, word-twirling magic realism, Rohinton Mistry, a Bombay-born Canadian, presents the same diverse, congested metropolis with a realism that, if too wry to be called sober, might be term Tolstoyan. In a polished but economical and unobtrusive prose, he writes of household dramas, of plausibly confined, earthbound lives seeking to generate on their own a spark of relieving magic.¹

Reviews on the novel’s jacket echo Updike’s observations that the novel turns on the particular axis of “household dramas,” which are magical in their own right. The *New York Times* acclaims, “Mistry needs no infusion of magical realism to vivify the real. The real world, through his eyes, is magical.”² The *Seattle Times*, also quoted in the back jacket, instructs readers to “come to [this book] with the anticipation or foreboding you’d bring to a letter from home. You’ll be rewarded luxuriously.” The *Baltimore Sun* in the first page of the paperback claims the novel is “as much a tribute to the spirit of Bombay as it is a portrait of domestic life in modern India.” Over and over, commentators emphasize the fidelity of domestic representation in *Family Matters*, which deceives readers into thinking, in Roger Fowler’s words, that they are “[peering] out through a spotless pane”³ on a Bombay Parsi family. In this chapter, I investigate Mistry’s manipulation of
IndE in novel dialogue to create such an illusion of authenticity. My inquiry reveals that while Mistry allocates IndE features to most of his characters to paint actual Bombay life with a broad brush, he counter-authentically, but with greater detail, appropriates higher percentages of IndE features to exaggerate the lower status of his lower class characters, accentuate the comicality of his comic characters, and vilify his negative characters. Therefore, Mistry’s distribution of IndE features to most of his characters functions as a successful veneer that allows the novel to be read as “a portrait of domestic life in modern India,” while the appropriation of higher percentages of IndE features to specific characters signals subordination, buffoonery, and vilification, all of which valorize an ideological substandard perception of IndE as opposed to the standard prestige of mainstream varieties of English.

Nariman Vakeel is the seventy-nine year old patriarch in the novel who suffers from Parkinson’s disease and osteoporosis; when he breaks his ankle while taking a walk, his accident sparks the multilayered and melodramatic plot of *Family Matters*. Jal and Coomy Contractor, Nariman’s stepson and stepdaughter respectively, have the responsibility of caring for him since they live with him in his grandiosely-named, seven-roomed, Chateau Felicity apartment, which like Nariman, is in fact decrepit. Jal and Coomy’s real father, Palonji Contractor, dies while the children are still young, and their widowed mother, Yasmin, subsequently marries Nariman Vakeel in an arranged marriage born out of the desperate and bigoted attempt of Nariman’s parents to end the miscegenated romance between him and Lucy, a Goan Christian. Lucy’s continued devotion to Nariman after his marriage, his inability to harshly and resolutely ignore her, and Yasmin’s increasing resentment against Lucy climaxes in the tragic deaths of both Yasmin and Lucy. Coomy blames Nariman as the cause of her mother’s untimely death; so after he breaks his ankle, she promptly foists him into the care of Roxana Chenoy, her stepsister and
Nariman’s only daughter with Yasmin. Coomy goes so far as to force Jal to break the ceiling walls in Nariman’s home in order to delay, indefinitely perhaps, Nariman’s return. But while the poetic justice in Coomy’s tragic death (steel girders that support the ceiling crash on her) appears to signal the plot’s resolution, the burgeoning bigotry in Yezad Chenoy, Nariman’s son-in-law and Roxana’s husband—who like Nariman’s father forbids his elder son, Murad, from having a Maharashtrian (non-Parsi) girlfriend—reveals the concentric cyclicism of the plot. Yezad’s obsession with maintaining the purity of the Parsi race as dictated by his Zoroastrian faith threatens to recreate Nariman’s catastrophic past, while Roxana, Jal, and Jehangir (Roxana and Yezad’s younger son) remain as the three individuals who attempt to dissipate rising tensions in the family. Their efforts bring about ambiguous results: the novel closes with a hint of a positive change in Yezad, but the future of the Chenoy family is not conclusively freed of a lingering ominousness.

Mistry’s allocation of IndE features to almost all his characters vivifies his representation of a true-to-life Bombay setting. *Family Matters* enlists a big selection of characters: I counted a total of seventy-three characters with spoken dialogue. Out of the seventy-three, only eighteen (or approximately twenty-five percent) have a zero percent rate of IndE features. The appropriation of IndE features to the bulk (or seventy-five percent) of his characters allows Mistry to re-create actual Bombay life, crafting an illusion in readers’ minds that they are indeed spectators of the lives and speech of everyday Bombayites.

Similarly, the appropriation of higher percentages of IndE features to characters in the lower socio-economic rung broadly signals the use of IndE as a device to represent an authentic experience. In determining characters’ social classes, I take into account education, family background, and occupation; but since this is not always provided for all the characters, I widen
my scope to include place of dwelling (does the character live in an apartment complex that
Mistry has already described as luxurious?) and social circle.\textsuperscript{4} Out of the seventy-three
characters in \textit{Family Matters}, I place fifty-three on a gradient scale of upper-middle, middle-, and lower socio-economic status. Nine characters had too little information given about them to situate them according to social class (such as the children outside Chateau Felicity or the unidentified man in the Kapur home) while eleven others play peripheral roles (they have only one to three punctuation units). Since a significant discussion of their function in the novel cannot be justified, I precluded this sum of twenty characters from the present analysis. I designate the remaining fifty-three characters as nine lower-class, twenty-one middle-class, and twenty-three upper-middle-class characters. Figure 6.1 displays the distribution of percentages of thirty-five IndE features based on the characters’ social classes:

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{figure6.png}
\caption{Percentage of thirty-five IndE features for fifty-three characters in \textit{Family Matters} grouped according to social classes.}
\end{figure}

The distribution of IndE features in Figure 6.1 can be interpreted, broadly, as an attempt to mimic natural speech: the lower-class characters have less access to English-based education, so they speak a basilectal variety of IndE, which is represented in fictionalized speech by more IndE
features. The middle- and upper-middle classes have more opportunities to attend English medium schools, so they use mesolectal or acrolectal varieties of IndE, which in spoken dialogue corresponds to fewer features of IndE and parallels mainstream varieties of English. Therefore, the allocation of a higher percentage of IndE features to lower-class characters and, conversely, lower percentages of IndE to middle- and upper-middle-class characters largely functions as a re-presentation of actual IndE speech.

Yet, I would also argue that the appropriation of IndE features based on socio-economic classes excessively subordinates lower-class characters and raises the possibility that Mistry uses the IndE dialect as a fabricated code to categorize and prescribe social rank. Figure 6.1 demarcates that lower-class characters have a significantly higher percentage of IndE features in their dialogue than do middle- and upper-middle-class characters. So although Mistry’s appropriation of a higher percentage of IndE features to lower-class characters can be interpreted as being motivated by a desire to represent an authentically ‘Indian’ worldview, the excessively high percentage of IndE features allocated to this group might function as a case of overkill.

Take, for example, Nariman Vakeel, a central character in Family Matters and a retired English professor: I designate him as an upper-middle-class character, and he has a 0.07 percent rate of IndE features, which roughly translates as an acrolectal variety of IndE that reflects fewer features of IndE and corresponds more closely to mainstream or standard varieties of English. Conversely, Husain, the devoted peon who works for Mr. Kapur at Bombay Sporting Goods, also a central character but one who belongs to the lower socio-economic class, has a 1.74 percent rate of IndE features, which is approximately twenty-five times Nariman’s percentage of IndE features. A higher percentage of IndE features for Husain than for Nariman is expected, but through their vastly contrasting percentages of IndE features, Mistry exaggerates and underscores
Husain’s lower social-status role as an attendant and Nariman’s higher social status as an educated professor.

Mistry’s inflated appropriation of IndE features, consequently, draws upon the linguistic ideology of prestige: characters that belong to the middle and upper middle socio-economic class express and enforce their status through their more mainstream variety of English while the lower class characters disclose their lack of prestige through their excessive use of the less standard variety of IndE. The substantial allocation of IndE features for lower-class characters conspicuously aligns mainstream varieties of English with higher status and the non-mainstream variety of IndE with lower status revalorizes norms of overt prestige. So Mistry’s broad allocation of IndE features to the bulk of his characters gestures to the validity of the IndE dialect and suggests that no one dialect is inferior or superior to another; conversely, his manipulation of the percentage rates of IndE features to maintain exaggerated asymmetrical relations of power, prestige, and privilege points to his use of the IndE dialect as a linguistic tool of subordination, which implicitly elevates the status of more mainstream varieties of English.

Mistry’s ideological relegation of IndE as a substandard variety is confirmed through a quantified examination of characters re-categorized based on their attributes and actions in the novel into four categories—positive, negative, a mix of positive and negative, or comic—which uncovers that comic characters command the highest percentage of IndE features, followed by the group of negative characters. Positive and negative characters manifest unambiguous positive or negative attributes and actions. The mixed characters are those who display positive and negative attributes and actions at different moments in the narrative. The comic characters cannot be pinned down to positive or negative attributes; instead, they simply play a humorous role in the novel.
My inquiry on characters’ attributes and action draws upon two primary studies: first, Shobhana Chelliah’s 2006 analysis of IndE features in Rohinton Mistry’s *Such a Long Journey* (1991) and Arundhati Roy’s *The God of Small Things* (1998). Chelliah concludes that “the very features that make Indian English an “Indian” language are the features authors denigrate through repeated association with villains, buffoons, and losers.” Second, Rosina Lippi-Green’s provocative study of twenty-four Walt Disney films, which Chelliah draws upon as well, functions as another mainstay of my arguments in this chapter. Lippi-Green groups her Disney characters based on positive, negative, and a mix of positive and negative attributes and actions and exposes a direct correlation between negative characters and foreign accents. Based on Chelliah’s and Lippi-Green’s framework, I divide thirty-three of the seventy-three characters in *Family Matters* into fifteen positive characters, seven negative characters, three mixed characters, and eight comic characters. The remaining forty characters cannot be specified based on these four categories, but thirty-six (or ninety percent) of these characters are peripheral characters, not major players in the novel. These forty characters are classified under the group “unclear” and are included in the graph below to show that their percentage of IndE features do not skew my present argument. Figure 6.2 delineates the percentages of IndE features for seventy-three characters in *Family Matters* grouped based on positive, negative, mixed, comic, or unclear attributes and actions:
The two sharp peaks in Figure 6.2 identify that comic characters, followed by negative characters, carry the highest and second highest percentages of IndE use respectively. This finding agrees with Chelliah’s study of the distribution of “lack of inversion in yes-no questions” in Mistry’s Such a Long Journey (1991), in which she shows that “nonsympathetic characters and buffoons” have the highest percentage of this particular question type.

A significant proportion of comic characters—five of the eight comic characters—belongs to the upper-middle class, and Mistry allocates specific features of IndE to these characters to render their speech comical. For example, the comic Mr. Hiralal, a diamond merchant from Surat, Gujarat, has the highest percentage of IndE features in the group of upper-middle-class characters. Hiralal pursues an under-the-counter deal with Yezad: he buys Yezad’s home in cash to evade government income tax fees, justifying and metaphorizing his actions by claiming that “black money is so much a part of our white economy, a tumour in the centre of the brain—try to remove it and you kill the patient” (388). Yet Hiralal’s excessive flattery and
politeness makes him likeable, although these are also the very ingredients that render his speech comical: Out of Hiralal’s twenty-nine punctuation units, eleven are obsequious:

So lovely is your flat…. Just like your respected brother described. For my son it will be perfect…. So nice it would be, if I could write a cheque for you…. This is a great country, I love it very much…. You Parsis with your sense of humour. So wonderful.

When I was in Baroda college, Parsis were my best friends. So much fun we had…. In your name, in your respected wife’s name, your children’s names…. Second time we go to your respected brother-in-law’s house. (388-389)

Hiralal’s excessive expressions oscillate between gushy delight (through his use of interjections that begin with the premodifying intensifier “so”) and ritualized politeness (“respected brother, respected wife’s name,” and “respected brother-in-law’s house”). His over-the-top speech provides comic relief to offset the ominous mood of the novel. Because of the tragedies that take place in the Chateau Felicity apartment—Lucy and Yasmin lose their footing and plunge from the top of the building while Coomy and handyman Edul get crushed by steel girders—Yezad’s decision to sell his apartment and move his family into Chateau Felicity predicts fatality, and it is against this unsettling backdrop that Hiralal provides comic relief. Mistry caricaturizes him as a sycophant (as conveyed through his high percentage of IndE features, including specifically his use of ritualized expressions of politeness and intensifying interjections). But not to be left out either is the comic handyman Edul, described by Coomy as the “only one maniac handyman [who] lives in Chateau Felicity” (17) or the “idiot Edul Munshi” (22). Right from the beginning of the novel, Edul’s reputation as an optimistic but incompetent, bumbling handyman becomes established. Once Edul does speak, this comic perception of him is only confirmed: his handyman mottos such as “preparing is three-quarters of repairing,” or “if you hurry, you’ll spoil
your curry” (271) represent some of his novel dialogue that clinches him as a comic. Edul’s comic reputation as an overconfident Mr. Ruin-it-all eventually leads to his and Coomy’s tragic deaths when the ceiling he attempts to fix collapses on them both, suggesting once again that Mistry juxtaposes comicality and tragedy.

Unlike Edul’s humorous mottos, Mistry’s use of eye-dialect or pronunciation spellings to re-create Soli Bamboat’s speech (he shortens long vowels and lengthens short vowels) accentuates his comic role. For example, in an attempt to arrest the development of an argument between Marzi, Nariman’s father, and Nariman while Nariman’s mother is unwell, Soli commands them both, “Let’s have some piss and quiet. We can deescuss all this later when she is filling better” [my italics] (232). Mistry’s eye-dialect representation of Soli Bamboat’s speech, such as “piss,” “deescuss,” and “filling,” reiterates “cartoon-like stereotypes…which makes non-standard dialects appear substandard, and their speakers lower-class or unintelligent.” Mistry, thus, unambiguously presents Soli as a boilerplate buffoon; his characterization of Soli as “a very influential lawyer” makes his speech all the more ludicrous. But just as Hiralal provides comic relief at an ominous moment in the novel, so Soli’s comic speech undermines the severity of Marzi’s hidebound attitude and the genuineness of Nariman’s love for Lucy: “Boys weal be boys, Marzi. Better that he has all his fun and froleek now. Afterwards, find a nice Parsi gull and settle down. Right, Nari? No hanky-panky after marriage” [my italics] (232). Soli’s jocular cheapening of Nariman’s genuine love for a non-Parsi as just “fun and froleek” exposes the bigoted stance he shares with Marzi and Marzi’s other upper-middle-class Parsi friends.

One of such influential friends is Mr. Burdy, who Mistry establishes as a comic through the man’s exclusive use of proverbs, many of which are improvised—such as “we have indeed shut the stable door before the horse bolted, but we must provide a substitute mare” (14) or “you
cannot plough the stubble of the crop one day, and expect cream the next” (15). Burdy’s creative proverbs celebrate the end of Nariman’s relationship with Lucy but pessimistically predict that finding a well-matched Parsi bride would be difficult. Though comical and buffoonish, Marzi’s friends’ bigotry and crude insensitivity to Nariman’s feelings result in the arranged marriage between Nariman and Yasmin (Soli’s “nice Parsi gull” or Burdy’s “substitute mare”) and the subsequent tragic deaths of Yasmin and Lucy. In sum, a fine-grained examination of individual characters such as Hiralal, Edul, Soli Bamboat, and Burdy in conjunction with the quantitative results in Figure 6.2 affirms that Mistry allocates a higher percentage of IndE features to comic characters that are already travestied as inefficient, cartoonish buffoons to offset the serious and more disconcerting motifs of the novel.

Figure 6.2 (see page 105) also underscores that negative characters are further demonized through their high percentages of IndE features. For example, Mr. Malpani, a sleazy business representative, has the highest percentage of IndE features in the group of middle-class characters. Yezad, Nariman Vakeel’s son-in-law, works as a manager for Mr. Kapur, the owner of Bombay Sporting Goods. Malpani is the manager and business representative of Alliance Corporation, and he conducts business in behalf of his company with Yezad. But the omniscient narrator alerts readers to the disreputable nature of Malpani’s character who “looked more like a mongoose each time [Yezad] saw him. The furtive eyes on his small face darted around the shop as though searching for something to ridicule” (125). This salty comparison complements Malpani’s own words, which testify to the man’s sleaziness:

“You have once again made no provision for stomach puja,” said Mr. Malpani with his yelping laugh. “Every time I am telling you, you should add some extra. Little bit for
“your stomach, little bit for mine, and everybody is happy. You are still not learning the proper way to do business.” (125)

Malpani accuses Yezad of “still not learning the proper way to do business,” which involves the two of them making a little extra money on the side, perhaps by falsifying business accounts. He seeks to validate his perversity by conjuring religious imagery, describing his scheme as “stomach-puja,” an offering to oneself. His use of iterative wordplay—“little bit for your stomach, little bit for mine”—which gives the utterance a jingling quality, might have been motivated by a desire to express the innocuousness of his scheme, but it only confirms him as an oily-tongued scoundrel. His “yelping laugh” follows in the vein of the earlier zoomorphic imagery (his resemblance to a mongoose) and continues to mock this corrupt, sleazy businessman. It is no surprise, then, that after concluding their business transaction with an official handshake, Yezad confesses that “he felt like washing his hands again” (125). Overall, the omniscient narrator’s derisive description, Malpani’s illegal enterprises, and Yezad’s aversion for him irrefutably excoriate Malpani. Taking all these factors into consideration, Mistry’s appropriation of the highest percentage of IndE features to Malpani out of the twenty-one middle class characters compellingly points to his use of IndE as a device to accentuate the negative role of characters already vilified in the narrative.

The fact that the drunken Shiv Sena men top the percentage rates of IndE features in the group of lower-class characters bolsters the claim that Mistry appropriates a higher percentage of IndE features to caricature negative characters. Mistry fuses factual politically endemic features of Bombay, such as the Shiv Sena, with fictionalized reinterpretations. The Shiv Sena, a communalist political group formed in Bombay in 1966, initially claimed interest in championing the economic opportunities of Maharashtrians in Bombay, but they transformed...
their ideology in the mid-1980s to become champions of Hindu nationalism. As Peter Morey helpfully explains, in “the Maharasthrian state elections of 1995” the Shiv Sena under its leader, Bal Thackeray, “depicting itself as the ‘defender of Hindus,’ won enough support to form a coalition government with the BJP (Bharatiya Janata Party).” Their victory was primarily due to their capitalizing on “anti-Muslim sentiment resulting from the civil unrest which had followed the destruction of the Babri Mosque two and half years earlier.”

The Shiv Sena usually recruits young activists to fanatically uphold Hindu nationalism, and “one of the most high-profile initiatives involved the renaming of Bombay as Mumbai, seen as the first blow in a battle to expunge all ‘non-Hindu’ place names from a ‘purified’ Hindu homeland.”

The Shiv Sena also has a reputation for being a racketeering, aggressive gang engaging in illicit activities, such as Matka (illegal gambling) and resorting to violence to achieve their Hindu nationalistic goals.

The drunken Shiv Sena men in Family Matters make an appearance early in the novel and provide a foreglimpse of the hullabaloo involving the Shiv Sena that will take place close to the end of the novel. Unlike Salman Rushdie’s The Moor’s Last Sigh (1995), which, as Yumna Siddiqi astutely argues “celebrates the Juggernaut, the chaotic multiplicity of India, a humungous heterogeneous entity of which violence is an organic part,” Mistry’s Family Matters excoriates the Shiv Sena and lambastes communal violence. When Yezad expresses his displeasure with the drunken Shiv Sena gangsters’ lewd comments and songs directed at Roxana, his wife, they warn him, “Don’t tingle-tangle with us, bavaji! We are Shiv Sena people, we are invincible!” (38).

Ironically, Yezad does just that (“tingle-tangle”) with the Shiv Sena later on in the novel with tragic consequences: in a desperate attempt to rekindle Mr. Kapur’s (his boss) desire to run in upcoming political elections so that he can be promoted as the sole manager of Bombay Sporting Goods, Yezad, with the help of Vilas, the next-door bookstore attendant, enlists Gautam and
Bhaskar, two verbose journalists cum amateur actors, to stage a mock Shiv Sena intrusion on Bombay Sporting Goods. Bhaskar and Gautam, playing the roles of Shiv Sena gangsters, demand that Mr. Kapur change his store’s name to Mumbai or pay thirty-five thousand rupees of black money to keep the original name. Yezad anticipates that the blatant bullying of the Shiv Sena will recharge Mr. Kapur’s desire to enter politics to address and reverse Bombay’s political corruption; instead, Mr. Kapur passively chooses to pay up. But before he can do so, in a cruel and melodramatic twist of plot, real Shiv Sena men show up at the store demanding that Mr. Kapur change the store name to Mumbai, regardless of whether he pays them black money or not. Mr. Kapur’s subsequent name calling and threatening—he reviles them as “grass-eating ghatis” and warns that he will “break your faces if you act smart with me!” (333)—ignite their anger. The resulting physical assault and death of Mr. Kapur, as well as Yezad’s loss of employment, evokes the hissing threat the drunken Shiv Sena makes to him early in the novel: “Don’t tangle-tangle with us, Bavaji! We are Shiv Sena people, we are invincible!” (38).

Although the drunken Shiv Sena men play a minor role in the novel, their ominous threat sets the stage for subsequent tragedies in the novel. While the Shiv Sena drunks hold the highest percentage of IndE use among lower-class characters, the Shiv Sena men who threaten Mr. Kapur also have a high percentage of IndE use. Thus, the Shiv Sena, both drunk and sober, are not just vilified through Mistry’s portrayal of them as brawlers or murderers, but also through their high percentages of IndE features.

The proclivity toward evil and corruption manifest in the external world slowly seeps into the family unit, which is once again mirrored in Mistry’s appropriation of IndE features to the family members. Mistry’s allocation of the highest percentage of IndE features to Malpani out of the group of middle-class characters and the Shiv Sena out of the group of lower-class characters
functions as a device to accentuate their negative roles in the novel. While these characters are external to the Vakeel, Contractor, and Chenoy family unit, the evil and corruption that they come to represent slowly penetrate the family itself, in different ways and to different degrees: Yezad Chenoy is tempted into earning quick money through illegal gambling called Matka, albeit with noble intentions. He later also becomes responsible for staging the Shiv Sena fiasco with the intent of deceiving Mr. Kapur into returning into politics; and right to the end of the novel, he hides his complicity in Mr. Kapur’s death from his family, making only readers privy to his involvement. Like Yezad, his sister-in-law, Coomy Contractor, deceitfully masterminds the breaking of ceiling plaster to keep Nariman out of his own home and mums up about her connivance right up to her tragic death. Jehangir Chenoy, Yezad’s younger son, although good-hearted, is enticed to use his position as class monitor to take bribes from poor performing classmates. Mistry does not present Yezad, Coomy, and Jehangir as unambiguously negative characters: they do manifest a mix of both positive and negative attributes and actions. Yet, overall, these characters’ negative attributes and actions signal the penetration of corrupting influences in the family unit. This subtle but pervasive corrosion of honest values within the family is mirrored by Mistry’s appropriation of a higher percentage of IndE features to the family members possessing mixed attributes and actions (Yezad, Coomy, and Jehangir) than positive family members (Nariman, Jal, Roxana, and Murad), as visualized in the pie chart below:
FIGURE 6.3 Proportion of thirty-five IndE features for four family members with positive attributes and actions and three family members with mixed (positive and negative) attributes and actions in *Family Matters.*

Mistry’s appropriation of a higher percentage of IndE features to the family members who engage in some form of deceit, as opposed to those who do not, I would argue, is influenced by and illuminates their negative actions and attributes. It persists within the vein of utilizing higher percentages of IndE features as a vilifying device.

Mistry’s use of IndE as an ideological device to vituperate negative characters or cartoon the comic counterbalances and eschews the subordination of the lower class as visually graphed in Figure 6.1 (see page 102). Early in this chapter, I identified Mistry’s appropriation of a significantly higher percentage of IndE features to lower-class characters as a linguistic device to subordinate the lower-class to the middle- and upper-middle-class characters. But later in the chapter, by reclassifying the seventy-three characters in the novel based on person types of positive, negative, mix of positive and negative, comic, and unclear, I discover that comic and negative characters hold the highest and second highest percentages of IndE features respectively, a finding that Chelliah has noted in her 2006 research of question constructions in Mistry’s *Such a Long Journey.* This use of IndE features to accentuate excoriation and
comicality goes against the grain of solely targeting and subordinating lower-class characters. The depiction of unscrupulous villains that originate from all three socio-economic strata and influential buffoons from the upper-middle class function as a corrective salvo to attenuate the subordination of the lower-class characters to the middle and upper-middle class. Thus on a positive note, by widening his scope of characters to denigrate, Mistry underscores and reinforces the credo that no one social group is above critical judgment.

Yet it remains true that Mistry in the novel dialogue of *Family Matters* equates in toto a higher percentage of IndE features with some form of degradation and depreciation, similar to Mulk Raj Anand’s use of IndE solely as a device to vilify negative characters (see chapter 3). Mistry’s persistent appropriation of higher percentages of IndE features to either the lower class, the negative or comic characters reinforces a pejorative appraisal of the IndE dialect while privileging more mainstream varieties of English. His wholesale alignment with norms of overt and standard prestige creates simple but stereotypical binaries that elevate positive characters with fewer features of IndE and subordinate negative, or comic, or lower-class characters with more features of IndE.

But I am not proposing that Mistry’s characters are unidimensional. In fact, Mistry in *Family Matters* usefully problematizes simple, binary oppositions of what it means to be Western or Indian, an argument that Rashna Singh persuasively develops. Singh uses the multifaceted cultural exposure that Yezad’s children, Murad and Jehangir, receive to persuasively highlight the cultural hybridity of the Bombay community espoused in *Family Matters*:

In addition to Babur and Humayun and Ashok and the First Battle of Panipat, the boys’ reality is replete with references to Coleridge and Shakespeare and Tennyson and
Voltaire, to Laurel and Hardy and *Jurassic Park*, to “Love is a Many Splendoured Thing” and “Yesterday, when I was young,” to Christmas decorations and Santa mania.\(^1\)

Mistry’s ability to underscore the cultural amalgamation that is part of Jehangir and Murad’s “Indian reality” forestalls easy generalizations of Occidental versus Oriental characteristics and does indeed gesture to “an Indian reality that is complex, various, and versatile.”\(^2\) However, while Mistry brilliantly “blurs [lines between cultures] and we are left with the bewilderment of hybridity,”\(^3\) I propose in this chapter that Mistry fails to equally and usefully blur the functional load of mainstream varieties of English and IndE.

I began this chapter with Updike’s enthusiastic praise of the domestic authenticity in *Family Matters*, which he claims is just as magical as Rushdie’s magic-realism in *Midnight’s Children*. Although Updike’s critical comments remain mostly complementary of *Family Matters*, he suggests in the conclusion of his commentary, that although “the reader is moved, even to tears,” there is also “the suspicion that the tears are too easily earned.”\(^4\) Mistry’s persistent appropriation of higher percentages of IndE features as a pejorative device, which I argue is *Family Matters*’ Achilles heel, keeps the characters in carefully marked linguistic boxes and stunts their novel dialogue from evolving with greater fluidity. Perhaps if Mistry had experimented more with the tool of IndE, wielding it to accomplish a gamut of functions and to draw out a variety of attributes and actions in *Family Matters*—positive, negative, comic, and tragic—his characters’ speech would reflect richer linguistic hybridity, which might aid in moving readers to more well-earned tears.

Notes

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1 John Updike, *Due Considerations: Essays and Criticism*, p. 334.

3 Roger Fowler, *Linguistics and the Novel*, p. 3

4 Christine Mallinson, “Social Class, Social Status, and Stratification: Revisiting Familiar Concepts in Sociolinguistics,” pp. 149-163, argues that a classification of social class based only on education, occupation, and salary is inadequate because the two groups of women she studies in Texana, North Carolina are not much different from each other based on these criteria, but widening the scope to include “class norms, lifestyle, consumption practices, status displays, and hierarchies” (155), reveals differences in social class between the two groups of women. Taking my cue from Mallinson’s detailed experimental study, I too broaden my classification of social class to include characters’ lifestyles and status displays.

5 “Acrolect” is “the most prestigious or ‘highest’ social dialect of any language”; “mesolect” is “an intermediate form between the acrolect and the basilect. Later also more widely: an intermediate variety in any speech continuum”; “basilect” is “the least prestigious or ‘lowest’ variety of any language” (*Oxford English Dictionary*).


7 Ibid., p. 3.

8 Jane Ann Edwards in the *International Encyclopedia of Linguistics* defines “eye-dialect” as “an impressionistic extension of English spelling,” which “seems intended to give the general flavor of the dialect without being precise,” p. 368.


10 Maharashtrian is “a native or inhabitant of Maharashtra, a region of central and south-western India, since 1960 a state of India” (*Oxford English Dictionary*). Bombay (Mumbai) is the capital of the state of Maharashtra.


12 Ibid., p. 146. See also Mary Fainsod Katzenstein, Uday Singh Mehta and Usha Thakkar, “The Rebirth of Shiv Sena: The Symbiosis of Discursive and Organizational Power,” pp. 371-390. As a recent example of the extreme measures the Shiv Sena takes to uphold Hindu nationalism, *The Times of India* reported on January 24, 2009 that Shiv Sainiks “tried to stall the screening of *Slumdog Millionaire* in a multiplex…alleging that the film hurts Hindu sentiments. In the process, they damaged the property.”
13 Yumna Siddiqi, *Anxieties of Empire and the Fiction of Intrigue*, p. 177.


15 Ibid.

16 Ibid., p. 41.

17 John Updike, *Due Considerations: Essays and Criticism*, p. 338.
CHAPTER 7

VERNACULAR WORDS, CODE-MIXING AND TRANSLATION IN INDIAN ENGLISH

NOVEL DIALOGUE

In chapters’ 3 to 6 of this study, I document the fictionalization of thirty-five Indian English (IndE) features in the novel dialogue of Mulk Raj Anand’s *Untouchable* (1935), Khushwant Singh’s *Train to Pakistan* (1956), R. K. Narayan’s *The World of Nagaraj* (1990), and Rohinton Mistry’s *Family Matters* (2002). This investigation not only necessitates examining lexical and phonetic IndE features, but it also involves digging lower to examine morphological and syntactic features. My inquiry reveals that the authors use IndE as a realist and antirealist device: by appropriating IndE features to almost all their characters, they re-present the authenticity of their Punjab, South Indian, or Mumbai settings, but they foreground their use of IndE as a counter-authentic linguistic ideological tool by allocating a higher percentage of IndE features to characters that they vilify, make comic, subordinate as lower class, exhibit as quintessentially Indian, or elevate as hyper-masculine.

In this chapter, I set out to explore the fictionalization of one last aspect of natural Indian English (IndE) speech: the Indian authors’ appropriation of vernacular words in the novel dialogue of Indian fictions in English. Critics, whether linguists or not, are quick to identify the use of vernacular words in novel dialogue as a transparent signal of the novel’s Indianness. By drawing upon John Gumperz’s provocative study of code-mixing as a hybridized conversational feature distinct from linguistic borrowings, I investigate the representation of spoken dialogue in Anand’s *Untouchable*, Singh’s *Train to Pakistan*, Narayan’s *The World of Nagaraj*, and Mistry’s *Family Matters*. My inquiry reveals that the code-mixing in *Family Matters* unlike the
borrowings of vernacular words in the other three novels, does successfully invoke authentic Indian experience. In addition, the use of overt translation devices in *Untouchable* and *The World of Nagaraj* exposes authorial puppeteering and deflates the authors’ re-creation of actual IndE speech. However, I would also argue that the incorporation of vernacular words in the novel dialogue of Indian fictions in English functions more trenchantly to expose the primary themes and ideologies present in the novels. Using the four novels again, I reveal that the predominant use of honorifics in *Untouchable* and *Train to Pakistan* valorizes the ideology of prestige and privilege; the use of vernacular greetings along with covert translation in *Train to Pakistan* underscores the ineffectuality of the tolerant spirit of bipartisanship during India’s bloodletting Partition in 1947; and the use of vernacular words with covert and eventually no translation coheres and alienates readers within the macrocosmic Indian audience and eventually exposes ideologies of religious and linguistic purism. So while the Indian author’s skillful use of vernacular words gives the novel a veneer of authentic Indian experience, the incorporation of vernacular words functions more penetratingly as a device to accentuate the novel’s dominant themes and ideologies.

Since vernacular words conspicuously stand out in novel dialogue, they function as a transparent feature of IndE that readers can identify even if they cursorily go through the novel. So scholars are often tempted to build their opinion of how authentically “Indian” the novel is just by examining the author’s appropriation of native words. For example, Nikhil Sen, poet and fellow student with Mulk Raj Anand at University College London, vexes over Anand’s putting in “so many Indian words” in his novel, so much so that “English seems to be his foster mother,” instead of what he thinks it rightfully is—Anand’s biological mother tongue. Sen expresses
anxiety that Anand’s generous use of vernacular words will be interpreted as overall ineptitude in English. The British artist and novelist, Valentine Dobrée, contrarily renders her enthusiastic support for Anand’s “Indian metaphor coming into English,” which reassures him, for he confesses that he had been “daring to use words like ghaoon maoon.” In this case, Anand’s use of vernacular words, including vernacular echo word formations such as “ghaoon maoon,” gains praise because it represents his overall skill in indigenizing the novel and fictionalizing the dialect of IndE. Critics are, therefore, quick either to censure or endorse the authors’ use of Indian language words, as evidenced by Sen’s and Dobrée’s conflicting remarks. I would argue, then, that the miscegenation of Gujarati, Hindi, Punjabi, Persian, Tamil, Urdu, or other regional language words in novel dialogue functions as a transparent signal of the cultural amalgamation the Indian author undertakes and carries larger connotations about the author’s representation of the IndE dialect itself, making this facet of novel dialogue worthy of scrutiny.

A qualitative examination of the native words in Family Matters reveals that Mistry not only employs a wide assortment of vernacular words, which includes whole interactions in Hindi, Urdu, and Marathi, but he also incorporates kichiri. The characters in Family Matters use vernacular words in a wide range of settings, both to insult and entreat, reprimand and report, pray and tease. Mr. Kapur mixes Hindi and English to receive his peon’s help in dispensing Christmas candy—“Chalo, Husain, why are you staring at me like a budhoo? Go outside, send in more bachchay with their ma-baap”—and in shedding his Santa Claus outfit: “Ah Husain miyan. Bahut tight hai.” Edul, the comic handyman, on the other hand, uses a pastiche of Hindi, Marathi, and English to communicate with his part-time workers, specifically to get them to return later: “Asaala kasaala karte? Maine tumko explain kiya, na, eleven o’clock ao. Abhi jao,
ration shop ko jao. Paisa banao, later vapis ao” (336). The samples of spoken dialogue provided above go beyond simply an incorporation of vernacular words in the novel dialogue; instead, they illustrate a larger attempt to fictionalize natural linguistic code-mixing. John Gumperz’ defines code-mixing as a hybridized conversational phenomenon, involving “the juxtaposition within the same speech exchange of passages of speech belonging to two different grammatical systems or subsystems.”4 Jason Baldridge, in his definition of code-mixing based on personal observation, explains how “when Indians use English, it is often a mixture of English, Hindi, and other languages.” His Indian friends describe this as *kichiri*, a popular dish “composed of several random ingredients,”5 used in extension to refer to code-mixing.

It is Mistry’s use of *kichiri* that perceptibly distinguishes *Family Matters* from the other three novels. Compare, for example, the snippets of novel dialogue in *Family Matters* given above with Bakha’s internal diatribe against his father in *Untouchable*: “He appropriates the pay all right. He is afraid of the sepoys. They call him names. He abuses me. He is happy when they call him Jemadar. So proud of his izzat!”6 Or Juggut Singh’s Anglophile take on Occidental women as opposed to the Oriental in *Train to Pakistan*: “The mem-sahibs are like houris from paradise—white and soft, like silk. All we have here are black buffaloes,”7 or Nagaraj’s secular motivation for wanting to acquire a Hindu priest’s garb in *The World of Nagaraj*: “I thought it would give me greater peace of mind at home if I wore a sanyasi's dress in the puja-room, at least….”8 These latter three novels incorporate borrowings, “the introduction of single words or short, frozen, idiomatic phrases from one variety into the other.”9 For example, in the excerpt from *Untouchable* above, Bakha incorporates one native word (“sepoys,” “Jemadar” or “izzat”) in each punctuation unit. *Train to Pakistan* and *The World of Nagaraj* have approximately two
native words per punctuation unit in the examples above. Therefore, while Anand, Singh, and Narayan employ borrowings, they do not code-mix, which as observed in *Family Matters*, “is ultimately a matter of conversational interpretation,”[^10] which “builds on participants’ perception of two contrasting systems.”[^11] Code-mixing brings the characters’ dialogue closer to natural speech, and it allows Mistry to give the impression that his realist novel is indeed a mimetic transcription of authentic experience. Thus, while Anand’s, Singh’s, and Narayan’s use of native words gesture to a more gingerly depiction of their characters’ fictionalized speech, Mistry’s code-mixing unravels a sophisticated representation of reality.

In fact, Mistry’s fictionalized use of code-mixing for a reiterative function accurately resembles natural code-mixing. Gumperz, in his provocative study, provides six functions of code-mixing, one of which is “reiteration,” where “a message in one code is repeated in the other code, either literally or in somewhat modified form.”[^12] An example of explicit reiteration in *Family Matters* is when an unnamed father simultaneously warns and threatens Husain, the peon employed at Bombay Sporting Goods: “Hai, sala! Hath mut lagao! Let us go or I’ll break your head!” (318). The father first uses the Hindi phrase, *hath mut lagao*, and then emphasizes his command with the English translation, “let us go.” Notice, too, the direction of the reiteration: he uses Hindi first, and then emphasizes his words in English. Another example is when Husain devotedly tells his boss, “Sahab, I want to come. Humko bhi mazaa ayega” (“even I will enjoy it”) (315). Notice, once again, the direction of the reiteration: Husain expresses his desire to come to work on Christmas day first in English, and then emphasizes his request in Hindi, albeit in a modified form. Gumperz identifies the use of a vernacular language in code mixing as the “we” code, while the use of English as the “they” code. Taking samples of reiterative code-
mixing, he asked informants “if the reversal in direction of the code switch changed the meaning of the message.” 13 The responses elicited are illuminating:

There was general agreement that the reversal normally does make a difference. The shift to the „we’ code was seen as signifying more of a personal appeal, paraphrasable as “won’t you please,” whereas the reverse shift suggests more of a warning or mild threat. 14 The two examples from Family Matters correspond to this evaluation based on natural code switching. Husain’s shift from English to Hindi (“the shift to the „we’ code”) does signify a personal appeal to be of assistance to Mr. Kapur during the holiday season. Similarly, the nameless father’s switch from Hindi to English (“the reverse shift” to the „they’ code) does suggest a “warning,” which is underscored by the father’s ensuing threat, “or I will break your head!” The interpretive function of the direction in code-mixing might also be put to use in comprehending the subtle connotations of Edul’s instructions to his part-time laborers: He first bullies them into action, “And what are you watching, Ganpat, haath lagao, take that side,” but later, appeals to them, as noted in the direction of the reiteration, “Push higher! Jor lagao!” (338).

While not all of Mistry’s fictionalized code-mixing can be argued as having a one-to-one correspondence to code-mixing in natural speech, the examples of reiteration confirm that Mistry’s code-mixing in Family Matter’s novel dialogue does not vacillate shilly-shally; instead, they echo his purposeful endeavor to mimic reality.

But even a true to life use of vernacular words can quickly be made unrealistic through overt and imposing translation while covert translation subtly translates without directly calling attention to non-native readers. Consider The World of Nagaraj. Narayan patently translates his use of vernacular expressions in the novel through a glossary at the end, which lists twenty-eight
native words. But given the culture-specific nature of the Hindi, Sanskrit, or Tamil words in novel dialogue, the English translations, at best, only approximate their vernacular meanings, but at worst, are unhelpful and unnecessary. For example, the English translation “passive resistance” for the Sanskrit word *satyagraha* makes no mention of M. K. Gandhi or British imperialism, both necessary elements that inform the meaning of the word *satyagraha*. Yet, in the narrative, the Talkative Man, after recounting Gopu’s act of rebellion (he plunks himself down at the entrance of Kismet, a Westernized club where his son is employed, refusing to budge until his son comes out), conveniently recollects that Gopu “used to picket liquor shops and stores selling foreign cloth by lying across the doorway in those days when young men joined the satyagraha movement started by Mahatma Gandhi” (168). The latent translation reveals pertinent details about *satyagraha* left unmentioned in the glossary: it was a non-violent resistance to foreign influences and commodities instituted by Mahatma Gandhi. This example suggests that the transparent glossary is unnecessary, but Narayan’s covert translation is more effective and accurate. To his credit, Narayan does not translate all vernacular words in the glossary, allowing his covert contextual translation to hint at their meanings. Take, for instance, the names of Hindu gods and goddesses. Nagaraj’s neighbors compare his mother to “Goddess Lakshmi,” but no translation is provided in the glossary to indicate that Lakshmi is worshipped as the goddess of wealth. The narrative, on the other hand, describes Narayan’s mother as “radiant with diamonds and clad in gold-laced saris, never going below a certain standard of dress and decoration” (32) and these descriptions of opulence hint at the reason for the comparison with Goddess Lakshmi. Since Narayan omits a concrete elucidation of the goddess
or her role in his glossary, the subtle hints in the text allow for a more realistic presentation of vernacular words without direct authorial signaling to a non-native audience.

Anand, on the contrary, reinforces overt with covert translation, which results in a choc-a-block of translation of vernacular words for a primarily non-native audience. Anand mostly footnotes his English translation of vernacular words in *Untouchable*, and what is not footnoted is parenthesized. In contrast to Narayan’s lack of explicit translation of Goddess Lakshmi, consider Anand’s footnotes on Hindu gods such as *Hanuman jodah*: “The monkey god who helped Rama, the hero of the Ramayana, to fight against his enemy Ravana”; and *Kali Mai*, “The supreme god in its female form as the divine mother” (57). The footnoting is then accompanied by the omniscient narrator’s meticulous descriptions of Hanuman and Kali, as seen through Bakha’s eyes:

The word ‘Ram’ he had heard very often, also ‘Sri, Sri,’ and he had seen a red shrine with a monkey carved on a wall, caged from without with brass bars—that he knew was called the shrine of Hanuman. The black shrine showing a jet-black woman with a flaming-red tongue, ten-armed and with a garland of skulls round her neck—that was called the shrine of Kali. (58)

Anand’s footnote translates Kali as “the supreme god in its female form”; the omniscient narrator subsequently entertains an unfamiliar audience with a revivified image of Kali as “a jet-black woman with a flaming-red tongue, ten-armed and with a garland of skulls round her neck.” Hanuman, already explained in the footnote as the Hindu monkey god is repictured as “a monkey carved on a wall, caged from without with brass bars.” Anand’s overlapping of overt and covert translation by fusing footnotes or parentheses and contextual descriptions provides inordinate
amounts of translation, which not only implies that his primary audience is non-native, but also exposes his overcompensation for his audience’s lack of inside information.

If this is not enough, Anand visually sets apart his native words, IndE frozen idiomatic expressions, such as “eat my head” [author’s italics] and “twice-born” by italicizing them, regardless of whether he translates them. This technique, which functions to immediately alert readers that the word is culturally specific, accentuates Anand’s cognizance of his non-native audience, which he painstakingly endeavors to keep as involved in the narrative as his native audience by providing, usually overlapping, visual cues—italics, footnotes, and parenthetical asides. While one might argue that Narayan’s translation, via a glossary at the end of the novel, has the same intention and effect, the fact that Anand’s italicizing, parenthesizing, and footnoting occurs within the text—interrupting the characters as they speak, exposing and echoing the author’s heavy-handed presence throughout the novel—renders Anand’s manipulation of the dialogue palpable, and, therefore, less effective than Narayan’s.

So far in the discussion, I confirm that the use of vernacular words in Mistry’s *Family Matters* functions as the most authentic representation of natural IndE speech primarily because the characters not only employ a variety of vernacular words, but also because they code switch—effortlessly combining two or more linguistic systems in their spoken dialogue. On the other hand, Anand’s *Untouchable*, Singh’s *Train to Pakistan*, and Narayan’s *The World of Nagaraj* only incorporate borrowings of vernacular words in spoken dialogue. Furthermore, the overt translation of vernacular words in *Untouchable* and *The World of Nagaraj* expose authorial puppeteering and fractures the authors’ representation of authentic, natural speech.
But while the use of vernacular words, if done skillfully, can represent actual speech, or in Mistry’s case, re-present an authentic Bombay experience, the Indian authors’ use of vernacular words functions as a more trenchant device to expose the novels’ dominant tropes and ideologies. A fine-grained investigation of the categories of native words used in *Untouchable* and *Train to Pakistan* indicates that at least a third of their total native words are relegated as honorifics. Judith Irvine usefully defines honorifics as “deictic forms of speech signaling social deference, through conventionalized understanding of aspect(s) of the form-meaning relationship in language.”\(^{15}\) Examples of vernacular honorifics include common forms such as the Hindi *sahib, sahab,* or *babu* and the Urdu *huzoor,* all of which function as titles of respect. Examine the visual delineation of IndE honorifics in Figure 7.1:

![Figure 7.1 Percentage of IndE Honorifics in the four novels.](image)

Figure 7.1 confirms that *Untouchable* and *Train to Pakistan* have the highest percentage of honorifics out of the four novels. Singh’s *Train to Pakistan* has an excessive number of vernacular honorifics which signal “social deference,” such as the Hindi suffix *ji* or Hindi words...
such as *sahib, sahibji, memsahib, babu, babuji,* the Punjabi *bhai,* and *bhaiji,* and the Urdu *chacha* (“uncle”; functions both as a kinship term and an honorific to respectfully address elders). Anand’s outcaste characters, primarily Bakha, likewise use Hindi honorifics such as *babu, babuji, sahib, sahibji,* or the Urdu honorific *huzoor* when communicating with the higher classes.

A reexamination of the dominant tropes in *Untouchable* and *Train to Pakistan* reveals that the greater use of honorifics mirrors the caste and status-oriented stratification of their novels. In *Untouchable,* Anand exhaustively follows an outcaste sweeper about for one day and recounts his encounters with a variety of upper-caste individuals—an upper-caste Hindu man who Bakha accidentally defiles with his touch, a lascivious Brahmin temple priest, a charitable army officer who gives Bakha a hockey stick, a zealous British missionary and his intolerant wife, the hope-giving Mahatma Gandhi, and a brilliant and charismatic poet who talks about the amazing invention of the toilet flush system. Khushwant Singh’s *Train to Pakistan,* on the other hand, investigates the varied responses to the blood-letting Partition of India and Pakistan in 1947 in the phantasmal village of Mano Majra, a predominantly Sikh village with a pocket of Muslim residents. Singh particularly compares the passive and philosophical rationalizing of the powerful district officer, Hukum Chand, and the British-educated, city-dwelling Marxist visitor Iqbal, with the dynamic and altruistic response of the lower class bandit leader Juggut Singh. Both novels, thus, hinge on linchpins of power and prestige. It is no coincidence, then, that the two novels have a higher percentage of honorifics than *The World of Nagaraj* and *Family Matters.* The use of honorifics in *Untouchable* and *Train to Pakistan* aligns itself with the addressee (the character(s) who the speaker addresses in the fiction) rather than the addresser: it
signal the addressee’s status and power while simultaneously reducing the addresser to a subservient category. So when Bakha in Untouchable ascribes honor to Havildar Charat Singh by exclaiming, “Huzoor, it is all your blessing” (16) or when Juggut Singh in Train to Pakistan begs the educated Iqbal, “Teach me some git mit like good morning. Will you, Babuji-sahib?” (108), the speakers, Bakha and Juggut Singh, concomitantly elevate their addressees, Charat Singh and Iqbal, while subordinating themselves to a subservient role by using the honorifics “huzoor” and “Babuji-sahib.” The same is true in Mistry’s use of honorifics in Family Matters. But in Mistry’s novel, only Husain, a lackey, and Phoola, a maid, habitually use honorifics in their dialogue. Out of the sixty native words that Husain uses, thirty-eight or sixty-three percent consist of sahab (variant of the Hindi honorific sahib). Likewise, five of the seven native words that Phoola uses (seventy-one percent) are the Hindi honorific for women, bai. But while the use of honorifics dominates the total use of vernacular words in Untouchable and Train to Pakistan, honorifics make up a smaller proportion of total native words used in Family Matters because status and prestige functions as only a tangential ideology in this latter novel, while it functions as the dominant ideology in the former two novels.

In addition to the linguistic ideology of prestige, Singh cleverly uses native greetings with covert translation to signal ethnic allegiances in Train to Pakistan. As pointed out in Figure 7.1, forty-three percent of Singh’s native words in Train to Pakistan consist of honorifics. Add to this proportion another approximately twenty-two percent of IndE greetings, particularly the Punjabi greeting, Sat Sri Akal and the Urdu Salaam. In mirroring the novel’s pivotal focus on the bipartite division of India and Pakistan, Singh’s characters repetitively use Sikh or Muslim greetings both in commencing and concluding their conversations. Their choice of greeting
reveals their stand on the religiously motivated partition of India and Pakistan. Take for example, Nooran, the Muslim weaver’s daughter. From the outset of *Train to Pakistan*, readers become privy to her interethnic romance with Juggut Singh (Jugga), the Sikh bandit. When Muslims are commanded to leave for Pakistan, Nooran makes a beeline for Jugga’s mother to receive shelter, or minimally, gain some assurance that Jugga will come to reclaim her. In her short exchange with Jugga’s mother, Nooran uses the greeting “Sat Sri Akal” four times: first, before revealing that she is heavy with Jugga’s child, Nooran tentatively requests that “when Jugga comes back just tell him I came to say ‘Sat Sri Akal’” (130). But after confiding her pregnancy and receiving the assurance that Jugga will come to claim her from Pakistan, Nooran honors her future mother-in-law with her repetitive *Sat Sri Akal*:

> Beybey, if I get the chance I will come to say ‘Sat Sri Akal’ in the morning. Sat Sri Akal.
> I must go and pack.” Nooran hugged the old woman passionately. “Sat Sri Akal,” she said a little breathlessly again and went out. (131-132)

While her persistent *Sat Sri Akal* might read as too much kowtowing, they also gesture to Nooran’s alignment with the Sikhs, which alienates her from her Muslim neighbors. In fact, nowhere in the novel does Nooran employ the Muslim greeting, *salaam*. It explains, as well, Nooran’s first intuitive response to her father’s news that they will have to leave for Pakistan: “I don’t know…Pakistan!” (128). Her turning a blind eye to Pakistan; her liaison with a Sikh man, who is also the father of her child; her insistence on returning to Mano Majra, a Sikh village; and her clandestine alliance with Jugga’s mother, unbeknownst to her father (“If he finds out he will marry me off to someone or murder me” (131)) confirm her resolute choice to be part of the Sikh camp. Nooran’s unwavering allegiance might have been the catalyst for Jugga’s altruistic act at
the end of the novel: Since Jugga returns home after his release from prison, one can conjecture that this pact between the two women might have inclined Jugga’s mother to divulge Nooran’s pregnancy to him, or at the very least, Nooran’s whereabouts, which might have motivated Jugga to cut the rope strung above the width of the train’s path by anti-Muslim Sikhs at the cost of his own life, allowing the train (and Nooran) safe passage to Pakistan.

A similar investigation of the use of vernacular greetings of Chacha Imam Baksh, Lambardar Banta Singh and Bhai Meet Singh reveals their indulgent willingness to change their greetings to parallel their interlocutor’s Muslim or Sikh greeting, but this spirit of tolerance fails to be enough to effect change. Chacha Imam Baksh is the Muslim cleric of the mosque in Mano Majra, lambardar Banta Singh functions as the village headman, and Bhai Meet Singh is the Sikh priest of Mano Majra’s gurdwara. Each of these three prominent Mano Majrans usually employ their own Muslim or Sikh greeting in opening or closing a conversation; for example, when they first meet the city-dwelling visitor, Iqbal, Banta Singh and Meet Singh welcome him with *Sat Sri Akal*, while Imam Baksh offers him a Muslim greeting, “Salaam to you, Babu Sahib” (46). But in a meeting to discuss the fate of their Muslim neighbors, lambardar Banta Singh and Bhai Meet Singh are quick to greet the Muslims with *salaams* as a symbol of their interracial brotherhood: “Salaam, Chacha Imam Baksh. Salaam Khair Dina. Salaam, salaam.” The Muslims, led by Uncle Imam Baksh are equally quick to reciprocate with *Sat Sri Akal*: “Sat Sri Akal, Lambardara. Sat Sri Akal” (125). The adaptability of Sikhs and Muslims in Mano Majra in their use of greetings during this pivotal and final meeting mirrors their spirit of catholicity. Yet these tolerant characters’ ineffectualness in stopping the plans to kill Muslims on board the train to Pakistan gestures to the idea that change is only possible when one deliberately sheds one identity and
puts on another, as Nooran does; the attempts that Imam Baksh, lambardar Banta Singh, and Bhai Meet Singh make at trying to break through religious walls between Sikhs and Muslims are equivalent to using ice picks to chip at a stone wall—they eventually will make a hole big enough connecting two separate rooms, but the task will require extensive time and many more volunteers, two components unavailable during the blood-letting Partition, when hatred spread like wildfire. Singh’s use of native words, particularly his appropriation of vernacular greetings, without translating these to English, allows readers to discern linguistically the religious separation between Sikhs and Muslim, the drastic conversion necessary to effect change, and the ineffectuality of the tolerant spirit of bipartisanship. These undertones will not exist if Singh had resorted to whitewashing religious-specific greetings by overtly translating them into English.

Although Mistry’s *Family Matters* does not contain significant use of vernacular greetings, Mistry’s covert translation of vernacular words goes further than Singh’s: it initially functions both to cohere and alienate groups of readers, but gradually creates fissures within characters themselves. Whether upper-middle, middle, or lower class, sports store owner or peon, diamond merchant or roadside flower-seller—Mistry allocates native words to nearly all his characters in *Family Matters*. His effectual code mixing, as explained earlier, creates an impression of mimetic transcription of natural speech. The lack of overt translation devices, such as footnotes, parenthetical asides or a glossary, also broadly gives the impression that there is no authorial behind-the-scenes puppeteering of the narration. More significantly, however, Mistry’s unedited code-mixing accentuates the outsiderism of readers who do not understand the character’s use of vernacular words and the solidarity of those who do, and therefore, better enjoy the characters’ linguistic switches. For example, Merwan exclaims that he has “heard
about highway robbery, home invasion, break-and-enter” but has “never seen a tea and bun-
muskaa burglary. What times have come” (177). Merwan’s tongue-in-cheek comparison of serious criminal activities to a bread and butter burglary gets laughs not only from the other characters (Yezad and Vilas) but from a Hindi-speaking audience as well. Mistry, then, does not ambitiously present a macrocosmic Indian reality or cater to an amorphous and phantasmic Indian audience; instead, he writes from a microcosm that he is familiar with, a middle-class Parsi family in Mumbai speaking the regional languages of Hindi, Gujarati, Parsi, and Marathi. It creates what Deepika Bahri persuasively describes as “linguistic walls” that “[thrust] difference into the usually unexplored realm of those read as univocally different. Not everything in that part of the world is on the inside for this inside joke either.”

I interpret Bahri’s “linguistic walls” to include Mistry’s use of vernacular words; the vernacular words do not simplistically dichotomize the Western from the monolithic Indian reader; instead, they function to separate readers, even within the group of Indian readers, who speak particular regional languages (whether Hindi, Gujarati, Parsi, or Marathi) from those who do not.

At the same time, Mistry weaves his use of vernacular words with covert translation, thereby narrowing the linguistic divide between those who speak the regional languages he employs and those who do not, but doing so without bridging the chasm. I go back to the earlier example of Merwan’s “bun-muskaa burglary.” Merwan first recounts the specifics of the burglary to Vilas and Yezad: a man came into the restaurant “like a king, sat down, and ordered tea with bun-
muskaa, extra butter and all. With loud busy teeth, batchar-batchar…[he] ate everything, happy as a goat in a garbage dump, and gurgled down his tea” (176). Merwan’s comment about “extra butter and all” provides clues for non-Hindi speaking readers to the meaning of the compound
word he has used moments earlier, “bun-muskaa,” because muskaa is the Hindi word for “butter.” This adroit covert translation clues non-Hindi speakers of the possible meaning of the vernacular hybrid word without even being aware of it. Merwan’s detailed and colorful narration, along with expressions such as “loud busy teeth” and similes such as “happy as a goat in a garbage dump” aid all readers in comprehending the humor of the scene, without needing to know Hindi. Likewise, after the children outside the grandiosely named Chateau Felicity hoot and tease the towel-clad Nariman—“Hai, naryal-paanivala! What price is your naryal?”—the omniscient narrator surreptitiously reports that Nariman “knew his garb was strikingly similar to the knee-length loongi worn by the beachside vendors of coconut water” (60). Mistry employs the omniscient narrator in this instance to covertly translate naryal-paanivala as “vendors of coconut water.” Bahri’s “linguistic wall,” is, not, therefore, impenetrable. While the covert translation allows non-Hindi readers to make sense of the vernacular words, the fact that the translation takes place without their awareness allows Mistry to maintain the linguistic divide. This “linguistic wall,” although not so tenacious that it creates unintelligibility, simultaneously alienates and coheres different regional language groups of readers, without resorting to stereotypical divisions of Occidental versus Oriental.

But Mistry goes a step further to defiantly utilize native words without any translation in Family Matters in order to underscore ideologies of radical religious and linguistic purism, which eventually alienates Yezad Chenoy both from readers and all other characters. Readers witness Yezad’s transformation from a non-practicing Parsi to a fanatic; and his use of more and more religious terminology as the novel comes to a close underscores the invisible wall he has placed around himself, symbolized by the physical barrier “near the drawing-room corner that
Daddy has lately claimed as his prayer area” (401). Yezad’s conversion becomes perceptible when he prays aloud to soothe his father-in-law’s ruffled state of mind: He begins with, “Kem na mazda! Mavaite payum dadat, hyat ma dregvao!” (385), and ends two pages later with, “Kerfeh mozd gunah guzareshnra kunam!” (387). Mistry does not even covertly translate Yezad’s prayer or his unrelenting use of Zend-Avestaic terminology—such as kusti, loban, afargaan, Aiwisruthrem Geh and Dada Ormuzd—which is a marked contrast from Anand’s elaborate translation of the names of Hindu gods and goddesses used in the prayers of devotees in Untouchable. Yezad’s use of Parsi words, particularly Parsi religious terminology, creates a parallel between religious and linguistic purism. The lack of translation of Yezad’s increased use of religious words quickly distances him from readers and other characters, particularly his family. He corrects Murad for using the word “Zoroastrian,” which he claims is “a Greek perversion of our prophet’s name,” instructing him, instead, to say “Zarathustra” (403). His desire to establish religious purism which goes hand in hand with enforcing linguistic purism leads Murad to helplessly confess, “I don’t understand what’s changing you, Daddy” (422). Jehangir, the narrator of the epilogue, confides to readers that Daddy “makes me feel that my real father is gone, replaced by this non-stop-praying stranger” (432). Roxana’s attempts to reestablish intimacy with her husband fail as he responds to her simple question, “are you happy?” with a vague religious simile—“As happy as a soldier of Dada Ormuzd can be, fighting against Ahriman” (405). Yezad’s linguistic purism mirrors his religious extremism. Mistry, thus, communicates the divisive influence of fanaticism both through Yezad’s bigoted actions (such as his prohibiting Murad from having a non-Parsi girlfriend) and linguistic cues.
The lack of translation also allows the family and readers to witness Yezad’s spiraling out of control without being unwittingly forced to become complicit in the madness. If Mistry had translated Yezad’s prayer or his use of Zoroastrian terms into English, it would have created comprehension, mutual understanding and by extension imply that despite a rift, common ground exists. By not translating Yezad’s prayer or his religious terminology, Mistry accentuates the helpless incomprehension and detachment that the rest of the family as well as readers feel toward him.

In the last few pages of the novel, Yezad instructs Murad to wind the old clock that was commemoratively presented to his father, a task he previously prohibited Murad from handling. This astonishing request sends out ambiguous signals: his family and readers could interpret it as either a possible positive change in Yezad (perhaps a diminution in his fanatical stance or a desire to reach out to his family once again) or as an additional step to cut off all ties with filial sentimentality in order to concentrate on religious purity. Either way, this final act is much too small and too late a gesture to narrow the widened religious fissure or shake off the tenacious malaise family and readers continue to sense as the novel culminates.

In this chapter, I contrast the use of linguistic borrowings in spoken dialogue from code-mixing. I suggest that in addition to Anand’s and Narayan’s cautious borrowings of vernacular words in Untouchable and The World of Nagaraj, their choice to employ overt translation is ineffective in re-presenting authentic spoken dialogue because overt translation, such as through a glossary, footnotes, and parenthetical asides, makes the author’s intrusion plainly observable in spoken dialogue. On the other hand, the choice that Singh makes in Train to Pakistan to rely completely on covert translation allows religious allegiances and attitudes to surface. But
ultimately, Mistry’s skillful combination of code-mixing and covert, and sometimes, zero translation, convincingly represents authentic speech of a Mumbai community instead of an imaginary homogeneous Indian nation as well as the schisms between characters and between readers and characters. So the use of vernacular words reveals that the authors use IndE, on one hand, to conjure a representation of authentic Punjab, South Indian or Bombay experience, while simultaneously engineering a more penetrating and provocative bond between IndE and ideologies of status, prestige, religious and linguistic purism.

Notes

1 As explained in my introduction (p. 2), although the terms “realist” and “realism” have a wide-ranging tradition, I claim that these four novels are realist novels because the basis of these novels is mimesis, with the authors persuading readers to believe “that writing is a mere transcription of the real, carrying it over into a medium that exists only as a parasitic practice because the word is identical to, the equivalent of, the real world” (Rosalind Coward and John Ellis, Language and Materialism: Developments in Semiology and the Theory of the Subject, p. 47).


3 Rohinton Mistry, Family Matters, p. 320, hereafter cited in text.

4 John J. Gumperz, Discourse Strategies, p. 59.


6 Mulk Raj Anand, Untouchable, p. 12, hereafter cited in text.

7 Khushwant Singh, Train to Pakistan, p. 102, hereafter cited in text.


9 John J. Gumperz, Discourse Strategies, p. 66.
10 John J. Gumperz, *Discourse Strategies*, p. 68.

11 Ibid., p. 84.

12 Ibid., p. 78.

13 Ibid., p. 92.

14 Ibid.


16 Deepika Bahri, *Native Intelligence*, p. 147.
CHAPTER 8

CONCLUSION

My arguments in this dissertation combine literary close reading with linguistics, which involve drawing upon tools of quantitative and qualitative research—coding and counting of IndE features in the spoken dialogue of characters in concert with close reading of texts. It is this interplay of linguistics, literature, quantitative and qualitative factors that has allowed me deeper insights into the use of English in Indian novels in English. So this dissertation is also part of a larger attempt to map and recommend a different method of literary criticism, a multidisciplinary model of inquiry, which allows for a reevaluation of fictionalized speech and Indian letters in English. Only through a cross-disciplinary study can scholars make stronger and persuasive arguments about the values placed on the indigenized variety of IndE in Indian novels in English.

The dominant ideology in the four novels I investigate is the subordination of IndE as a substandard variety compared to mainstream varieties of English, and this finding agrees with previous research that compares native and nonnative varieties of English. Rosina Lippi-Green in her examination of Walt Disney films discovers that characters with strongly positive actions and motivations are overwhelmingly speakers of socially mainstream varieties of English. Conversely, characters with strongly negative actions and motivations often speak varieties of English linked to specific geographical regions and marginalized social groups.¹

Based on Lippi-Green’s study, Shobhana Chelliah, in her investigation of Rohinton Mistry’s Such a Long Journey (1991) and Arundhati Roy’s The God of Small Things (1998), concludes that “the very features that make Indian English an “Indian” language are the features authors denigrate through repeated association with villains, buffoons, and losers.”² Likewise, Gail
Shuck in her provocative study examines the narrative of “two white, middle-class U.S. university students” who “construct as Other an English-speaking man whom one student encounters on a flight from Saudi Arabia.”\(^3\) The student claims that since she could not understand the man (although she understood him well enough to know that he asked her for a Sprite), she became afraid of him, and in subsequent retellings of the story, imputes that he might even be a murderer. Her discussion partner, in her contributions to the narrative, adds validity to the claim that linguistic incomprehensibility denotes foreignness, and suggests that the student’s fear of the man next to her is only natural. Shuck uses their narrative to unravel the dominant “ideology of nativeness,”\(^4\) which identifies native speakers of English as Americans (“and sometimes British”\(^5\)) and nonnative speakers of English as foreigners, and so to be feared. In both Lippi-Green’s and Shuck’s arguments, nonnative dialects of English are associated with negative values. My findings in the spoken dialogue of four Indian novels in English draw upon these studies and part of my research arrive at similar conclusions. For example, in *Untouchable*, Anand employs IndE as a device to accentuate the vilification of negative characters, predominantly made up of upper caste characters and the Brahmin priest class. In so doing, Anand undergirds the status and privilege afforded to the higher classes based on the Hindu caste system, but by employing IndE as a vilifying device while appropriating more mainstream varieties of English to elevate positive characters, Anand also subordinates IndE to the standard prestige varieties. The same is true when Narayan allocates a higher percentage of IndE features to the eccentric intoxicated ex-engineer and the Anglophile stationary shop owner in *The World of Nagaraj*. The depreciation in value of IndE as compared to more mainstream varieties of English is also observed in Mistry’s *Family Matters* because higher percentages of IndE features are apportioned to lower class characters, to comic, buffoon-like characters, and to negative
characters. In all these instances, IndE functions as a substandard variety that is used to accentuate the subordination, vilification and comicality of specific characters, while mainstream varieties of English are associated with positive and elevated character traits.

But this first observation is only one part of the picture. Two of the novels I investigate promote contesting ideologies, and in this aspect, my research deviates from previous investigations. In *Train to Pakistan*, IndE is used to accentuate the hyper-masculinity of the novel’s protagonist, while the use of more mainstream varieties of English is associated with enervation, passivity, and effeminacy. In *The World of Nagaraj*, the allocation of higher percentages of IndE features to the older, traditional Brahmin characters elevates IndE as an integral facet of quintessential Indianness instead of an aberration. In both these instances, IndE is elevated as the preferred dialect and associated with values of covert prestige.

In chapter 7 of my investigation, I focus on one particular lexical feature that attracts common attention by scholars: the creative suturing of vernacular and English words in novel dialogue. By documenting the authors’ use of vernacular words, I unravel the concentrated use of honorifics in *Untouchable* and *Train to Pakistan*, which mirrors the caste and class-based stratification of the Punjab communities described in the novels. The code-mixing in *Family Matters*, on the other hand, reveals Mistry’s skillful use of vernacular words to mimic authentic speech. I also emphasize the need to reinforce an inquiry of vernacular words with an examination of the authors’ translation techniques. The use of covert translation in *Train to Pakistan* underscores the ineffectuality of the tolerant spirit of bipartisanship during India’s bloodletting Partition in 1947, while the covert translation in *Family Matters* not only coheres and alienates readers within the macrocosmic Indian audience but also exposes ideologies of religious and linguistic purism.
I began my dissertation with a quotation by Raja Rao, which includes Rao’s candid but loaded claim that “we cannot write like the English.”\(^6\) Some sixty years after Rao’s statement, Vikram Chandra in his persuasive essay entitled “The Cult of Authenticity,” advises Indian artists everywhere in the world: “Don’t worry about tradition. Whatever you do felicitously will be Indian. It can never be otherwise.”\(^7\) Chandra’s comment draws parallels with Rao’s and suggests that even the creative use of English by Indian authors is always arguably IndE; “it can never be otherwise.” However, while Rao’s comment comes across as being apologetic, Chandra’s statement is unabashedly confident. It is this confidence that will assure the continued creative manipulation of the IndE dialect in Indian novels in English. As Salman Rushdie, drawing upon G. V. Desani’s *H. Hatterr*, asserts, “‘We are here. We are here.’ And we are not willing to be excluded from any part of our heritage.”\(^8\) While Indian writers forge ahead to artistically deal with themes close to their psyche and to fictionalize IndE speech, it remains true that they will have to consciously decide how to use language and which characters to give what variety of English: IndE or mainstream varieties of English. In so doing, they not only exercise their creativity but unavoidably expose ideologies that form the core of their creative work.

Notes


4 Ibid., p. 196.

5 Ibid.


APPENDIX

THIRTY-SIX INDIAN ENGLISH FEATURES
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In the following pages, I provide the definitions of the thirty-six Indian English (IndE) features, which are grouped based on four categories: Morphological, Syntactic, Lexical and Phonetic Features. For each feature, I first provide definitions and follow it up with the complete list of instances culled from the four novels—Mulk Raj Anand’s *Untouchable* (1935), Khushwant Singh’s *Train to Pakistan* (1956), R. K. Narayan’s *The World of Nagaraj* (1990), and Rohinton Mistry’s *Family Matters* (2002). The list of instances for each feature has been directly taken from the novels. No quotation marks are placed around each instance because only part of the utterance (sometimes just a word) that contains a particular feature is quoted, not the complete utterance. However, I provide the title of the book and the respective page numbers to indicate that the list of instances comes directly from the novels.

Based on this master-list, I counted the number of instances of each feature for each character and arrived at the character’s percentage of IndE features. For the counting methodology, see chapter one.

**Morphological Features**

- Echo-word formations: This feature consists of another form of doubling or reduplication. Anvita Abbi defines echo formations more specifically as “a partially repeated form of the base word—partially in the sense that either the initial phoneme (which can be either a consonant or a vowel) or the syllable of the base is replaced by another phoneme or another syllable.”

*Family Matters*

2. Don’t tingle-tangle with us, bavaji! 44.
4. A big shor-shaar closes Matka for a few days, then everything calms down and starts again. 234.

- Ideophones: An onomatopoeic word is doubled to indicate an action. These only consist of onomatopoeic words that are peculiar to various Indian linguistic areas, not iteratives that are typical to AE and BE.

Untouchable

1. Don’t buk buk. 36.

Train to Pakistan

1. Just a few sentences so that I can do a little ‘git mit.’ 106.
2. Teach me some ‘git mit’ like ‘good morning.’ 108.

Family Matters

2. My heart is going dhuk-dhuk, wondering if you collapsed or something. 2.
3. That idiot Edul, thock thock thock he’s banging away at the ceiling day after day. 273.
5. I think Grandpa wants to do soo-soo. 268.
7. Grandpa wanted to do soo-soo very badly. 270.
8. For soo-soo you can make out he is saying ‘bottle.’ 373.
10. With loud busy teeth, batchar-batchar, the bastard ate everything…. 176.
12. That’s his soo-soo bottle, and that’s for number two. 103.
13. The usual theatrics and keech-keech, that’s all. 23.
15. Maybe he wants to do soo-soo? 373.
17. Hmm-shtopsh-hmm-hmm! 386.

- Repetition: Vernacular word(s), vernacular interjection(s), English word(s) or names of characters are repeated either once or twice to indicate emphasis.
Untouchable

1. Oh, Bakhya! Oh, Bakhya! 15.
2. Ram re Ram, Hari Ram. 18.
3. Think of it! Think of it! 25.
4. Be calm, be calm; you must not do that. No, you must not do that. 25.
5. Hai, Hai. 25.
7. No, no. No, no, you go and attend to the work. 32.
8. Don’t you go! Don’t go! 36.
10. Wonderful! Wonderful! 44.
11. Yes, yes, I know. 48.
15. Ram, Ram, Sri, Sri. 57.
16. Om, Om. 58.
17. Arti, Arti. 60.
20. The distance, the distance! 62.
21. That man, that man, that man made suggestions to me. 62.
22. Tell me, tell me, that he didn’t do anything to you! Tell me! Tell me! 63.
23. No, no. 63.
24. Oh, God, why was she born, why was she born. Do you go home, Sohini. Yes, do you go home. 65.
27. Get up, get up! 71.
28. To-morrow, from to-morrow. 72.
29. Defiled, defiled. No, no. 77.
30. Polluted, polluted. 79.
32. No, no. 83.
33. Come, come, we are your friends. 97.
34. Polluted, polluted. 97.
35. Horrible, horrible. 98.
36. Oh, work, work. 106.
37. No, no, sir. 108.
38. Drink it, drink it. 108.
40. Ha, ha. 112.
41. Wonderful! Wonderful! 113.
42. Foul! Foul! 115.
43. No foul! No foul! 115.
44. Mother, mother. 116.
45. Get away, get away. 116.
46. Pollution, pollution. They all say that: –Polluted, polluted!” 116.
47. Play, play, play and wander all day. 118.
48. Unlucky, unlucky day! 119.
49. Salaam, salaam. 123.
50. I know! I know! 124.
51. No, no. 124.
52. Yes, yes. 128.
53. Yes, yes, Sahib. 129.
54. Yes, yes, my boy. 129.
55. Why are we all sinners? Why are we all sinners, Sahib? 129-130.
56. George, George. 131.
57. Coming, coming! 131.
58. Wait, wait. 132.
59. Wait, wait, my son, wait. 132.
60. But the speech, the speech. 147.
61. But I am not listening, I am not listening. 148.
62. Eh, eh, black man. 150.
63. Yes, yes. 155.
64. All right, all right. 156.

Train to Pakistan

2. We will see. We will see. 56.
4. Sentry Sahib, Sentry Sahib, Sentry Sahib. 120.
5. Sit down, sit down. 18.
7. Wah, wah. 28.
10. Yes, yes, get them in any way you like. 65.
11. Baba, Baba! 86.
12. Hai Ram, hai Ram. 86.
13. No, no. 96.
15. Enough, enough. 102.
16. No, no. 102.
17. No, no. 158.
18. Nooro, Nooro. 128.
19. No, no, it is not that. 45.
20. No! No! No, thank you, no! 47.
21. toba, toba. 108.
22. Yes, yes, I was all right. 168.
23. No, no, Bhaiji. 169.
24. Toba, toba! 106.
26. they cry, ‗hai, hai,' touch their ears, say ‗toba, toba.' 108.
27. Wah, wah! 109.
29. All we hear is kill, kill. 49.
30. Salaam, salaam. 125.
31. Remember, remember and never forget. 150.
32. Yes, yes. 153.
34. Hai! Hai! 10.
35. Let him be. Let him be. 115.
36. No, no. 42.
37. Wah Guru, wah Guru. 81.
38. Sultana, Sultana! 123.
39. Wah, wah, Lambardar Sahib. 134.
40. All right, all right, Lambardara. 134.
41. No! No! // No! No! No! 12-14.
42. No! No! No! 16.
43. We keep saying, ‗ji, ji,’ to you all the time. 54.
44. Toba! Toba! 111.
45. In the name of the Guru! In the name of the Guru! 9.
46. Sit down. Sit down. There is no hurry. 112.
47. All right, all right, Sardar Juggut Singh. 163.
48. All right, all right, Lambardara, if you are that clever, you say something. 124.
49. No, no. No, it was a human voice as clear as you are talking to me now. 142.
50. ‘Hai, hai’—like someone in pain. 141.
52. Dakoo! Dakoo! 10.
53. Yes, yes. 146.

Family Matters

1. Ya, ya. 189.
2. Thank you, bhai, thank you very, very much. 53.
5. Yes, yes, ready. 154.
6. Yes, yes, our little sister knows that. 165.
7. Yes, yes, my memory is better than yours. 6.
8. No, no. Pappa will get a cold. 38.
9. No, no, that much I can remember. 365.
10. If, if, if. If we are meant to die out, nothing will save us. 358.
12. Sorry, sorry, sorry! 43.
13. Little bit of bevda we drank, now we are feeling happy, so happy, so happy! 43.
15. Not at all, not at all. 355.
16. Not at all, not at all. 356.
17. No, no, the Panchayat has enough money. 358.
18. No, no, not Armeen and Hoshang—our Roxie! 260.
19. Oh no, no, not that long. 309.
20. No, no, he’ll be good. 7.
22. Yes, yes, please, in that room. 350.
23. Oh Yezad, Yezad, Yezad! 255.
24. Yes, yes. 45.
25. Oh yes yes yes, I recognize you. 424.
26. Oh yes yes yes, how nice. 424.
27. Out of my way, move aside, move aside. 80.
29. Oh Nari, Nari! 232.
30. No, no, Nari, we nid you now. 13.
31. No, no, no. My brain is not willing to learn something so difficult. 121.
32. But some reviewers said no, no, things were not that bad. 181.
33. What a sad, sad day for me! 234.
34. No, no, sir, we are not electrical. 332.
35. "Okay, okay," that's enough about cricket and badminton and table tennis. 218.
36. No, no, thank you. Not today… I'm getting late. 268.
37. No, no, Husain—absolutely not. 349.

The World of Nagaraj

1. Get up, get up, don't malinger…. 118.
2. Wait, wait…. Tomorrow go to Natwar's polyclinic and lab and show this. 139.
3. What do you mean by "true, true"? You keep saying "true, true" like a parrot, but do you know what the Truth is? 84.
6. Oh! Come in, come in. 73.
7. Yes, yes, sorry for the mistake. My hearing is not at all good these days. 73.
9. Yes, yes, it comes back to me. 110.
10. Sit down, sit down. Why are you afraid of snuff? 114.
11. Nagu! Nagu! The water is getting cold, come for your bath. 6.
13. All right, all right. Now you eat this…. Let Gopu taste this too. 29.
15. Ah, ah! How profound your thoughts… 3.
16. True, true, that's what I want to emphasize in my book too. 3.
17. Yes, yes, it won't take more than five minutes. I'll be ready. 8.
18. Oh, Gopu, come, come. Why didn't you write to me you were coming? 38.
19. No, no. See how tall he has grown! 43.
21. No, no, we should not leave it like that. 55.
22. Yes, yes. 84.
23. True, true. 84.
24. Nothing, nothing, go on, tell me more. 85.
25. Yes, yes. I was thrown out of the classroom once for not explaining the difference between an adjective and an adverb and also between a noun and a pronoun. 95.
26. Yes, yes. 110.
27. From tomorrow I am going to be very, very busy. 121.
28. Sita, Sita, will you come for a moment? 129.
29. Yes, yes, I have frequently taken out wax. 138.
30. Normal, normal. 139.
32. Yes, yes. 148.
33. No, no, I saw them go, but I could not ask questions. 148.
34. Of course, of course. The problem was no cotton wool was to be found anywhere. 149.
35. True, true. Yes, possible here also, but for the cotton shortage. 151.
36. Worshippers don’t care whether the side door or the main door is opened, they will pour in and sound the bell and chant and sing, and shout, worse than the harmonium. No, no, it won’t work. 134.
37. Sit down, sit down. 105.
Syntactic Features

- Adverbs: This feature contains three subgroups: (i) adverbs that usually occur after verbs are preposed to a position before verbs; (ii) sentence adverbs are positioned as if these are regular adverbs modifying an adjective; (iii) adverbs such as "probably" are placed outside of M, iM, or eM. Quirk et al. explain that content disjuncts, such as "probably" usually occurs in M, the position immediately after the subject and (where there is one) the operator; "the position between the subject and the operator" (493), or eM, when there are at least two operators and the adverbial is immediately before the main verb of the verb phrase" (495).

(i) Adverbs that usually occur after verbs are preposed to a position before verbs.

The World of Nagaraj

1. Is this the hour daily when he comes [ ]? You should spank him. 43.
2. The Secretary was a funny man, always concerned with bye-laws and daily complaining [ ] that the President was too slow and indifferent and would not convene the committee. 168.
3. I told him all that I knew about his activities but assured him that I don't mind what has happened if he will come on this to Trichy, and he at once agreed [ ]. 87.

(ii) Sentence adverbs are positioned as if these are regular adverbs modifying an adjective.

The World of Nagaraj

1. What the rats leave over in shreds will be finished off by white ants; they help each other…. You have become suddenly young. 177.

(iii) Adverbs such as "probably" are placed outside of M (medial), iM (initial medial), or eM (end medial). Quirk et al. explain that content disjuncts, such as "probably" usually occurs in M, the position immediately after the subject and (where there is one) the
operator;” iM, “the position between the subject and the operator” (493), or eM, when there are at least two operators and the adverbial is immediately before the main verb of the verb phrase” (495).

The World of Nagaraj

1. In the village probably donkeys [ ] are [ ] found all over the place unless tethered, but here, in an orderly town like Malgudi, they conduct themselves admirably. 71.
2. In those days he gaped at any insect or animal which came to his notice—nowadays probably there [ ] are other things. 63
3. She [ ] gets them probably from the farm direct. 14.
4. It [ ] is probably a divine will. 102.
5. Probably his gang [ ] is still there. 161.

Family Matters

1. Probably Jehangoo [ ] has [ ] come first again in a test or something. 242.

Untouchable

1. Probably he thinks we are poor and can’t get food, so he tries to show that even he doesn’t have food for days. 141.

Train to Pakistan

1. If they do not go, probably no one will [ ] be left alive. 157.

(iv) Adverbs such as “even” are placed outside of M. Quirk et al explain that “focusing subjuncts are most frequently placed at M unless the item focused is the subject, a part of the subject, or an auxiliary verb” (605). In IndE, the focusing subjunct occurs at other positions.

The World of Nagaraj

1. Krishnaji was a bright student and I went out of my way to give him admission, and you [ ] withdrew him even without a word to me! 75.
• Use of “also” as a right-edge focus marker: The additive subjunct “also” is positioned in IndE after the item that is focused, typically at the end of the clause or at the end of the utterance.

Train to Pakistan

1. Do they pay the expenses of your wife and children also? 36.

Family Matters

1. On Vikram’s behalf also I thank you. 369.
2. I told you the day the chief came home, I warned the boys also—no touching the bedpan or bottle. 248.

The World of Nagaraj

1. Jayaraj, take their photos also. I’ll pay. 8.
2. Oh, no! Stephen’s take in children of three years also, very good nursery and kindergarten. 47-48.
3. But Coomar is very uncomplaining—good fellow; he can’t complain, also, because I work free. 116.
4. True, true. Yes, possible here also, but for the cotton shortage. 151.

• Article presence or absence different from AE or BE: Articles are omitted or inserted differently from AE or BE. I do not include acceptable article omissions that occur in the following contexts: (i) articles omitted before proper nouns, indicated through the author’s use of the upper case, such as “This is Narad Puran, our family heirloom…” (The World of Nagaraj, 122). The only exception is names that are typically preceded by “the,” such as “But after the Gulf War, everyone was kicked out” (Family Matters, 47); (ii) articles omitted in idiomatic expressions” (Quirk et al., 899), such as “Only thing is, you have to go to Parsi General” (Family Matters, 50); (iii) articles omitted before “some institutions” of human life and society,” particularly nouns such as hospital, bed and school. These nouns have the zero article, especially as complement of at, in, and on” (Quirk et al., 277), such as “I thought I’d mentioned
it in hospital” *(Family Matters, 72)*; (iv) articles omitted before plural generic nouns, such as –Ram Lal gave me money to pay lawyers when my father was in jail” *(Train to Pakistan, 106)*.

In the four novels that I examine, I found more instances of Article Omission than Article Insertion.

*Untouchable*

1. Spread a bedding on a string bed. 10.
2. My child is suffering from [ ] fever. 80.
3. You have been away all the afternoon and now you come back! 117.
4. I am [ ] sweeper here. 124.
5. You were ill with [ ] fever, and I went to the house of Hakim Bhagawan Das, in this very town. 80.

*Train to Pakistan*

1. They will be taking the corpse for [ ] medical examination. 37.
2. Why, Babu Sahib, you have come to stop [ ] killing and you are upset by one murder? 38.
3. There is always [ ] danger of misunderstanding. 135.
4. The police sent for Jugga – Jugga is a budmash-number-ten. 40.

*The World of Nagaraj*

1. Extra for points beyond [ ] level crossing. 75.
2. Mother, a wood fire leads to [ ] cold and eye disease, that’s what my mother used to say…. 30.
3. We were the first to utilize the facilities [ ] government offered in the shape of pesticides and fertilizers, machinery and , above all, the gas plant. 51.
4. I’ll go to a court to get custody of my son… 151.
5. This is just to indicate that you are a nothing without Sanskrit; it must be a lesson to you. 98.
6. Be careful while handling the boiling water. 26.
7. Mother, why don’t you go in and rest? [ ] Visitors are gone—I’ll also turn in for a couple of hours’ rest in my room—33.
8. After all, his classes begin only at ten-thirty. No hurry. Had [ ] good sleep? 55.
9. No, you must also be there. It’s better [ ] two of us talk to him, rather than one. 65.
10. If men weren’t crafty, [ ] family structure would have crumbled long ago…. Never wears a dhoti. Nothing wrong with [ ] dhoti, but these boys are imitating Western fashions… 68.
11. Give me a little buttermilk with salt and a squeeze of lime and a dash of asafetida in it—just the thing for the hot day. 78.
12. Even our priest must be keeping such imposing volumes in his house—must be a part of the show, a standard equipment. 99.
13. It is probably a divine will. 102.
14. He calls him Ramu, never thought he was [ ] Ramu. 104.
15. He has a starting trouble like Coomar's motorcar, which has to be pushed every day a good distance before the driver could take the wheel. 108.
17. I have been doing her an injustice, thinking of her only as [ ] companion to feed me and look after my comforts. 126.
18. I told him, —‘There was someone at the door,’” and he just said, —‘It is an insult and she wants to go away from here”’; that’s all he said and he left [ ] next morning while I was wearing the ochre robe. 150.
19. Where is it from? Shakespeare? Of course, [ ] source of ninety percent of the world's wealth of quotations, no—ninety-nine per cent. 173.
20. She is still joking, will not take me seriously. First [ ] daughter-in-law and now the adopted mother-in-law! Women are an impediment. 178.
21. [ ] ochre will keep people away and [ ] cotton wool will keep out all sound. 134.
22. Yes, [ ] food will be ready soon. It will be better to eat before starting out, as you may not know when you will be back. 156.
23. You are right; they extract [ ] oil and market only the chaff. For my sweets, I get them directly from Kabul or somewhere: dark ones, thick and oily… 163.
24. [ ] fellow is looking friendly these days, why endanger it? 129.
25. Well, go and tell Gopu that [ ] plates are laid and we are waiting. 30.
26. [ ] Deity in our village temple. 74.

**Family Matters**

1. [ ] Second verse? 190.
2. Saying that charges of corruption against him were baseless, the Goddess of Wealth had herself multiplied his meagre ministerial earnings because she thought he was doing a good job in [ ] government. 287.
3. He took care of [ ] death certificates and everything, from beginning to end. 44.
4. I can't even go to [ ] fire temple. 71
5. Your recovery will be faster—[ ] happy mind means [ ] healthy body. 74.
6. We were hoping [ ] commode would be more comfortable for him. 93.
7. I hope [ ] doctor says he is all right now. 148.
8. We want to go to [ ] fire-temple to offer thanks for Pappa's recovery. 149.
9. But that means calling one ambulance to take you from here to Chateau Felicity, a second ambulance next week to take you to hospital for [ ] X ray. 149.
10. I'm sure [ ] conscience is easier to look after than Pappa. 151.
11. And [ ] share bazaar is very bad these days -- Jal can tell you. 261.
12. Happily—if you were going somewhere important like the doctor, or [ ] fire-temple for Mamma's prayers. 5.
13. [ ] First week of August, monsoon in fury, and you want a little stroll. 5.
14. [ ] Lovely place? 35.
15. [ ] Poor fellow must be in pain. 45.
16. In fact, for just [ ] material cost. 259.
17. [ ] Big job or small job, the secret is to proceed methodically. 259.
18. [ ] Neighbours will hear! 304.
19. [ ] Blue shirt for tomorrow, and you can press my birthday suit tonight. 305.
20. We handymen have a saying: [ ] Second opinion leads to a mountain of confusion. 307.
21. [ ] Police so -- so budmaash! 133.
23. There is [ ] bat, wicket, fielders, wicket-keeper. 240.
24. I could hear sahab tell them [ ] shop was closed for business, only open for children. 348.
25. So I did that, I heard Kapur bibi's voice, and I repeated what he said: Kapur sahab had [ ] accident, call [ ] ambulance, come quick. 348.
26. But they checked and said no, they needed same type.349.
27. Why did [ ] hospital say no to my blood? 349.
28. [ ] Police? 349.
29. [ ] Cold drink? 355.
30. [ ] Rest of the country is breeding like rabbits. 357.
31. [ ] Maximum of seven -- we don't want to spoil the health of our young women. 357.
32. The happy music of children's laughter filling the home, [ ] wife cooking huge hearty meals in the kitchen, [ ] clatter of pots and pans, the aromas of dhansak and dhandar.358.
33. At [ ] fire-temple. 53.
34. [ ] Bedpan would have been much easier. 61.
35. [ ] Doorbell not working? 153.
36. [ ] Family does not matter to you! 166.
37. [ ] Ruined house, and ruined relations with our one and only sister. 166.
38. [ ] Fire-temple? 308.
39. [ ] Latest by the twenty-fourth, because he wants to use [ ] Christmas holiday for the job.309.
40. Even in fixed deposits, the interest will be enough for you, and enough for Pappa's expenses--[ ] nurse, medicine, [ ] proper hospital-type bed. 381.
41. [ ] Poor thing is barely clinging to life at Parsi General.6.
42. If[ ] government had a sense of shame, lots of problems would disappear. 164.
43. [ ] Second and third time runny, no mucus. 83.
44. School reopened a long time ago: [ ] eleventh of June. 28.
45. No point calling [ ] police. 177.
46. [ ] Income tax department has seen all those movies. 389.
47. [ ] Second time we go to your respected brother-in-law's house. 389.
48. [ ] Only city in the world where this is possible.130.
49. Roughly [ ] 1930s. 131.
50. Everything was on the point of being exposed: Shiv Sena involvement in looting and burning, [ ] police helping rioters, withholding assistance in Muslim localities. 133.
51. [ ] Last one. 194.
52. [ ] More the merrier. 253.
54. [ ] Bad idea. 292.
55. How can there be [ ] rule of law and democracy if this is the hour of a million mutinies? 314.
56. [ ] First time in the history of the MCC. 239.
57. [ ] Hundred rupees will easily adjust their memories. 342.
58. But after [ ] Gulf War everyone was kicked out. 47.
59. And U.S. is [ ] best. 47.
60. Without [ ] housewife there is no home; without [ ] home, no family. 156.
61. There is so much in [ ] magazines and on TV about cholesterol and heart trouble. 82.
62. And I am stuck with the problem of paying for [ ] doctor. 83
63. [ ] Boy is getting too smart, Pappa. 96.
64. You won't say that if you meet our ground-floor Daisy, Pappa, the way she sweats when practising [ ] violin. 97.
65. [ ] Government should be ashamed of itself; the amount it pays. 164.
66. I still have to go to [ ] market, buy potatoes, cook dinner. 246.
67. If I don't do it you complain about [ ] smell. 246.
68. And I'll help you with [ ] washing. 34.
69. [ ] Ordinary B.A. or B.Sc. is no good. 177.
70. [ ] Only ones making money are computer people. 177.
71. The numbers they bet each night give them [ ] reason to wake up [ ] next morning. 179.
72. [ ] Big joker you are, Yezadji. 108.
73. Bring it back if it doesn't fit, I will refund [ ] full purchase price plus 10 per cent for [ ] inconvenience. 171.
74. Every lane and every gully is buzzing with no other talk—[ ] police have shut Matka down. 234.
75. You know, Yezadji, when I heard about the raids, you were [ ] first in my thoughts. 235.
76. [ ] Police station? 235.
77. Max Meuller Bhavan is what she said, for [ ] rehearsal. 409.
78. We saw [ ] O is out of order. 332.
79. We are coming from our local Shiv Sena shakha to kindly inform that [ ] sign should be saying Mumbai Sporting Goods Emporium, it's a new rule for – 332.
80. Sir, if you are wanting to give [ ] donation to Shiv Sena, that is fine. 333.
81. But [ ] shop name must definitely change to Mumbai. 333
82. We are working for[ ] upliftment of the poor and --333
83. Think of yourself, how it hurts your reputation at [ ] university, and how it will affect the way people talk about our little Roxana. 116.
84. [ ] Next time we meet the chief, you're in trouble, you rascal. 79.
85. Must be all her visits to [ ] fire-temple and her sandalwood bribes. 123.
86. [ ] Fight? 176.
87. [ ] Clever excuse. 200.
88. The only thing my father could do was try to reach [ ] head office. 201.
89. Moving cautiously, sheltering under porticos and doorways, he arrived at [ ] head office hours later. 201.
90. Plus some others, about building the national railroad, the Klondike gold rush, [ ]
    confederation in 1867. 219
91. With a big smile they told me they were not government people, but [ ] special Shiv Sena
tax department.283
92. They said no need for a law, it was [ ] new Shiv Sena policy. 283
93. Requires [ ] down payment of thirty thousand rupees, plus five thousand every month for as
    long as you want to keep Bombay. 284.
94. Go home, take [ ] rest.347.
95. What about [ ] police? 349.
96. Why don't you both come with me to [ ] fire-temple in the morning? 374.
97. That's it, I'm leaving, I'm going to [ ] fire-temple, I cannot look at his face any more! 423.
98. Imagine if you had tripped in the middle of the main road, right in the traffic. 8.

- Emphatic reflexive: This IndE feature contains two subgroups: (i) an emphatic reflexive
  placed in apposition to animate and inanimate nouns or pronouns. Emphatic reflexives of this
type are also commonly found in AE or BE, but I code this as an IndE feature because of the
frequency and preference for emphatic reflexives in this position in IndE novel dialogue (as
opposed to the position at the end of the clause to give it end-focus); (ii) an emphatic reflexive
that is positioned right after a dynamic verb or in between an auxiliary and a dynamic verb (this
position is not commonly found in AE or BE).

  (i) An emphatic reflexive placed in apposition to animate and inanimate nouns or pronouns.
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      an IndE feature because of the frequency and preference for emphatic reflexives in this
      position in IndE novel dialogue (as opposed to the position at the end of the clause to
give it end-focus).

      Untouchable

1. She herself began it all and is abusing me right and left. 25.
2. Your uncle goes out and finds the Hakim himself come to grace our house. 82.
3. …as dear to me as life itself. 145.
4. Charat Singh was kind to me this afternoon; the sahib is generosity itself. 124.
Train to Pakistan

1. Besides, the Guru himself had Muslims in his army…. 150.
2. There was danger of attack on the camp itself, so he decided to get the first train available to take the refugees out. 157.

Family Matters

1. I would say he himself will be both audience and actor, except he'll be unaware of it. 287.
2. Look who’s talking about conscience! Mr. Model Husband himself! 278.
3. Of course, now they’ll have to invent a new expression because cricket itself is not cricket—just another crooked business…. 183.
4. Everything is temporary, Yezadji. Life itself is temporary. 109.
5. Besides, belief is not essential. The prayer sound itself will bring him peace and tranquility. 384.

The World of Nagaraj

1. Father himself was aware that equal division was unsuitable – I can’t accept anything unless there is a fresh valuation. 33.
2. It doesn't matter. I myself would not continue but for the compulsion at home. 17.
3. It is a full-time job but not for me – one who has so much to do and think constantly on, ah, Narada himself, who was the guardian of music. 94.
4. If I wrote about him, I’d not have to depend on Bari or the card-loving pundit, material could be picked up from the library of my neighbour Sambu himself, who goes on reading all day by his window. 122.
5. Why can’t you do it yourself? Am I your slave or lackey? We should ask Tim himself! Ah, there he is! 157.
6. You will realise how noble and welcome it is—then Death will not be dreaded and avoided. You will overcome death itself… 12.
7. Well, I was only joking. It is a pity you have no use for cards. But I must confess I myself do not know much except what I picked up sitting behind friends at Kismet when I went there. 113.

(ii) An emphatic reflexive that is positioned right after a dynamic verb or in between an auxiliary and a dynamic verb (this position is not commonly found in AE or BE).
Train to Pakistan

1. They do not know themselves for what. 53.
2. You see yourself that all I have is a dozen trucks. 134.
3. He reports himself to the lambardar every day. 22.

Untouchable

1. We have ourselves, for centuries, trampled underfoot millions of human beings. 146.

Family Matters

1. The Goddess of Wealth had herself multiplied his meager ministerial earnings…. 287.
2. If I had a choice, I would myself leave. 274.
3. You remember some months ago, I witnessed the miracle of a man being scooped up by passengers who were themselves hanging outside the train, clinging by the fingers.

The World of Nagaraj

1. You are mistaken, my boy, while I‘m myself not sure where my thoughts go. 165.
2. First talk to Tim, and then go to the village and discuss this matter like two normal human beings. It is very serious. If you are not going, I‘ll myself go, first thing in the morning. 82.
3. His gossips led to ward, but he was himself peace-loving and never had a scratch on him. 115.

- Fronting for focus: I code for the fronting of direct objects of verbs (which have the thematic role Patient) and adjective phrases of auxiliary verbs (which have the thematic role Theme). Although fronting for focus of these two arguments is also found in AE and BE, the fronting of direct objects and adjective phrases sounds unnatural in informal AE and BE speech (AE speakers might call it Yoda speech based on the Star Wars character). I do not include exclamatives, such as ―What a lot he reads‖ (The World of Nagaraj, 6), which involves fronting as well, but the utterance is introduced by ―what‖ or ―how‖ (Quirk et al., 833-835) or cleft sentences, such as ―it is the red car that he enjoys driving.‖
Train to Pakistan

1. That any fathead would understand. 122.

Family Matters

1. Happy memories, he says. 73.
2. What we will do if the roof leaks or the last remaining toilet breaks, I don’t know. 35.
3. No, no, that much I can remember. 365.
4. Little bit of bevda we drank, now we are feeling happy…. 43.
5. Hamaara Bharat Mahaan, they repeat like that government slogan. 181.
6. Six little ones we wanted. 115.
7. So lovely is your flat. 388
8. So nice it would be, if I could write a cheque for you. 388.
9. One batch only is your preference? 388.
10. So much fun we had. 389.
11. What I feel for Bombay you will never know. 130.
12. Skinny they may be, but these Baji Raos and Bhaji Khaos are descendents of Marathas…. 291-292.
14. Orthodox households I know all about, Yezad – my mother’s family followed those same procedures. 428.
15. Too much pride we acquire with our years. 429.
16. And such a tasty dinner she cooked. 380.
17. Dependable they are. 289.
18. A dream so powerful, so numerically forceful I haven’t had in months. 107.
19. Big joker you are, Yezadji. 108.
20. Such happy times, Yezadji, we had around this tablecloth. 108.
22. And this one I’ll pin over my stomach. 172.
23. One simple request I make to you—lodge a complaint with Shiv Sena about Santa Claus. 292.
24. All day I have spent at Lalubhai’s shop, with his sons, who are trying to get bail for him. 235.

The World of Nagaraj

1. All the details you must give. 119.
2. That I can’t do. 19.
3. I used to see a lot in my youth, yes, even the cinema posters I don’t look at now. 74.
4. Thank you. Hamilton Bond is the best, I know. 120.
5. One hundred pages first part. 123.
6. After all, most of your time you spend on the pyol. Why not gather your devotees there? 102.
7. Do not call him “fellow”. He belongs to one of the oldest Kabir Street families, aristocrats all of them. 105.
8. That we will discuss later. Now, about your brother. While he sat there no one could pass in without jumping over him. 167.

- “Just” as emphatic marker for verb phrases: “Just” is placed right before a dynamic verb to indicate that the speaker will perform the action immediately; or before a stative verb, to signal the urgency of the state the speaker is in.

Untouchable

1. I shall just go and get you your food. 72.
2. I am just hungering for some pickles, spinach, and maize-flour bread. 76.
3. I am just coming. 132.

Train to Pakistan

1. I will just find out, sir. 62.

- Missing objects: A verb that is usually followed by an object in AE and BE does not contain one in IndE, making the sentence incomplete. Quirk et al. point out that situational ellipsis is allowed in AE or BE, so objects that are “recoverable from the preceding linguistic context” may be ellipted (723). They also confirm that certain predications can be ellipted in finite clauses, but the lexical verb cannot remain “stranded‘ preceding the ellipsis of an object, *I’ll open an account if you’ll open [ ]” (905). After reviewing the specification for ellipsis in Quirk et al., I have coded only for IndE missing direct objects that are not grammatically optional: (i) the lexical verb remains stranded because the object is ellipted or (ii) the object is
not easily recoverable from the immediate context. Quirk et al. also suggest that the indirect object may be considered with many verbs as an optional element similar in status to an optional adverbial” (722). For example, in AE or BE, it is acceptable to say, John and Mary give excellent gifts” without including the indirect object, to their friends” when this indirect object is easy recovered from the context. Likewise, I only include omission of indirect object when the indirect object is not recoverable from the immediate context.

Untouchable

1. Whenever anyone passed by I would place my head at their feet and ask them to tell the Hakim [ ]. 81.
2. Surely now you know enough to teach [ ]. 39.

Train to Pakistan

1. Open [ ] and we will tell you who we are or we will smash the door. 8
2. Open [ ], you son of fornication, or we will kill the lot of you. 8.
3. And you, Lambardar Sahib. You should be going to the police station to report [ ]. 154.
4. Quiet! Listen! Did you hear [ ]? 142.

Family Matters

1. Houses were burning, neighbours came out to throw water [ ]. 133.
2. Let’s discuss [ ] calmly. 90.
3. We got someone to check [ ]. 164.
4. I have a new joke, Daddy. Can I tell you [ ]? 146.
5. Just give it [ ] and get rid of them! 332.
6. Mummy told [ ] to call Villie Aunty. She told us she had arranged it all. 270.
7. The glass is dusty. I can’t see [ ]. 25.
8. My fault. I didn’t open [ ] properly. 99.
9. Why are you spending [ ]? 177.
10. Look, my dear, you can help [ ], but I can’t give you money. 191—192.
11. If you want to cancel [ ], I must go right away. 228.
12. The simplest dream I’ve ever had. So simple, most people would forget [ ] on waking. 224.
13. We are coming from our local Shiv Sena shakha to kindly inform [ ] that sign should be saying Mumbai Sporting Goods Emporium…. 332.
14. We are just requesting [ ] to change your sign to Mumbai. 333.
15. Sorry for disturbing [ ], sir, but we saw your signboard. 331.
16. A few days after he was caught, his doorbell rang in the morning, and when he opened [ ] no one was there. Only a brown paper bag upon the floor. 101.
17. What did you advise [ ]? 181.
19. Or we must change [ ] to Mumbai Sporting Goods Emporium. 284.
20. I think Grandpa wants to say something. See if you understand [ ]. 373.
21. How many times must I explain [ ] to you? 402.
22. You just watch me. If your son won't stop his nonsense with that girl, he and you will both find out [ ]. 428.
24. He and Yezad are always laughing and enjoying [ ]. 74. (missing reflexive object)

**The World of Nagaraj**

1. I stored them up over there specially with you in mind; didn't want to offer [ ] to others than Coomar's, whose stationery, like their silks, have to be in a special class. 118.
2. You want [ ] plain or ruled? All the details you must give, otherwise difficult. 119.
3. Hey, go up and fetch the two-hundred page Crow-brand. Go up and fetch [ ]. 119.
4. Tomorrow evening we'll go home and read [ ]; it is a masterpiece. 123.
5. I never said I'm selling. I just want to show [ ], that's all. 21.
6. He is my son and has to be with me, that's all. I'm not bound to explain [ ]. 40.
7. I'm adding so many things to our farm—I don't have to explain [ ] to you, but anyway you must understand the situation. 42.
8. Nagaraj felt secretly that he could appreciate cabbage heaps in Malgudi market better. He could think of nothing to say except, 'Do you give it any special manure?' 'If I explain [ ], will you understand?' Gopu asked contemptuously, moving out of the banana corner. 54.
9. My thoughts are on Tim. I must get him back and tell Charu [ ], who has been moping and crying ever since we heard the news – 154.
10. We had to sit erect when our teacher recited [ ], and we had to repeat after him. 97.
11. It doesn't matter. I myself would not continue [ ] but for the compulsion at home. 17.
12. After all, Tim smelled of eau-de-Cologne only occasionally – unfair to stick it to him. I am probably exaggerating and misapprehending [ ], bloating the theme by too much brooding. 63.
13. Don't ask [ ] now, I'll tell [ ] everything later. 68.
14. If you will kindly read and explain [ ]… 98.
15. Alas, I do not know. How long will it take to learn [ ]? 111.
16. Between the card-playing pundit and Bari’s muddled translations, so difficult to write….
   Do you think that writers always thought over [ ] and then wrote?… Must look into a
   dictionary. Is there one at home? Father used to take out of the cupboard a red-bound
   dictionary whenever he sat down to help in my lessons. 128.
17. And he had to confess, ‘God’s ways are inscrutable.’ She asked, ‘What do you mean by
   that?’ ‘I can’t explain [ ],’ he said. 131.
18. Of course, he told her the same thing, and I had difficulty in convincing Sita that I did
   not mean to insult [ ]. 150.
19. Tomorrow you must take the first bus to the village and tell your brother [ ]. It’s your
   duty. 82.
20. You can’t stop her from playing [ ]. After all, she plays [ ] only in her room. And you
   will be in the courtyard. 132.
21. Our Boeing Centre is unique and has distinction, and our stationery must not be inferior.
   Go ahead and choose [ ] without fear or hesitation about the prices. 23.
22. He can listen to your reading, no time limit to it, and then dictate as he pleases. So I
   suggest you read out and explain [ ], and he will dedicate the book to you and
   acknowledge your help, in bold print, and it is ready I’ll make it world news and people
   will come crowding from Europe and America not only to see the author but more than
   that his guru responsible for the masterpiece. 106.
23. You will have to persist. Go again and again until he starts [ ]. Once he starts [ ], it will
   be difficult to stop him. 111.
24. That type of village elder usually puts me off. At the turning of New Extension main
   street, he was going [ ] and he spotted me before I spotted him, otherwise it would have
   been a different story. 166.
25. I have told this fool so often not to lift more than he can hold, but he wants to save [ ] a
   second time, lazy beggar. 118. (missing reflexive)
26. Now listen, and don’t put me to the trouble of repeating [ ]. 84. (missing reflexive
   object)
27. I didn’t notice [ ]. Perhaps a street dog howling at the moon…57.

- Noun phrases: This IndE feature contains three subcategories: (i) a shortening of the noun
  phrase, where the adjective + noun (head) structure is substituted by the adjective alone; (ii) the
  structure—subject pronoun + ‘and’ or ‘with’ + possessive pronoun + object—is used to chide or
  tease an addressee. This structure appears to be peculiar to the Indian linguistic area and not
  commonly used in AE or BE; (iii) a noun phrase that has the order—kinship term + name—to
refer to family relations, such as "Uncle Tom" or "Aunt Jemima" in AE or BE has a reverse order in IndE—name + kinship term—such as "Tom Uncle" or Jemima Aunt.”

(i) A shortening of the noun phrase, where the adjective + noun (head) structure is substituted by the adjective alone.

*Train to Pakistan*

1. I have passed the tenth [ ]. Actually I have passed sixteen [ ]. 109.
2. You must have passed the tenth [ ] 109.
3. Sixteen [ ]! In our village only Ram Lal had done four [ ]. Our Inspector Sahib has only read up to seven [ ] and the Deputy Sahib to ten [ ]. Sixteen [ ]! 109.

*Family Matters*

1. Wait. I just remembered—Mummy always puts an extra plastic [ ] first. 374.
2. If not for you, I’m sure the suitcase [ ] would be much smaller than it is. He wanted to spend the suitcase [ ] for the election. 367.
3. At the most, she can cut one or two days for Coomy [ ]. 365.
4. Take it easy, Mr. Kapur. They are supposed to smash your glass [ ], you don’t have to do it yourself. 284.
5. The electrician [ ] will be closed tomorrow. I’ll have it checked day after. 320.

*The World of Nagaraj*

1. Hey, go up and fetch the two-hundred page Crow-brand [ ]. 119.
2. You buy the paper for printing the book from me and nowhere else, that must be your promise to me. I can give you white printing [ ], twenty-four or thirty-six pounds as you like…. 122.
3. I have got ready some books—you may start on it and later copy it down on Hamilton [ ] when the supply comes. 123.
5. I don’t know. I can only repeat the newspaper [ ]. 16.
6. Gopu was a first class B.A [ ]. 49.
7. He’ll be back—must have thought of something suddenly about his college [ ] and will come back… 58.
8. But what shall I do tomorrow morning? I’ll wear the ochre [ ], but you have also told me to plug my ears. 136.
9. Wear it for an hour or a lifetime, I don’t care what you do, but only remember when you are wearing this ochre [ ] your mind should be only on God, not on money or the family.
10. I don’t know. You should wear your ochre [ ] and plug your ears with cotton wool. 134.
11. Ochre [ ] will keep people away and cotton wool will keep out all sound. 134.
13. Now that you are a B.A. [ ], it will be easy to get a job. 28.
14. I failed in B.A [ ] and scraped through a third class later… 49.
15. Very good, give it at the earliest [ ]. 120.

(ii) The structure—subject pronoun + “and” or “with” + possessive pronoun + object—is used to chide or tease an addressee. This structure appears to be peculiar to the Indian linguistic area and not commonly used in AE or BE

Train to Pakistan

1. Nice fellows you and your policemen! 63.
2. I thought you with your European ideas had some other remedy. 169.

Family Matters

1. You Parsis with your sense of humour. 389.
2. They and their dramatic epiphany! 292.

The World of Nagaraj

2. You and your robe! Has Sita no voice in all this? 150.
3. He and his four red volumes! Those pages probably contained trash, who could say? 99.
4. After all these years, you are talking as if were newly-weds. What is it? Come out with it? Oh, is that all? You and your brother! It’s always that. 176.
(iii) A noun phrase that has the order—kinship term + name—to refer to family relations,
such as “Uncle Tom” or “Aunt Jemima” in AE or BE has a reverse order in IndE—name + kinship term—such as “Tom Uncle” or Jemima Aunt.”

Family Matters

1. I’ll miss you when you go back to Jal Uncle and Coomy Aunty. 128.
2. I think Grandpa was very serious. So was Daisy Aunty. 408.
3. I came for Daisy Aunty. 409.
4. Later, Solie Uncle, I want to finish this chapter. 13.
5. Mummy told to call Villie Aunty. 270.
6. I’m planning to go to Pleasant Villa and borrow Villie Aunty’s big tablecloth for Daddy. 423.

• “Only” as a right-edge focus marker: “Only” is placed after the object that is focused in order to restrict the application of the clause exclusively to the object referenced.

Untouchable

1. They should receive grain only—good, sound grain, not rotten grain – and that too, only if it is courteously offered. 148.

Family Matters

1. Parsi in name only. 45.
2. But no ball only. 240.
3. But they mentioned Kapur sahab’s name only. 331.
4. One batch only is your preference? 388.
5. And in the second place, Santa Claus is giving free sweets to children only. 331.
6. One page only. 121.
The World of Nagaraj

1. Something special from Sweden, cleared only two days back from the Madras Harbour and landed in a goods train, though I had asked them to send the consignment by passenger train only to save time, but they do not care. 118.
2. That’s for outdoor purpose only, but the one in there is my own, the best lens. 3.

- Phrasal verb insertion or omission: Phrasal verbs are inserted or omitted differently from AE or BE.

Train to Pakistan

1. After a few months in office their enthusiasm will cool and things will go on as before. 20.
2. I have laid the Granth Sahib to rest for the night. 173.
3. I give you ten minutes to settle your affairs. Then the convoy will move. I warn you, the convoy will move in ten minutes; 135.

Family Matters

1. You were not lifting him alone. My plight is the same. 63.
2. The weeks will fly. 74.
3. And even then, even without a police case, how many rumours were flying. 425.
4. If you need anything, use this to wake us. 61.
5. Wait. I just remembered – Mummy always puts an extra plastic first. 374.
6. Three weeks will fly before we know it. 105.
7. Or the explosions could finish him – there were hundreds whose bodies were never found. 201.
8. They did this time. Which is why he took thirty-five thousand from the suitcase. 368.
9. And Coomy refuses to tell him to hurry, she insists it won't be safe if he rushes. 273.
10. Come on, hurry. 92.
11. Hurry, I can't hold him for long. 63.
12. We must hurry, God forbid if her foot slips and she plummets to the ground. 276.
13. Hurry, the water is turning to useless steam! 78.
14. Hurry, the water will get cold. 81.
15. Oh dear, I'll have to hurry. 171.
16. Go on, hurry. 87.
17. You can keep ranting. 420.
The World of Nagaraj

1. When you have used up fifty pages of the notes while you sit up with me, you may use the other fifty for your own composition from the notes. 123.
2. I know many of the bus folk and often help them [ ] in some way. 18.
3. So late, and Tim hasn't come yet! You let him loaf [ ] like this! 41.
4. Must be the best coffee, otherwise tell that man I'll pay him off and open my account at Anand. 73.
5. Every day I wait for you to come and wake me [ ]. 133.
7. It was still within the egg…. Not at all bad for a start. I can polish it [ ] later with someone's help; who is the best person to look over this? 130.
8. I have a key. Sita took away one and gave me the duplicate. We could not find the duplicate at first, and she became impatient. 148.
9. Every god in Heaven has a thousand names—couldn't you pick up one of them instead of Tim? 10.
10. Don't you believe all that story. Without sugar, how can you take in coffee? It is bitter. 56.
11. You are his uncle and guardian, you have a responsibility. Your brother can come down on you any time if he finds [ ] you are neglecting duty. 64.
12. I'm glad you are stirring yourself [ ] after all. 70.
13. He insisted on rosewood planks with silver studs at the corners and shouted and lost his temper when he found [ ] that the silver studs were rather tiny…. 79.
14. How is it coming [ ]? 131.
15. They called in the strongman when they found Gopu adamant. When the strongman tried to lift him [ ], Gopu proved a match for him. 168-169.
16. What is the use of your coming at this hour when the sun is going [ ]? How can I read in this light? 110.

- Preposition insertion, omission, or different use: Prepositions are inserted, omitted, or used differently from AE or BE.

Untouchable

1. Tell your father to send you from to-day [ ]. 30.

Train to Pakistan

Family Matters

1. And if Roxana had any decency, she would keep her father for longer. 147.
2. Sorry. Squadron Leader Bigglesworth needs it for a base to conduct secret operation. 105.
3. The first two days were bad. But that's only natural. I took four painkillers for a day. Now just one, at night, does the job. 72.
4. You are suffering of my shortsightedness. 169.
5. To flirt with you because I stopped you running after every morning with your bottom waggling. 327.
6. Well, I finalized the contract for Alliance Corporation this morning.
7. My treat today. Suno, bhai, four mutton patties and one plate of wafers. 177.
8. All I want is you to come and make your home there. 381.
9. My share of the money could contribute for expenses. 274.

The World of Nagaraj

1. Now go on. I know it is Tim. 79.
2. Not for the first time. 118-119.
3. When I get a feeling of the market conditions…. 21.
5. You should have turned him round and sent him to the village on the first day. 42.
6. What business have you to put my son to school? 47.
7. Not necessary. He said he would come by the next bus. 92.
8. I have two hundred and eighty at the savings bank, I’ll give you two hundred, but don’t you tell my brother or anyone. 19.
10. You have done very well, especially the cement plant for gas. 54.
11. Yes, I live in Kabir Street. 75.
12. How to tolerate the girl’s presence day in and day out if Tim decides to continue to live in Kabir Street with his wife? 91.
13. No, I was the founder of the Saraswati Sabha at one time and collected funds for classical concerts held at the primary school hall in Vinayak Street, but had to abandon it eventually for lack of support. But he is a music teacher, has contacts at Madras and makes money out of the concerts. 93-94.
14. But Coomar is very uncomplaining—good fellow; he can’t complain, also, because I work free. 116.
15. After all, it’s some kind of music appealing particularly Delhi folk, who have also ears, but perhaps different from ours. 121.
16. I would like to hear you read your big book a page or two, so that I may enjoy the sound of your language and hear about Narad. 123.
17. At Madras, related to our family. 139.
18. She’d become a petrified statue in Kabir Street. 160.
19. If we had at least stopped to utter a word of explanation, we could have stuck to him and not let him off so easily. 165.
20. He left me sitting alone and then stuck to you? It is absurd. 165.
21. This woman will not understand my position. No use of my repeating that he had asked me to wait for him. 171.
22. The very thing I wanted. I promised to the gods in the temple to light a hundred wicks. Did I tell you? 140.
23. This will be enough now. 140.
24. I am praying and promising to the god in our temple to light a hundred wicks if he comes back safe. 154.
25. Go and help your brother to bring him home. 155.
26. Because they belong to this house—and nowhere else to go. 183.
27. The Secretary then came, while she was playing, to move her instrument to a side room, telling her to operate it there as it was too noisy and disturbed the club members who were assembled in the hall for playing cards or chatting. 183.
28. I am quite well provided in the kitchen, able to make a few things for myself when needed. Otherwise I go to Varma who is my benefactor at most times. Now I have a little time today. 111.
29. While his evenings were spent in holy readings, his days were spent at cards. His wife, who is no more, suffered because he spent all his time in gambling, but she somehow managed…. He had a little cash and took on lease the shed in which he lives now in Ellaman Lane. 112.
30. Don’t worry. Let them do what they like. Young people of these days are different. 113.
31. I've to peep in at a house in Ellaman Lane and take some notes and then I am free to talk to you. 164.
32. Because he stuck to me the whole day. Till I saw him off I could not attend to any other work. 165.
33. I could not recognise him in this setting of villas and avenues, having seen him only in your company in Kabir Street. 166.
34. Wait till I have done with these vessels. 78.
35. He will have cooled off now. Come with me. I’ll talk to him. Come with me, he won’t say no to me. You should have told me first. 103.
36. She goes herself to Chettiar’s shop, buys something and comes home. 29.
37. I can handle him myself. Except these few days, I was the one to handle him. 42.
38. I find some sort of smell when you pass, something like a spirit stove of a doctor’s… 60.
39. They did not know that I watched, did not understand that I had been very watchful, ever since the moment Tim cornered me with a sudden remark when I was coming [ ] from the bathroom, no, when I was going in… 148.
40. Saroja said they have come [ ] to stay and are not going back to Kismet. 183.
41. I’ll change and come [ ]. 65.
42. Not with me, otherwise I would have come [ ] with sweets for you—oh, Kismetsweets are so good! 81.
43. I am not coming [ ]. 157.
44. I am stationary like a milestone. The procession passes [ ]. Why can’t I also pass [ ] instead of being a milestone? 165.
45. I am only a milestone. I stay and others come and pass [ ]. 183.
46. Do you think I’m being funny? What the rats leave over in shreds will be finished off by white ants; they help each other…. You have become suddenly young. 177.
47. I don’t care for the hundred rupees thrown away, but this cannot go on forever, I must do something… 115.

- Progressive tense for stative verbs and habitual action: The -ing” verb form is used to convey a continuous state or habitual action. The progressive form is usually used with dynamic verbs in AE and BE, while it is marginally used with stative verbs in AE and BE, such as in the catch phrase, ‘I’m lovin’ it” used by the fast-food restaurant McDonald’s. In IndE, though, the progressive tense for stative verbs is used productively with a wide selection of stative verbs, such as understand,” “know” and “pain” and with some dynamic verbs indicating habitual action.

Untouchable

1. I am just hungering for some pickles, spinach, and maize-flour bread. 76.

Train to Pakistan

1. Antimony is good for the eyes. It is cooling. 6.
2. It is good for other people’s eyes as well. And cooling to their passions, too. 7.
3. No, Babu Sahib. It is our fate. It is written on our foreheads and on the lines of our hands. I am always wanting to do something. 61.
4. Don’t you make money off these refugees who are wanting to go to Pakistan? 68.
5. You are just a peasant. Always wanting to sow your seed. 14.
Family Matters

1. Why does sahab sound like something is paining? 312.
2. Oh, you are not understanding? 332.
3. Every time I am telling you, you should add some extra. You are still not learning the proper way to do business. 124.
4. Yes. My dentures are smelling. I haven’t been able to clean them for five days. 68.
5. Your shop sign. The one which is saying Bombay Sporting Goods Emporium. 332.
6. We are coming from our local Shiv Sena shakha to kindly inform that sign should be saying Mumbai Sporting Goods Emporium, it’s a new rule for—332.
7. Sir, if you are wanting to give donation to Shiv Sena, that is fine. 333.
8. Please, sir, we are not understanding. 332.
9. We are simply stating the rule, your signboard must change. If this is not taking place in one week, it will be very bad. 333.
10. The room is still smelling. 246.
11. Tomorrow he will be glued to his bed – head is aching and stomach is hurting and bum is paining. 40.

The World of Nagaraj

1. Fellow is looking friendly these days, why endanger it? Better borrow it from Sambu. 129.
2. I feel paralysed when she is following me about, questioning and questioning. 32.

- Questions with invariant tags: In AE or BE, a negative tag is used when the main clause is positive, and vice versa. Whether the tag is “yes” or “no” will depend on the main clause—for example, one usually says “John will come home today, won’t he?” or “John won’t come home today, will he?” But in IndE, a fixed tag such as hanh [Hindi “yes”] or “no” is placed at the end of the question, regardless of whether the main clause is positive or negative.

Train to Pakistan

1. Then, Babuji, you must have slept with many mem-sahibs. Yes? 107.

Family Matters

2. No gaapcha in your prayers, hanh? 378.
3. Would be fun, no? 239.
4. So the buggers were rude to you, hanh? 283.
5. Besides, they will learn about other communities and religions, about tolerance, no? 314.
6. He used to have so much fun playing with you, no? 414.
7. Good one, hanh? 183.
8. But this has happened before, no? 234.

- Singular form used instead of plural or plural form used instead of singular: A singular form of the noun is used when a plural form is required in AE or BE and vice versa. This, sometimes, affects the choice of verb tense as well.

**Family Matters**

1. Remember how obliging he was for Mamma? He took care of death certificates and everything, from beginning to end. 44.

**The World of Nagaraj**

1. Banana is always green, what is there to wonder about like a baby? 54.
2. Of course. Even in my dream I can remember who owes me how much. 16.
3. You are right, Ramu. If you had told me at the start his family background, I would not have asked any question. 107.

**Train to Pakistan**

1. What sort of proofs are there? 57.

- Subject-auxiliary inversion in indirect questions and exclamatives or lack of subject-auxiliary inversion in direct questions: Indirect questions and exclamatives are structured as direct questions in this IndE feature—with the order of the subject and auxiliary reversed. Conversely, direct questions are structured as indirect questions—with the order of the subject and auxiliary not reversed.
Untouchable

1. How nice and sweet is the milk-rice pudding, sticking to the white teeth and lingering in the mouth. 27.

Family Matters

1. I wonder how firm is your brain. 165.
2. See, Yezad, how sharp is my Husain miyan. 240.
3. I wonder who is the buckro trapped this time in Edul's tool box. 24.

The World of Nagaraj

1. I am not going to ask where is Tim. It is useless to ask you. 148.
2. Ask someone where is this Kismet. Ask someone intelligent. This man looks a ragamuffin. 157.
3. How green is this shade! 54.
4. After so many years, you are discovering me. Thank Shiva. At least now you know me. But you haven’t answered my question, what excuse you were seeking from whom? 179.

- Verb tense used different from AE or BE: AE or BE allows tense or aspect shifts in discourse, but the IndE tense shifts that I code for pertain to shifts that occur within one utterance and/or while the speaker is discussing the same event.

The World of Nagaraj

1. Only yesterday, I was telling Gupta, you know our hardware man, that you never came this way nowadays. 118. [—nowadays” means “at the present time,” so the verb would usually be “come” instead of “came”]
2. She might fight me, being so fond of him. On the other hand, she might agree with my own evil notions and turn hostile and create difficulties for the boy until he fled to his father in the village, realizing that it was the lesser of the two evils. 63. [The speaker conjectures what his wife would do and the response this might create on the part of his nephew. The use of the modal “might” is usually followed by verbs in the present tense.
3. Ninety-nine per cent of husbands must be practicing diplomacy for survival since wives were all alike, thoughtless and commanding. 68. [The speaker makes a general statement about husbands and wives but uses the past tense with wives]
4. What did the pundit take himself to be—a world teacher, while he seemed no better than the humble priest who came home and recited Sanskrit mantras on ceremonial occasions for a fee of twenty-five paise? Kavu pundit was only a swollen-headed version of that
class and perhaps must have performed funeral rites for two rupees in his days, though he professes to be a unique scholar now! He and his four red volumes! Those pages probably contained trash, who could say? 99. [The speaker starts with the present tense to refer to Kavu pundit, the pundit he had just met, but in the same utterance, he later switches to the past tense to refer to Kavu pundit. The speaker also switches to the past tense to refer to the four Sanskrit volumes he is unable to read at that moment]

5. Because I did not know Sanskrit. 103. [The speaker has no knowledge of Sanskrit at the time he utters this, yet his utterance suggests that he knows Sanskrit at the present moment]

6. Also, I must say in fairness to everyone, after the Boeing Sari Centre came into being, I had no time for library visits. 173-174. [The speaker is working at the Boeing Sari Centre at the time he utters this expression, yet he uses the past tense “had no time for library visits” which suggests that he has time at the present moment]

7. Your brother was just wearing a rough dhoti and his grey coat, and he challenged the sentry, “You are descended from which heaven? Are you all Europeans here?” 167.

8. Let’s go. He is come with his trunk. Now, tell me what happened. 37.

Untouchable

1. I won’t go down to the town again. I have done with this job. 79.

Family Matters

1. Is everyone gone deaf? 247.

- Word class switches: Use of noun or adjective in IndE when a different word class (verb, noun, or adverb) would be used in AE or BE.

Untouchable

1. I will have to bath now. 50. (Noun used instead of verb)

Family Matters

1. No, no, sir, we are not electrical. (Adjective used instead of noun)
The World of Nagaraj

1. In our place we treat it as high as Valmiki Ramayan. [Adjective instead of adverbs] 123.
2. She gets them probably from the farm direct, while in the market they are carried in lorries from wholesale traders -- you must come with me to the market to look at the mounds of fresh cabbage, a great spectacle, I tell you—[Adjective instead of adverb] 14.
Lexical Features

- Bookish English or stylistically ornate speech: Words that are more archaic, formal or literary (usually words with Latinate etymology) are preferred in IndE over colloquial words (usually words with Germanic etymology).

Train to Pakistan

1. May your pen inscribe figures of thousands—nay, hundreds of thousands. 89.
2. May your pen write figures of thousands—nay, hundreds of thousands. 29.

Family Matters

1. I am compelled to. 278.
2. How did this misfortune happen, sir? 46.
3. Yes, pavements have become a serious peril. Every few feet, dangerous obstacles are threatening life and limb of the citizenry. It is my understanding that some Shiv Sainiks have infiltrated the GPO, subjecting innocent letters and postcards to incineration if the address reads Bombay instead of Mumbai. 46.
4. The age when great leaders flowered among us is gone. W have a terrible drought. 47.
5. After my unforeseen departure from Kuwait, I came back to our motherland and got a job at a government hospital in Indore. 47.
6. And are you following in your esteemed father’s footsteps, as educator and broadener of minds? 51.
7. Housewifery is a most important calling, requiring umpteen talents…. Which is basically the malady of the West. Would you not agree, Professor Vakeel? 156.
8. Now that everyone is assembled, I will start the bandage at the very beginning. 156.
9. As you see: sunk in our misfortune, in plaster and dust. 261.
10. But no, his position had been truly perilous for a few seconds. 137.
11. You were not lifting him alone. My plight is the same. 63.
12. But when they make inquiries, they will find out about Nari’s lufroo with that ferangi woman. 14.
13. Bent is a natural posture for me. The pomfret has a baleful countenance. 39.

The World of Nagaraj

1. Get up, get up, don’t malinger…. 118.
2. I’m prepared to walk out of home if they compel me. I have my own ideas. 18.
3. The avarice of these fellows has no limit. 39.
4. A man from Delhi has come with the proposal for an alliance with our family, through Tim. 84.
5. Do you know how much I trudge in the fields every morning? 156.
6. Then stop it. Who compels you to go on? Your wife? 133.
7. You must marry. How long are you going to remain a lone vagrant? 104.
8. Nowadays, alas, I think he does not remember me. 109.
9. I myself would not continue but for the compulsion at home. 17.
10. Hurry up, darkness will soon be upon us, and remember we are not human beings who light lamps for their night life... 38.
11. Don’t ask now, I’ll tell everything later. Begone, here he cometh... 68.
12. Sita never showed any diminution of her love (from the day he came as a three-month-old baby), although she wants me to control him firmly, finding his ways rather puzzling. 72.
13. Alas, I do not know. How long will it take to learn? 111.
15. I am tired of trudging Ellaman Lane for no purpose. Alas, I could not note down anything, naturally; how could one at that age? 116.
16. She is happy about it but won’t exhibit it. Likes to tease me, that’s all, an old wife’s privilege after decades of married life! 121.
17. Then I have no salvation? 134.
18. You can’t appropriate my hard-won cotton! What evil genius impelled me to undertake this task? What conceit?... If I could have barricaded my ears with cotton wool, even with just a wisp of it, I could have mitigated my misery... No, I should not think of her thus. 140-141.
19. I do not know how to make coffee. Shall we adjourn to the Boardless, if you don’t mind the walk? 152.
20. Sita has made some food; it must suffice for both of us, if you feel hungry.... I fear you are famished. 152.
21. I always eat before going to the Boeing Centre, that saves a lot of labour for the lady... 155.
22. From Ceylon my sister’s wife has brought cloves, dark and pungent; we don’t see such cloves here. Only insipid stuff in our shops. 163.
23. Sita, don’t you agree that Gopu is an ignoramus? 174.
24. Or should I say, —Begone, you hot-headed evil man. If you repent sincerely, you may step in and Sita will give you food...” 175.
25. The times are propitious, no harmonium to madden me. Sita, tomorrow morning at seven o’clock I am going to continue my writing, even if the heavens fall. 181.
26. Forgive me, please. There is an evil half of me which floats to the surface at unexpected moments and provokes sinful thoughts. Please quell them. 182.
27. If you had brought ten pounds of cotton wool to plug my ears, it would not have sufficed, considering the monster you have brought in. 183.
28. I shall also acquire a lot of cotton wool and try and pack it all in my ear so that even a thunderclap may sound like a whisper. 185.
29. This raiment is sacred and meant for one who is a sanyasi. Are you one or do you want to be one? 10.
30. You must be a little more firm. Why do you quail in his presence? 64.
31. No one compels you to write. 131.
32. Saroja said that Tim had a fight with the Secretary of Kismet, and described it with a lot of admiration for the way Tim waged it. 183.
33. The chief of that concern was Sir Richard Hamilton, whose signed portrait adorns the wall of our home, which is nearby. 23.
34. Pity me and yield her if you have kept her here. 40.
35. I hope we shall soon acquire tractors, too, and let our neighbours burst with envy. 51.
36. I was the one shunted out hither and thither and had to do my homework in any corner available. 49.
37. …he will be thrown out, and carrying his bags, trudge all the distance…174
38. How did you manage to acquire this gorgeous carpet and why, since your cousin seems to live in this house which looks to be an enlarged cowshed? 89.
39. I have not the time today, only came to take the scooter from your neighbour -- but, anyway, where did you acquire these spirit messages? 125.
40. They should pass a law that one should read only books personally acquired or earned, not an inheritance. 6.
41. Just wanted to know how I can acquire those ochre robes…10

- Exhaustive quantified exaggerations: This IndE feature deals with the semantic category of degree, and it has the effect of increasing or lowering the force of the verb. It includes two types of exaggeration: maximizers—which denote the highest degree of the scale, particularly ‑hundred,” ‑thousand,” ‑hundred thousand,” and ‑hundred million”—and minimizers, which denote the lowest degree of a scale, particularly ‑one” and ‑a/an.”

_Untouchable_

1. You have polluted hundreds of rupees worth of medicine. 82.
2. There is one saint to a hundred million people perhaps. 154.
3. I have already been a guest at His Majesty’s boarding-house with a hundred thousand others who were imprisoned last year…152.

_Train to Pakistan_

1. No one can harm a single hair of my head. 104.
2. May your pen write figures of thousands—nay, hundreds of thousands. 29.
3. May your pen inscribe figures of thousands—nay, hundreds of thousands. 89.
5. You mean to tell me there is not one Muslim family left in Chundunnugger? 157.
6. I’ve told him a thousand times this was no time for dacoities. 15.
7. I would like to meet the father of a son who could dare to bat an eyelid before Juggut Singh. 163.
8. If anyone speaks rudely to you, your wives or your children, it will be us first and our wives and children before a single hair of your heads is touched. 126.
9. This saying is worth a hundred thousand rupees. 41.
10. He is one of a hundred. 42.
11. We have told you a hundred times we are doing our duty. 54.
12. Not a soul was left alive. 21.
13. If I had been five minutes later, there would not have been one Muslim left alive. 156-157.
14. You have said something worth a hundred thousand rupees. 124.
15. If these handcuffs and fetters had not been on me, I would have broken every bone in your body. 69.
16. May your pen write hundreds of thousands. May… 27.
17. Hundreds of thousands of people are going to Pakistan and as many coming out.
18. We had hundreds of thousands of young men trained to fight in the war.

**Family Matters**

1. I’ve told you a thousand times, don’t touch the showcase! 28.
2. Cent per cent confident. 260.
3. One thousand per cent. 307.
4. If I didn’t look after Mamma’s investments carefully, there wouldn’t be a paisa in this house. 71.
5. I don’t need a single paisa from it. 381.
6. My spirit is one hundred per cent willing. 300.
7. He would say he never had to worry about a single rupee from the cash sales. 367.
8. One hundred per cent honest – made me laugh and cry as I read it. 181.
9. Lalubhai’s sons don’t have one paisa left. 235.
10. I’ve told you a hundred times how special that clock is, and how delicate. 81.
11. At least let me put a foot inside. 103.

**The World of Nagaraj**

1. She knows over a hundred songs, all self-taught. 91.
2. Nagaraj, it seems a hundred years since I saw you. 138.
3. If you read the literature on the subject you will see that there are a hundred causes for noise in the ear. 138.
4. I won’t stay here a day after the documents are signed. 34.
5. Go, you won’t get a paisa more. 39.
6. My walls at home are covered with photographs of gods in their hundreds. 74.
7. He must have cured thousands of cases of barrenness, and I used to enjoy the day-long rides with Grandfather. 46.
8. You imagine things—I won’t spend a day more than necessary. 52.
9. I could not stay away a minute longer after I heard from some people how this farm is transformed through your recent efforts. 52.
10. Must be hundreds. 96.
11. Once upon a time there was Narada…. Is this writer a thousand years old? 128.
12. You must come to my rescue. I simply cannot write a single sentence unless Saroja mends her ways. 143.
13. Not an inch of shade anywhere…. Horrible place, never suspected Malgudi could be so bad. 159.
14. Every god in Heaven has a thousand names – couldn’t you pick up one of them instead of Tim? 10.
15. Come into the house – otherwise that lady will not miss a word of our talk. Shut the door and come in. 78.
16. Who doesn’t? Every child in our part of the country can tell his story! 120.
17. Every child and adult can tell you the story of that great saint. 120.
18. As soon as you see him first thing in the morning, tell him, ―Don’t go away. I want to talk to you,‖ and then get him to sit down with you on this bench or in my room, and take care not to go to the pyol for this meeting, where the whole street will be listening—64.
19. Still he has not told me anything. Let him go on like this a whole year by this river, and I am not going to ask, ―What happened? Why did he leave me baking in the sun beside that rubbish dump on a hot stone?‖ 166.
20. Of course, source of ninety percent of the world’s wealth of quotations, no--ninety-nine per cent. 173.
21. With his hundreds of coconut, banana, mango and guava trees gone, and his farmhouse attached for unpaid taxes, he will be thrown out, and, carrying his bags, trudge all the distance from his village on foot, a bankrupt in rags with Charu hiding at his back, and knock on my door. 174.

- Honorifics and kinship terms: Honorifics such as sahab, sahib, -ji, babu, or more excessive forms such as –King of Pearls” are deictic expressions used to address educated or wealthy individuals, religious leaders, or those who belong to higher social classes. Kinship terms such as –mother” or –uncle” are also used to signal respect for elders.
Untouchable

1. I will look like a sahib. 11.
2. Pilpani sahib. 12.
3. He is happy when they call him jemadar. He doesn’t know anything of the sahibs. 12.
4. All right, Havildar ji. 15.
5. Huzoor, it is all your blessing. 16.
8. I am first, pundit ji. 28.
13. You will also teach me, won't you, little brother? 40.
15. Mian ji. 43.
16. Lat sahib. 48.
17. Lalla ji. 49.
18. Lalla ji. 50.
19. They don’t mind touching us, the Muhammadans and the sahibs.
20. Bread for the sweeper, mother. 68.
21. I am bringing the food, sadhu ji. 71.
22. Forgive me mother. 71.
23. Be patient, sadhu ji. 72.
24. Yes, sadhu ji. 72.
27. Havildar ji. 105.
28. Havildar ji. 106.
29. Havildar ji. 106.
30. Havildar ji. 108.
32. Babu's. 112.
33. Big babu. Sahib. 113.
34. Sahib's bearer. 113.
35. Keep a watch over it, little brother, won't you? 114.
36. There you go trying to be a sahib. 117-118.
37. Salaam sahib. 123.
38. The sahib is generosity itself. Nothing, sahib, I was just tired. 124.
39. Huzoor, he is well. 124.
40. Yes, huzoor. You are a sahib. 124.
41. I am not a sahib. 124.
42. Yes, sahib, I know. 124.
43. Who is Yessuh Messih, sahib? 124.
44. Huzoor, who is Jesus? 126.
45. Sahib, who is Yessuh Messih? 127.
46. Who is Yessuh Messih, sahib? Is he the God of the sahibs? 127.
47. Do they pray to Yessuh Messih in your girja ghar, sahib? 127.
49. Yes, yes, sahib. 129.
50. Why are we all sinners, sahib? 130.
51. Huzoor, I don’t know who Yessuh Messih is. 130.
52. Does the sahib want some secret knowledge? This sahib will not tell me the story. 130.
53. I know, sahib. 130.
54. Salaam, sahib. 132.
55. And his mem-sahib! She was angry with the sahib. I am sure I am the cause of the mem-
sahib’s anger. 133.
56. Gandhi ji’s entry into Bulashah. 138.
57. How clever you are, babu. Tell me, babu. 139-140.
58. Bhai ji. Mr. Radha Kumud Muker ji. 140.
59. Gandhi ji is making terms with Japan. 141.
60. You must ask the mahatma that. 141.
61. Mahatma ji. 141.
62. The sahib of the Mukti. Now Gandhi mahatma will talk about us! 141-142.
63. Mahatma ji’s English disciple. 143.
64. Mahatma ji. 148.
65. Sister, let me help me through the crowd. 150.
66. Go and get a bottle of soda-water for the sahib. Ham desi sahib. 150-151.
67. It is very unfair of you to abuse the mahatma. 151.
68. The mahatma is more sound than he is in his political and economic views. 154.
69. The mahatma didn’t say so. 155.
70. How queer, the Hindus don’t feed their cows although they call the cow –mother”! 53.

Train to Pakistan

1. Sahib. 86.
2. Sahib. 88.
5. Huzoor. 89.
6. Inspector sahib. 68.
7. Brother. 68.
8. Sardara. 68.
10. Magistrate sahib. 102.
11. Inspector sahib. 103.
12. Young Mussulman babu. 118.
13. The babu’s name is Iqbal Singh. 113.
14. I will speak to the bhai later. 119.
15. Sentry sahib. Sentry sahib. Sentry sahib. Sentry sahibs. 120.
16. You are a simple bhai of a temple. 120.
18. No, Inspector sahib. 21-22.
19. Inspector sahib’s glass. 22.
21. The Subinspector sahib will handle this. 63.
22. Baba, Baba! 86.
23. Well, Inspector sahib, let them kill. 155.
25. Not Iqbal Mohammed, Inspector sahib. 159.
26. to preach peace to Sikh peasants thirsting for Muslim blood, Inspector sahib? 159.
27. Salaam to you, babu sahib. 46.
28. Yes, sahib. 46.
29. Yes, you drink it as you like, Babuji. Bhai will bring it back in the morning. Well, Babuji. 47.
30. babu Singh, you are tired. 50.
31. Why has not the Deputy sahib sent for you? 80.
32. Salaam, Sardar sahib. Isn’t it Sardar sahib? 82.
33. Well, brothers, what is your decision? 125.
34. What do you advise us to do then, brothers? 126.
35. Can you tell me, Stationmaster sahib. 33.
36. I am a social worker, bhaji. 35.
37. No, bhaji. I am not married. 36.
38. Morality, Meet Singhji, is a matter of money. 36.
39. No, bhaji. criminals are not born. 42.
40. Who is the Deputy sahib? 42.
41. No, thank you, bhaji. 45.
42. Sat Sri Akal, babu sahib. 46.
43. Bhajji, I have put all my things in the holdall. 53.
44. Sat Sri Akal, bhajji. 54.
45. What can I do for you, Inspector sahib? 72.
47. The sahibs have left. 108.
49. No, bhajji, do not bother. Bhajji, what has been happening? 166-167.
50. It is all arranged, bhajji. 168.
51. Bhajji. 169.
52. No, no, bhajji. 169.
53. No, babu sahib. 60.
54. Babuji will like that. Won't you, Babuji? 66.
56. Listen, Babuji. 67.
57. Babuji. So the Bhai is always saying. The Guru has also said the same. 68.
58. Acha! have it your own way. 68.
59. Inspector sahib. 73.
60. I swear by the Guru. 73.
61. Sat Sri Akal, Babuji. 105.
63. Babuji, who kills a hen which lays eggs? 106.
64. Babuji, you must have slept with many mem-sahibs. 107.
65. Wah, babuji—great. The mem-sahibs are like houris. 107.
66. No, Babuji. 108.
67. There is no fun in marriage, Babuji. 108.
70. They haven't even got a Bhai. Our Inspector sahib has only read up to seven and the Deputy sahib to ten. 109.
72. Inspector sahib. 162.
73. Right, Inspector sahib. 163.
74. Sat Sri Akal, Inspector sahib. 163.
75. Bhai, I want the Guru's word. 173.
76. All right, bhajji. 174.
77. Sat Sri Akal, Babuji. 175.
78. Acha, bhajji. 175.
80. Wait, brother policeman. 56.
81. Here, Babuji. 46 – 47.
82. **Babuji**, tell us. 47.
83. **Babuji**, what you say may be right. 48.
84. How am I to know, **Chacha**? 80.
85. No, **Bhai**, no. Spoke to **Chacha**? 83.
86. The Sentry **sahib**. 118.
87. Listen, **brothers**. The grace of the Guru. 124.
88. **Chacha** Imam Baksh. 125.
89. You are our **brothers**. But **Chacha**. 126.
90. **Uncle**, it is very hard for me to say. 126.
91. No, **sahib**, we cannot say anything. 134.
92. No, **sahib**. 134.
93. Captain **sahib**. We are **brothers** and will always remain **brothers**. 134.
94. What can we do, **Sardarji**? 148.
95. But, **Sardar sahib**. 149.
96. Well, **brother**, why do you keep quiet? 149.
97. Why, **brother**? 149
98. **Bhai**. Is your son a Railway **babu**? 151.
99. The Guru asked for five lives. Will you lead the prayer, **bhaiji**? 152.
100. **Sisters** and **brothers**. You too, **bhaiji**, and you, **Lambardar sahib**. In the service of the Guru. 153.
101. **Bhaiji**, what have you to do with this? And you, **Lambardar sahib**. 153-154.
102. Sat Sri Akal, **Sardar Juggut Singhji**. 115.
103. But do not bother, **Sardar sahib**. 136.
104. In the name of the **Guru**, the Lalaji is out.
105. No, **babu** sahib, only when you go near the Book, the Granth **sahib**. 34.
106. I am the **Bhai** of the temple. **Bhai** Meet Singh. 35.
107. Where are you from, **Iqbal Singhji**? 35.
108. When I pray to my **Guru**, **uncle** Imam Baksh calls to Allah. 36.
109. The **sahibs** and their wives go about with other **sahibs** and their wives. 36.
110. Why, **babu** **sahib**, **babu** **sahib**. 38.
111. **Iqbal Singhji**, this is Kalyug. 40.
112. The Deputy **sahib** has already sent orders. 42.
113. He always kept the **sahibs** pleased. 42.
114. I am a humble **Bhai**. 42.
115. **Uncle** Imam Baksh – he is mullah of the mosque. 43.
116. My brother's colonel's **mem-sahib**. You know, **Lambardar sahib**. 48.
117. Are you a comrade, **babu** **sahib**? 48.
118. Of course, **Chacha**. 52.
119. Certainly, **babu** **sahib**. 53.
120. **Iqbal Singhji**, May the **Guru** protect you. **Sentryji**. 54.
121. Yes, **Chacha**. 80.
122. Sentry sahib. Sentry sahib. 119.
123. Sentry sahib. 120.
124. I may be a simple Bhai. The babu had nothing to do with it. 122.
125. Why, Sardar sahib. 135.
126. I am an old Bhai. The last Guru, Gobind Singh. 150.
127. It is your mission, Sardar sahib. 152.
128. Iqbal Singhji. 166.
129. Who listens to an old Bhai? Iqbal Singhji. 168.
130. Iqbal Singhji, tell me about yourself. 168.
131. I have laid the Granth sahib to rest for the night. 173.
132. Wah, wah, Lambardar sahib. Today you call them brothers. 134.
133. You are brothers. 134.
135. I will also tell the Inspector sahib that you are a budmash. 12.
136. Beybey. 130.
137. Beybey, don’t let him be too long. 131.
138. Beybey, if I get the chance…. 131.
139. Beybey. 129.
140. No, Beybey, it is I. Chacha Imam Baksh’s daughter. 130.
141. All right, Beybey. I will go. Beybey, I am going away. 130.
142. Beybey. 130.
143. Beybey, I have Jugga’s child inside me. 131.
144. Wait till the Inspector sahib hears of what you said. 70.
145. Iqbal sahib. 106.
146. babu sahib, we are only doing our duty. 51.
147. All right, babu sahib. 52.
148. We are waiting for the babu sahib. 52.
149. It is not our fault, babu sahib. 53.
150. There is no need for handcuffs, Babuji. 54.
151. Babuji, we are being polite to you. We keep saying, ‘ji, ji.’ 54.
152. the Superintendent sahib disarmed all Muslim policemen and they fled. 66.
154. Then we moved Jugga into the babu’s cell. 112.
155. Can I be of any more service to you, babu sahib? 165.
156. Babuji, we have a long way to go. 165.
157. You are quite right, bhaiji, there is some danger of being misunderstood. 135.
158. they answer that the Muslims are their brothers. 19-20.
159. There is no hurry. Head Constable sahib.// Head Constable sahib, there are lots of things to be done today, and I want you to do them personally. 112.
160. Why don't you sit down, babu sahib? ... Why don't you bring a chair for the babu sahib? 160.
161. You can go with babu sahib in the tonga. 161.
162. Take the babu sahib with you. babu sahib, you need have no fear. 163.
163. Sat Sri Akal, Iqbal Singhji. 163.
164. Brothers, you should go away from Mano Majra? 125.
165. Yes, bhaiji, you may be right. 123.
166. He is an old Bhai. 150.
167. I swear by the Guru he is out. Lalaji has nothing more to give. Do not kill, brother. In the name of the Guru—don't. 8.
168. Bhai, you always talk without reason. 123.
169. You are a Sikh, Iqbal Singhji? 166.
170. Yes, Uncle Imam Baksh. This is life. 128.
171. Lalaji has gone to the city. 8.
172. I tell you Lalaji is not in. 8.
173. Bhai, you get taken in easily. 122.
174. It is like this, Uncle Imam Baksh. 125.

Family Matters

1. Sorry, Raneji, very sorry. 279.
2. Thank you, Bhai, thank you very, very much. 53.
4. Memsahab said to bring back your reply. 365.
5. I will be Shapurji saur(s). If they find my father’s bones we will have a Pestonji saur(s) with a pugree on his head. 356.
6. Bhaisahab, I already said sorry to your wife! 43.
7. Aray, Bavaji, we are not bad people! 43.
8. Don’t threaten us, Bhaisahab, don’t spoil our happy mood! 43.
9. Don’t tingle-tangle with us, bavaji! 44.
10. Sahibji, Is it a cap you need? 268.
11. Now I understand what Gandhiji meant when he taught svavlumban. With his doctrine of self-reliance, Mahatmaji was the first genuine Indian do-it-yourselfer. 151-152.
12. But it was a cause of great sadness for Mahatma Gandhi. 186.
13. Sorry, Sahab, today I don’t feel able. 123.
14. All the same, Sahab. 124.
15. It’s true, Sahab, yes! 133.
16. Sahab, in those riots…. 133.
17. Yes, Sahab. 135.
21. Look, Sahab, I found it! 255.
22. Is something wrong, Sahab? 290.
23. Chai ready, Sahab. 290.
25. Why does Sahab sound like something is paining? 312.
26. Sahab, I want to come. 315.
27. Okay, Sahab? 315.
28. Please come inside, Bhai Sahab! 318.
29. Why are you doing my job, Sahab? 330.
30. Sahab, there are two people…. 331.
31. Sahab, they are two men…. 331.
32. But they mentioned Kapur Sahab’s name only. 331.
33. Are you all right, Sahab? 333.
34. More tea, Sahab? 333.
35. Sahab please…. Sahab, I wanted to say…. 333.
37. Salaam, Sahab. 347.
38. My heart is breaking, Sahab. 347.
39. We will never see Kapur Sahab again! 348.
40. I could hear Sahab tell them…. Suddenly, Sahab picked up a cricket bat…. 348.
42. In the evening, Sahab’s breath was gone…. 349.
43. I’m very sorry, police Sahab. 349.
44. Fine, Aunty. 191.
45. No, Aunty. 191.
46. No, I was wondering…is there any work I can do for you, Aunty? 191.
47. Thank you, Aunty. 192.
48. Aunty, do you know “One Day When We Were Young”? 386.
49. So was Daisy Aunty. 408.
50. I came for Daisy Aunty. 409.
51. Yes, Aunty. 410.
52. But, Aunty, we don’t live there any more! 410.
54. The old Sahab’s leg is hurt. 49.
55. But I’m also their Bombay brother, am I not? 300.
56. Ah, Miyan Bhai, can you help me? 320.
57. If you waste time the fish will get cold, Shapurji. You’d think he was still in his surgery, giving orders, instead of my retired dosaji. 359-360.
58. Now what is it, Shapurji….424.
59. What are you doing, Shapurji. 425.
60. Mummy told to call Villie Aunty. 270.
62. Mahatma Gandhi said it’s our duty to break bad laws. 389.
63. I’m planning to go to Pleasant Villa and borrow Villie Aunty’s big tablecloth for Daddy. 423.
64. Later, Soli Uncle, I want to finish this chapter. 12.
65. Bai. 65.
66. The work is not finished, Bai. 65.
67. Come see for yourself, Bai. 65.
68. You see, Bai? 65.
69. Bai, it is best if I leave. 66.
70. How much we need a Mahatma these days. 47.
71. Aray, Bai, I forgot this time. 407.
72. Sahibji// Sahibji. 266.
73. Isn’t life a funny thing, Raneji. 121.
74. My dear Pitaji and Mataji. 121.
75. Hanh, Baba, you do it. Very good, Baba. 211.
76. Hallo, Yezadji. 107.
77. I understand, Yezadji. 107.
78. The message of a cat and saucer was so strong, Yezadji, there was no need for discussion. 108.
79. Big joker you are, Yezadji. 108.
80. Such happy times, Yezadji…. Bavaji was fanatic about it…. So Maiji never argued.
   Always Bavaji made me sit to his right hand…. Bavaji did not allow knick-knacks or vases upon it…. How lovely those days were, Yezadji. 108-109.
81. You know, Yezadji, you’re right. 109.
82. Everything is temporary, Yezadji. 109.
83. Hallo, my dear Yezadji! What brings—170.
84. Speak, Yezadji. 170.
85. You follow, Yezadji? 171.
86. Help me with them, Yezadji. 172.
87. Hallo, my little Jehangirji. 191.
88. Good news, Yezadji. 224.
89. Won’t take ten seconds, Yezadji…. 224.
90. Lalubhai will do it as a favour to me. 228.
91. Yezadji! What a sad, sad day for me! 228.
92. Our own poor Lalubhai was arrested around four-thirty. 234.
93. All day I have spent at Lalubhai’s shop…. No, Matka, no Lalubhai, nothing left for me. 234-235.
94. You know, Yezadji, when I heard about the raids, you were first in my thoughts. 235.
95. Lalubhai's sons don't have one paisa left. 235.
96. You want to join Lalubhai in his jail cell? 235.
97. Hello, Jehangirji! What are you doing here? 409.
98. Sahab will be here any minute! 123.
99. Suno, Bhai, four mutton patties and one plate wafers. 177.
100. “Bhaago, Sahab, bhaago!” 201.
102. Kapur Sahab’s can be different from Kapur Bibi’s. 349.
103. I must go now to Kapur Bibi. 349.
105. It's okay, Uncle, you can pray as long as you like. 293.
106. It's the Issa Massih holiday, seth. 336

*The World of Nagaraj*

1. Narad maharaj. 121.
2. But amma has asked me to come—new patterns. 21.
3. Good morning, good brothers, good to see good brothers first thing in the good morning. 87.
4. Hallo! brother of brother. 147.
5. Such things somehow happen, Swamiji. 10.
6. I know him only as Swamiji. 98.
7. Uncle, no one will marry me. 104.
8. Uncle, you have heard of Dr Sripathy? 106.
9. Also I remembered he used to picket liquor shops and stores selling foreign cloth by lying across the doorway in those days when young men joined the satyagraha movement started by Mahatma Gandhi. 168.

- IndE epithets: Abusive and derogatory expressions used especially by those of higher status or by elders to demean those inferior to them, which includes younger family members.

These come in two forms: (i) a single or compound word X; (ii) something of X (such as son of X”) or X’s something.

(i) X, where X is a single or compound word
Untouchable

2. Bitch, why don’t you speak! Prostitute, why don’t you answer me? 25.
4. Get away, you noisy curs. 29.
5. Come, o bey brother-in-law. 34.
6. Don’t buk buk, o bey brother-in-law. 36
8. These swine are getting more and more uppish! 48
10. You be sure to shout now, you illegally begotten! 50-51.
12. I could show you what that Brahmin dog has done! 62.
13. You are a good-for-nothing scoundrel. 77.
14. You wild animal! 84.
15. Oh, you illegally begotten! You little dog! 92.
17. Give us some of those sugar-plums, brother-in-law! 92.
20. Look at this brother-in-law to-day. 96.
21. You wait till the illegally begotten comes. 97.
22. What do you say to our catching hold of the swine one day? 98.
24. I am a pig to do that. 111.
25. Brother-in-law, you are lucky! 113.
27. Illegally begotten! You swine! 118.

Train to Pakistan

1. Our problems is: what are we do with all these pigs we have with us? They have been eating our salt for generations and see what they have done! 123.
2. Get out, you bitch! You, a Muslim weaver's daughter, marry a Sikh peasant! 130.

Family Matters

1. You grass-eating ghatis! 333.
2. This son of mine has turned my home into a raanwada, bringing his whore over here!
   231.
3. While that chhinaal's pandering brother goes out for a walk and leaves you with your tool
   box! 303.
4. Filthy woman, preying on a married man! 304.
5. Hey, sala Jehangir. Be nice to me, I'm warning you. 189.
6. Hai, sala! Haath mut lagao! Let us go or I'll break your head! 318.

(ii) Something of X or X's part

Untouchable

1. You lover of your mother. 10.
5. You daughter of a pig! Call those sons of a pig, Bakha and Rakha. 31.
6. Call that swine of a Rakha. 32.
8. The son of a dog! 48.
11. The son of a pig! 63.
12. You eater of your masters, may the vessel of your life never float in the sea of existence!
    May you perish and die! You eater of your masters! 71.
14. This rascal of a Rakha. 83.
15. That immoral wretch of a Brahmin. 98.
19. Son of a pig! 118.
20. Let that brother-in-law of a priest come down our street, and we will teach him the lesson
    of his life. 97.

Train to Pakistan

1. That incestuous lover of his sister! 15.
2. What seducer of his mother can throw bangles at me? 57.
3. That penis of a pig who sleeps with his mother, pimps for his sister and daughter. 162.
5. Open, you son of fornication, or we will kill the lot of you. 8.

(ii) X’s part

*Train to Pakistan*

1. And didn’t you see how that pig’s penis spoke to Chacha? 83.

*Family Matters*

1. Aray, bugger the mother of honesty! 176.

- IndE greetings: Vernacular greetings which are common in India among different ethnic or religious groups, such as Sikhs, Hindus and Muslims.

*Untouchable*

2. Salaam, babu ji. 37.
4. Salaam, sahib. 123.
5. Salaam, salaam. 123.

*Train to Pakistan*

1. Salaam to you, Babu Sahib. 46.
2. Salaam, Sardar Sahib. 82.
4. Sat Sri Akal. 33.
5. Sat Sri Akal, Babu Sahib. 46.
6. Sat Sri Akal, Bhaiji. 54.
7. Thank you. Sat Sri Akal. 165.
8. Sat Sri Akal. 166.
9. Sat Sri Akal. 58.
10. Sat Sri Akal, Inspector Sahib. 73.
11. Sat Sri Akal, Babuji. 105.
12. Sat Sri Akal. 163.
14. Sat Sri Akal, Babuji. 175.
15. you say Sat Sri Akal to him for me. 175.
17. we will say ‘Sat Sri Akal‘ to you and look for real men elsewhere. 151.
19. Sat Sri Akal. He will not answer our ‘Sat Sri Akal‘. We will say ‘Sat Sri Akal‘ to him again. 115.
20. Sat Sri Akal. 34.
21. Sat Sri Akal. 52.
22. Sat Sri Akal, Iqbal Singhji. Sat Sri Akal, Sentryji. 54.
23. Sat Sri Akal, Iqbal Singhji. I am glad you are back. 166.
25. I will come to say ‘Sat Sri Akal‘ in the morning. Sat Sri Akal, I must go and pack. Sat Sri Akal. 131-132.
26. When Jugga comes back just tell him I came to say ‘Sat Sri Akal‘. 130.
27. Sat Sri Akal. 52.
28. Sat Sri Akal. 54.
29. Sat Sri Akal. 165.
30. Sat Sri Akal, Juggut Singh. Sat Sri Akal, Iqbal Singhji. 163.
31. Sat Sri Akal. 166.
32. The England-returned. Sat Sri Akal. 166.
33. Sat Sri Akal. 153.
34. Sat Sri Akal. 152-153.

Family Matters

1. Tandarosti. 355.
2. Salaam, Sahab. 347.

The World of Nagaraj

1. Say namasthe to your elders. 37.

- IndE idioms, proverbs, and similes: (i) IndE similes. I follow the OED definition of similes (“A comparison of one thing to another, especially as an ornament in poetry or rhetoric”) and use it in the context of IndE similes, which are primarily comparisons with Indian culturally specific elements and native terms; (ii) IndE proverbs. I follow the OED definition of proverbs
(–A short, traditional, and pithy saying; a concise sentence, typically metaphorical or alliterative in form, stating a general truth or piece of advice; an adage or maxim”) and use it with reference to IndE proverbs, which consist of proverbs translated into English from Indian regional languages; (iii) IndE idioms. I use the OED definition of idioms (“A form of expression, grammatical construction, phrase, etc., peculiar to a language; a peculiarity of phraseology approved by the usage of a language, and often having a signification other than its grammatical or logical one”) as the guideline to code for IndE idioms. IndE idioms might be idioms translated into English from Indian regional languages, English idioms that the speaker creatively transforms to become culture specific, and English idioms that have certain words omitted, making it unique from how it is used in AE or BE.

(i) IndE similes

**Untouchable**

1. He walked like a lat sahib, like a laften gornor! 48.
2. I was feeling as if a scorpion was stinging me.

**Train to Pakistan**

1. You snored like a railway engine. 102.
2. As if they were squirting red water at the holi festival.
3. The mem-sahibs are like houris from paradise – white and soft, like silk. 107.
4. He will run like a jackal when he hears my name. 163.
5. These new American engines wail like someone being murdered. 142.
6. They sound like women crying when somebody dies. 142.
7. Robbing a fellow villager is like stealing from one’s mother. 40.
9. See how he sleeps like a pig without a care in the world. 55.
10. They are as good saints as the crane. They shut their eyes piously and stand on one leg like a yogi doing penance; as soon as a fish comes near – hurrup. 20.
11. He is like a stud bull. 22.
12. I will beat your behind till it looks like the tail of a ram. 75.
13. They have behaved like snakes. 123.
14. And Malli would not have gone in, any more than a lamb would into a lion’s cage. 111.

*Family Matters*

1. Pappa's brain is soft as a pickled mango. 165.
3. It's solid as the tower of pisa. i mean, the Eiffel Tower. 339.
4. With loud busy teeth, batchar-batchar… happy as a goat in a garbage dump, and gurgled down his tea. 176.
5. Chalo, Husain, whay are you staring at me like a buddhoo? 320.
6. Smells like the Motilal masala shop. 322.
7. That huge flat is empty as a himalayan cave for me, this feels like a palace. 104.
8. Don't need? You stink like a goat. 80.
9. This whole city stinks like a sewer! 146.
10. It's like angels and afargaan floating through our house. 385.
12. See the hollows in her cheeks, she looks like a famine victim from orissa! 126.
13. And when I saw the man, I didn't think it was the Immigration Officer – the fellow was dressed like a chaprassi…. 217.
14. As happy as a soldier of Dada Ormuzd can be, fighting against Ahriman. 405.
15. Every time India and Pakistan play, it's like another war in Kashmir. 33.

*The World of Nagaraj*

1. How you have grown, like the eucalyptus tree which stood around my office in the hills. 37.
2. You are like Lakshmana in the Ramayana, who stood behind Rama, his elder brother, all the time without a murmur or doubt. 27.
3. You exist from day to day like a cow chewing the cud and staring at space…. 41.
4. Banana is always green, what is there to wonder about like a baby? 54.
5. You are not a youth to fall asleep like a log… but if you worked in the fields as I do, then it’s different. You would sleep as if doped. 84.
6. At an auspicious day and time which must come by itself, like a baby after ten months. 115.
7. All good things must begin at the ripe moment, otherwise they will rot like a plucked unripe fruit. 115.
8. I have none now. For over ten years we have been living like brother and sister. 12.
9. Gopu is a rustic who wears a tuft and dabbles in mud and manure like a baby. 54.
10. What is this thing called inspiration? Something that is churned out of a lot of mental struggle, something that has to be dug out, and at the end it comes out like the spring at the bottom of a well. Plunge straight in and you will come up with a pearl oyster. 128.

11. I only saw them leave, that is all I know, not more than what Gopu knows, but he bullies me like a lawyer, what is the use? No wonder you feel anxious, but no need, I know where he is. 149.

12. I am stationary like a milestone…. 160.

13. She’s like Goddess Lakshmi and rules the family like a queen! 32.

14. Now, explain why you want to dress like a Sanyasi. There are enough fakes in holy men’s garb. 11.

15. Seems to me quite good value. We don’t want saris thick as sackcloth. 20.

16. After all these years, you are talking as if we were newly-weds. 176.

17. A sage full of mischief and intrigue like a journalist. 112.

18. One may say the worst things of him and be right, still fall short of the full description. He is like one of those asuras in the puranas, headstrong and haughty and vile. 174.

19. I shall also acquire a lot of cotton wool and try and pack it all in my ear so that even a thunderclap may sound like a whisper. 185.

(ii) IndE Proverbs

Untouchable

1. What is taste to the palate of holy men, let it come with cream. 83.

2. It is not India’s fault that it is poor; it is the world’s fault that the world is rich! 151.

3. Take a ploughman from the plough, wash off his dirt, and he is fit to rule a kingdom is an old Indian proverb. 154.

Train to Pakistan

1. One should bow before the storm till it passes. a wise man swims with the current and still gets across. 98.

2. If somebody barks when you speak to him, it is best to keep quiet. 83.

3. Take it from me that a snake can cast its slough but not its poison.

4. But how long can a snake keep straight? 41.

Family Matters

1. Preparing is three-quarters of repairing. If you hurry, you’ll spoil your curry. 271.

2. Second opinion leads to a mountain of confusion. 307.

3. Easier to find a gold nugget on the footpath than a tola of courtesy. 3.

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16. We have indeed shut the stable door before the horse bolted, but we must provide a substitute mare. 14.
4. You cannot plough the stubble of the crop one day, and expect cream the next. 15.
5. Definitions are the last refuse of the scoundrel, but I really feel my father would be happy with my decision. 136.
6. Bakshis can a hundred thousand rupees, but accounts must be correct to the last paisa. 367.
7. Better to be on the safe side than the sorry side. 47.
8. Never disturb the sleeping snake, nor tease the crouching tiger. 280.

_The World of Nagaraj_

1. House the dog in a cage, groom him, splash on him turmeric and perfume, yet you cannot uplift him—underneath it all he will remain a dog. 62.
2. After all, it is music, and when the walls of a home resound with music, prosperity will come. 144.
3. It says kinship vanishes uncherished and loan vanishes unasked. 110.
4. Remember that there is no deficiency on our side. Nagaraj is normal…. As the proverb goes, what can the hand that holds the plough achieve, if the hand that lifts the rice pot is unlucky? 47.
5. The unbeaten child will remain unlearned. 35.

(iii) **IndE Idioms**

_Untouchable_

1. And your mother hardly dead. Aren’t you ashamed of showing your teeth to me in the presence of men? 25.
2. She herself began it all and is abusing me right and left. 25.
3. But the food at the home of Lalla Banarsi Das may have introduced complications. 27.
4. Dead over her. 30.
6. I must go, the sun is _coming on_.” 41.
7. Don’t you _thrust your eyeballs at me_. 50.
8. Couldn’t I have _joined my hands to him_ and then gone away? 51.
9. How can she show her face to the world after this? 65.
10. Is this your father’s house that you come and rest here? 71.
11. You sweepers have _lifted your heads to the sky_, nowadays. This _bad luck on a Tuesday morning_ too! 72.
12. Please make my message reach the ears of the Hakim ji. Tell the Hakim Sahib that I have a prayer to make to him. Don’t come riding on at me. I would place my head at their feet and ask them to tell the Hakim. My heart was with you and my body was outside the house of the hakim. They would soon bring you down on the floor. And then you join hands and hold my feet. Your shoe on my head. You are my father and mother. I tried to fall at the feet of every passer-by. They had put you on the floor for the fourth time. 80 -- 82.

13. Come, O elephant, show your teeth and lift your legs. 92.

14. We will skin the fellow. 97.

15. The babu’s sons were the babu’s sons. 112.

16. Run away from my presence. 118.

17. He has made Hindu and Mussulman one. 150.

18. I have already been a guest at his majesty’s boarding-house. 152.

Train to Pakistan

1. It is a bloody Holi.
2. Always wanting to sow your seed. 14.
3. We are alive and manage to fill our bellies. 68.
4. Am I impotent that I should buy an abducted woman? 69.
5. I suppose this has been put here by your uncle? 56.
6. They wrote on the engine ‘gift to Pakistan’! 19.
7. This new government is talking very loudly of stamping out all this. 20.
8. The Sikhs and Muslims will be drinking water out of the same pitcher. 157.
9. They are a race of four-twenties. Politically they are the world’s biggest four-twenties. 49.

10. Yes, absolutely, sixteen annas in the rupee. 68.
11. You will be holding your ears and saying, ‘toba, toba.’ 108.
12. You also answer calls of nature by arrangement? 108.
13. No one in Mano Majra can raise his eyebrows at you and get away from Jugga. 16.
14. It is written on our foreheads and on the lines of our hands. 61.
15. It is absolutely sixteen annas worth in the rupee. 67.
16. Have you no fear of God that you beat your animal so mercilessly? 68.
17. It is the law of kharma. 68.
18. It was my turn of water. 74.
19. I am going to be the servant of your feet. 105.
20. My kismet has waked up at last. 106.
22. The police are the kings of the country. 106.
23. They cry, ‘ha, hai,’ touch their ears, say ‘toba, toba.’ 108.
24. I don't keep my eyes shut. Even if I am not married, I do a married man's work. 108.
25. You must have lots of brain. 109.
26. If I do not spit in his bottom, my name is not Juggut Singh. If I do not spit in Malli's mouth, my name is not Juggut Singh. 163.
27. It is my lot to weep. My kismet. It is all written there. 11.
28. One's self-respect is in one's own hands. Why should I have myself insulted by having my turban taken off? 83.
29. Today we have forty or fifty refugees, who by the grace of the Guru are a peaceful lot and they only talk. 124.
30. Property is a bad thing; it poisons people's minds. 134.
31. A Muslim knows no argument but the sword. 150.
32. It should be drowned in a palmful of water. 147.
33. Wear these bangles, Juggia. Wear these bangles and put henna on your palms. 10.
34. During the day, she looks so innocent you would think she had not shed her milk teeth. But at night, she puts black antimony in her eyes. 6.
35. It is good for other people's eyes as well. 7.
36. Whatever you say is right to the sixteenth anna of the rupee. 49.
37. All one can do is to crouch in a safe corner till the storm blows over. 168.
40. Have you no mother or sister in your home? 12.
41. You have learned to talk too much. 12.
42. You think it is your father-in-law's house. 70.
43. We keep saying, 'ji,' 'ji,' to you all the time, but you want to sit on our heads. 54.
44. Have your sisters and mothers raped in front of you, have your clothes taken off, and be sent back with a kick and spit on your behinds. 135.
45. Sir, what the police of the Punjab has failed to do, the magic of the eyes of a girl of sixteen has done. 23.
46. She is dark, but her eyes are darker. 23.
47. You are an ass of some place. 61.
48. You should use your tongue with some discrimination, Mr. Iqbal. I am not in your father's pay to have to put up with your 'bloody's.' 73.
49. I can check up the turn of water with the canal man. 74.
50. All I really have is my big thumb. 156.
51. And if anyone did come back his or her life would not be worth the tiniest shell in the sea. 157.
52. Oi, what is your name? Why don't you bring a chair for the Babu Sahib? 160.
53. Just because you caught him unawares by his hair and beat him, you think you are a lion. Malli is not a woman with henna on his palms or bangles on his wrist. 162-163.
54. If anyone raises his eyebrows at you we will rape his mother. 126.
55. We could never say anything like that to our tenants, *any more than we could tell our sons to get out of our homes.* 125.
56. We will give them such a beating they will *not dare to look at Mano Majra again.* 126.
57. They have been *eating our salt* for generations and see what they have done!
58. We would like to see somebody *raise his little finger against our tenants* while we live! 124.
59. As long as we are here nobody will dare to touch you. *We die first and then you can look after yourselves.* 125.
60. *This is to rape your mother. This your sister. This your daughter. This is for your mother again.* 115.
61. Jugga yelled back saying that he had seen him with his own eyes and he would *settle scores with all of them and their mothers, sisters and daughters,* once he was out. 111-112.
62. Yes, we first, then you. *If anyone raises his eyebrows at you we will rape his mother.* 126.
63. All we have here are *black buffaloes.* 107.
64. What sort of Sikhs are you? *Potent or impotent?* 148.
65. It consists of *eunuchs.* 147.
66. They would look well with those large gazelle eyes and the *little mango breasts.* 6.
67. *If he puts his foot in Mano Majra I will stick my bamboo pole up his behind!* 162.
68. *I will take good care,* sir. 65.
69. You have been *eating my ears* with your "Sentry Sahibs." 120.

*Family Matters*

1. He took care of death certificates and everything, *from beginning to end.* 44.
2. Retirement doesn't mean *his medical knowledge evaporates from his head.* 44.
3. And what about me, *my back is in pieces.* 61.
4. The strain is killing me, *my back is shattered.* 70.
5. *The weeks will fly.* 74.
6. And with his big mouth Yezad said sure, welcome any time. 90.
7. And it will be on your heads. *Your laughing heads.* 90.
8. *Chalo, take a u-turn.* 91.
9. I haven't even found a servant to replace Phoola, *the sweeping and swabbing is breaking my back.* 147.
10. Or will he go out and break his bones and *put the burden of his fractures on my head?* 7.
11. You ruined the dinner on which I wore out my *backbone* in the kitchen! 39.
12. You can thank two birds with one knock. 355.
13. All I know is, Nariman and Yasmin and Lucy followed their destinies as *they were engraved on their foreheads.* 426.

209
14. Look at her, front and back she's completely flat. 304.
15. Let us go or I'll break your head! 318.
16. Aray, sahab, only a little baby will get drunk in this much beer. 135.
17. 'I'm very sorry, police sahab,' I said with my hands joined. 349.
18. No sense washing Parsi linen in public. 343.
19. They haven't delivered a sack of wheat, it's Pappa they rescued from a ditch. 43.
20. The foot must not touch the floor. 53.
21. It's three a.m. and I am dead. 63.
22. I don't need to worry about cash sticking to the lining of your trousers. 134.
23. The lens is our third eye. 193.
24. I have drunk the milk of Punjab! I'll break your faces if you act smart with me! 333.
25. Little bit for your stomach, little bit for mine, and everybody is happy. 124.
26. I'm not going trekking in Nepal. A little stroll down the lane, that's all. 3.
27. There is lots of work available in other houses, without a smell that turns my nose into a sewer. 66.
28. The age when great leaders flowered among us is gone. We have a terrible drought. 47.
29. And without family, nothing else matters, everything from top to bottom falls apart or descends into chaos. 156.
30. Hurry, the water is turning to useless steam! 78.
31. My face is no longer my fortune. 126.
32. Pappa is not a football. I won't behave like them. 168.
33. Let the words of Daddy's father stick in your mind forever. 202.
34. Why are we discussing ancient history? 36.
35. Three weeks will fly before we know it. 105.
36. Once again your medicine bottles that we can't afford will rule my life. 106.
37. Patience is within you, rupees are without you. And you are without rupees. 183.
38. I understand, Yezadji. In-law troubles make the strongest into helpless kittens. 107.
39. To flirt with you because I stopped you running after her every morning with your bottom waggling. 327.
40. There's nothing the matter with her head—working too smartly for her own good. 327.
41. His ground-floor disturbances will create top-floor deficiencies. 83.
42. So much non-stop dancing will put you in the Guinness Book of Records or flat on your back. 126.
43. If you don't mind, I'll make a move. 264.
44. Sweet dreams. 381.
45. You approach that side again in your unclean condition and I'll break your legs! 404.
46. Otherwise, the crackpot accuses people left and right of being anti-this or anti-that. 32.
47. Such an uncultured fellow, I didn't like him from the first minute. 218.
48. And when I talk to you, your ears have trouble understanding. 305.
49. One policeman laughed in a very bad way.
The World of Nagaraj

1. This is my first business and I know your wife’s hand must be lucky…. 20.
2. The tongue is loosened when old friends meet. 138.
3. Where does he go? Don’t you have to keep an eye?...
4. You have spoilt him beyond repair; you are Narada, mischief-maker. 44.
5. If your uncle thinks he can leave you to live the existence of an unleashed donkey, he is mistaken. 65.
6. I had to agree because I don’t want him to be a lost donkey. A marriage will tame him and tether him to a … 86.
7. You must have performed meritorious deeds in several births to be blessed with a tongue that could spell the Sanskrit alphabet. 96.
8. We needed no books or pencils – everything had to go through only the ear and stay there. 97.
9. Even if you lived through ten births, you would not reach the end of his life story. 97.
10. Do you take me to be a peddler of knowledge? If you are blind and deaf to Sanskrit, who gave you the idea you should attempt the –Great Sage‖? 99.
11. Let me look into the almanac and find an auspicious day and hour for starting the lessons. 107.
12. An auspicious moment or day must be sought in the almanac only at an auspicious moment to begin with. 115.
13. Once he said, –No,‖ it remained –No,‖ even if the heavens pleased.
14. His father was a skinflint moneylender who confiscated a whole library which a poor scholar had built up laboriously, although his monthly budget remained unbalanced all his life. 6.
15. My brother is a model student, very regular in his studies, and so my parents expect me to follow his example… 17.
16. But why are these merchants so conceited and talkative, each man thinking he is a special brand of God’s creation? 23.
17. He goes out and comes home. 41.
18. Must start writing on a good day like Vijayadasami, the day of the Goddess of Learning. But I’m not a writer, must be helped by someone in the line. 44.
19. I see only flashes of him before he picks up his bicycle and leaves – I can’t hold him for a talk. 64.
20. However, thank God for the postcard. I know Gopu’s mind now…. Food for thought in that postcard. 65.
21. How. Why is she avoiding me? After all, we are lawfully wedded…. You were not expected to read his letter. 66.
22. Gopu has called his son an unleashed donkey, a thoroughly wrong notion, which shows Gopu knows nothing about donkeys…. He was probably used to being called an
unleashed donkey by his father, but at some stage rebelled and came here to live with us. 71-72.
23. Gopu, thank God, has grown rather mild in his talk and has refrained from calling his son
―unleashed donkey‖. 83.
24. How different Tim was when he was a child, although his father sees in him now only an
unleashed donkey. 88.
25. Why Sanskrit grammar, I am ignorant of any grammar. (Meaning: Not just Sanskrit
grammar) 95.
26. I know him only as Swamiji. I have lost sight of him. He probably vanished into the
Himalayas. 98.
27. Auspicious moment to seek an auspicious moment? 115.
28. Not a donkey, that is a favourite phrase of Gopu’s when he addresses Tim. Some day he
is going to hit back, he has already retorted, ―What is a donkey’s father?‖, before running
away from home. 116.
29. I went in the wrong direction and wasted my time, meeting the pundit. I should have
come to this end of Market Road instead of Ellaman…. Let the poor girl go on if it gives
her satisfaction. After all, it’s some kind of music appealing particularly Delhi folk, who
have also ears, but perhaps different from ours. 121.
30. Fellow is looking friendly these days, why endanger it? Better borrow it from Sambu.
129.
31. I must have committed the worst sins in my previous life to have to hear this now. 141.
32. Why is he calling me ―idiot‖? Should I not turn around and ask, ―What is an idiot’s
brother?‖ 147.
33. Thank God, you are not calling him an unleashed donkey. If you call him that again I
can’t say what he might do. 150.
34. This fellow will never forget cattle sheds and gobar-gas even if he is placed in London.
Don’t you ever wish to see London? 154.
35. Too much of a dream; they will not take it up in this generation, although ministers make
speeches…. she’d become a petrified statue in Kabir street. 159-160.
36. Why can’t I also pass instead of being a milestone? People take advantage of my
milestone nature…. Gopu has a genius for coining phrases, ―unleashed donkey‖ is his
term and Tim has proved so, otherwise why would he be carrying a shopping bag in this
garbage colony? 160.
37. Ministers will promise, and we may get it, as well as the Mempi Railway, at the end of
Kalivuga, when a new avatar of Vishnu called kalki is expected, riding on a white horse
and wielding a blazing sword…. 163.
38. This is a matter in which I alone can have a voice, not you, although in other matters you
are welcome to speak your mind. 181.
39. I am only a milestone. I stay and others come and pass. 183.
40. Ah! Highest God, and you have chosen to call him Tim, which should be the name of only a wandering cat! 10.

41. Do you know why we name children after the gods? So that His name in some form is always on one’s lips and the walls echo divine names! 10.

42. Don’t look at your wife except as a mother, and don’t let your mind dwell on your night life – 12.

43. Please keep your mother in one place. 32.

44. Shall I make coffee? Give me five minutes. I was delayed as there was a Friday crowd with their offerings. 41.

45. Where are you? This is the dark half of the month. 57.

46. Iraq? Where is it? Do they also eat rasam and sambhar? Their food would be different. 58.

47. We want to see the morning-puja at the temple for the good news that has come our way today. 87.

48. Oh, that! It’s always Narada – I thought you were going to be the chairman of the municipality! 121.

49. It’s not her line. Anyway, let her actual mother-in-law give her the training. Why should I? 137.

50. They left abruptly and there was not much speech. I was boiling water for the rice and when I heard his voice and turned around he was gone; 154.

51. Ask him to dip into the old volume here and there to see if the sage is hiding anywhere… 179.

52. You will be happier if you overcome it. It’s only a notion which has somehow got nailed in your brain. Pluck out the nail. Nothing more; get rid of it. 180.

53. You may as well come in and talk. After all, your usual seat in the pyol won’t go away. 111.

54. Your brother was just wearing a rough dhoti and his grey coat, and he challenged the sentry, ‘you are descended from which heaven? Are you all Europeans here?” 167.

55. Very good, give it at the earliest. 120.

56. I hope we shall soon acquire tractors, too, and let our neighbours burst with envy. 51.

- IndE interjections: (i) A short native interjection that is used to get the attention of the addressee or to express strong emotion. Sometimes, the native interjection is repeated to emphasize the strong emotion expressed; (ii) declarative clause that evokes God or Hindu, Sikh, and Muslim religious concepts in order to (a) call on for help in a challenging situation, (b) swear to the truthfulness of something, (c) express frustration when difficulties arise, or (d) give credit to for blessings received; (iii) an interrogative clause, either a direct or indirect question, used
rhetorically to express incredulity or annoyance; (iv) use of interjections —oh, yes” to express agreement, —oh, no” to express disagreement; (v) interjections that begin with premodifying intensifiers —such,” and —so” to express extreme pleasure or displeasure. The intensifiers —such” and —so” are also used in AE or BE, but the preference for these two intensifiers as opposed to others influenced my decision to code this as an IndE feature. The use of —such” and —so” gives the utterance an exaggerated tone—gushy approval or censorious disapproval.

(i) A short native interjection that is used to get the attention of the addressee or to express strong emotion. Sometimes, the native interjection is repeated to emphasize the strong emotion expressed.

Untouchable

3. Eh, Lalla ji. 50.
5. Eh, eh, black man. 150.

Train to Pakistan

1. Harey Ram, Harey Ram. 21.
2. Wah, wah. 28.
3. Hai Ram, hai Ram. 86.
4. Harey Ram, Harey Ram. 97
5. toba, toba. 108.
6. Toba, toba! 106.
7. Wah, wah. 106.
8. they cry —hai, hai,— touch their ears, say —toba, toba,— and beg me in the name of God to leave them. 108.
10. It was clear enough. —Hai, hai— like someone in pain. 141.
12. Shabash! 149.
17. Wah, wah, Lambardar Sahib. Shabash! 134.
18. Dakoo! 15.
19. Oye. 70.
20. Toba! Toba! 111
23. Oi listen, it is already up to the dam! 139.
25. They shut their eyes piously and stand on one leg like a yogi doing penance; as soon as a fish comes near—hurrup. 20.

**Family Matters**

1. Hai, naryal-paanivala! 60.
3. Aray, bavaji, we are not bad people! 43.
7. Aray, watch it! 92.
8. Chhee, Grandpa! 146
9. Aray, bugger the mother of honesty! 176.
10. Aray, poor fellow. 124.
11. Aray, Husain, sambhaalo! 238.
12. Aray, Husain miyan, that’s not the noise of pain! 312.
15. Hai, stop it. 288.
16. Hey, ayah! What’s this nonsense? 328.
17. Khabardaar! 287
18. Hah. We’d have to go to court to make him repair it. 164.
19. Ah, miyan bhai, can you help me? 320.
22. Hah. 49.
The World of Nagaraj

1. Ah, ah! How profound your thoughts…3.
3. Ah, Narada! Great saint, and so practical! How much he has done for the universe! 119.
4. It is a full-time job but not for me—one who has so much to do and think constantly on, ah, Narada himself, who was the guardian of music. 94.
5. Would be difficult to meditate in this uproar. Narada was a great sage…. Ah, what a discovery! 100.
6. We should ask Tim himself! Ah, there he is! 157.
7. Women are an impediment. Ah, how could I say so? The deity of learning is Saraswati, the goddess with a veena in one hand, and the book and other things in her four arms. 178.
8. Ah, you look surprised. I am quite well provided in the kitchen, able to make a few things for myself when needed. 111.

(ii) Declarative clause that evokes God or Hindu, Sikh, and Muslim religious concepts in order to (a) call on for help in a challenging situation, (b) swear to the truthfulness of something, (c) express frustration when difficulties arise, or (d) give credit to for blessings received.

Untouchable

1. I don't know what the kalijugs of this age is coming to! 48 (Express frustration)
2. Father of fathers, I hope he didn't violate my sister. Father of fathers! 63. (Look to God for help)

Train to Pakistan

1. God alone knows how many they killed. 68. (Express frustration)
2. God alone knows what I would have done to these Pakistanis if I were not a government servant. 21.
3. We only ask for Allah's mercy. 81. (Look to Allah for help)
4. I swear by the Guru I am innocent. 73.
5. By the name of the Guru, I had nothing to do with the dacoity. 74. (Swear to the truthfulness)
6. In the name of God, I swear he did nothing. 56.
7. This is no time to lose tempers…. Today we have forty or fifty refugees who by the grace of the Guru are a peaceful lot and they only talk. 124. (Give credit)
8. In the name of the Lord do not talk like this. 142. (Express frustration)
9. The Sikh are the chosen of God. Victory be to our God. 154. (Give credit)
10. Victory to our God. 154. (Give credit)
11. In the name of the Guru, the Lalaji is out. 9. (Swear)
12. The Guru has been merciful to this village. 147. (Give credit)
13. And God alone knows how he suffered at the hands of the Mussulmans! 150. (Express frustration)
14. If Allah forgives me this time, I will never do it again. 15. (Beg for help)
15. In the name of the Guru, let me be. In the name of the Guru! In the name of the Guru! 9. (Frustration)
16. The subinspector joined his hands. “God is merciful. We only pray for your kindness.” 19. (Give credit)
17. God alone knows how many will go across the bridge alive; 157. (Frustration)
18. The Guru have mercy on us. 144. (Look to the Guru for help)
19. In the name of God, take what we have, all our jewelry, everything. 8. (Look to God for help)
20. I swear by the Guru he is out…. 8.
21. In the name of the Guru – don’t. 8. (Look to the Guru for help)
22. Huzoor. God is merciful. Inspector Sahib is also merciful. 68.
23. The Guru’s curse be on you. 57.

Family Matters

1. Now we should give thanks to God. 6.
2. How much we need a Mahatma these days. 47. (Frustration)
3. How can we tell, Husain? It’s the will of Allah. 349. (Frustration)
4. God is great. If he wants me to, I’m sure I will. I know that. 374. (Look to God for help)

The World of Nagaraj

1. Goddess Lakshmi has been kind. 22. (Thankfulness)
2. Ganesha be thanked that she is not learning the violin, otherwise… 93.
3. That will be as God wills it. If I can be of service to our fellow beings, I will not hesitate, though not at present. 102. (Look to God for help)
4. What evil power inspired me to see the man today! 139. (Frustration)
5. After so many years, you are discovering me. Thank Shiva. At least now you know me. 179.

(iii) An interrogative clause, either a direct or indirect question, used rhetorically to express incredulity or annoyance.
Train to Pakistan

1. What has happened? Ask me what has not happened! 40. (incredulity)
2. What has been happening? Ask me what has not been happening. 167. (incredulity)
3. What else is Kalyug? 97.

Family Matters

1. What nonsense are you singing? 335. (annoyance)
2. Where’s the question of taking advantage? 259. (incredulity)
3. What to tell? 348. (incredulity)
4. Do you know what nonsense you are talking? 245. (annoyance)
5. What to do, I’m human. 120. (incredulity)
6. What to do? People are afraid to accept the truth…. 181. (incredulity)
7. Hey, ayah! What’s this nonsense? 328. (annoyance)
8. Where’s the question of taking advantage? 259.

The World of Nagaraj

1. Well, what if? There is talk of his bringing his wife to sing. She will get paid for it. 113. (annoyance)
2. What if! This world has many men looking alike and wanting to write on Narada. 105.
4. What if? Who is not old or getting old? 110.
5. That was a good film in which Saigal or someone appeared. How do you remember it, wonderful! 113. (incredulity)
7. Is this the place to recite the scriptures? 163.
10. Was this all necessary? 34.

(iv) Use of interjections —œh, yes” to express agreement, —œh, no” to express disagreement

Untouchable

1. Oh, yes, the tobacco is wet. 107.

The Train to Pakistan

1. Oh yes, I remember. 23.

218
2. Oh yes. It was clear enough. _Hai, hai_—like someone in pain. 141.

**Family Matters**

1. Oh yes, sorry. 18.
2. Oh yes. Mine, and every good citizen’s. 263.
3. Oh yes yes yes, I recognize you. 424.
4. Oh yes yes yes, how nice. 424.
5. Oh yes. Yes, he has given us his word. 13.
6. Oh yes. Two terrible things happened while I was there. 51.
7. Oh yes, absolutely. 196.
8. And I said, _Oh yes, I’ll certainly be snappy._ 219.
9. Oh yes, I said it was a wonder the red maple leaf on the flag was still flying…. 219.
11. Oh yes, they’ll come. 317.
12. Oh yes, they do. 336.

**The World of Nagaraj**

1. Oh, no! Stephen’s take in children of three years also, very good nursery and kindergarten. 47-48.
2. Oh no, not now… 103.
3. Oh, no, he remembers, but he has retired and hardly goes out. 109.
4. Oh, no, don’t mistake me, sir – 110.
5. Oh, no. I would not dream of such a thing. 110.
6. Oh, no. She won’t interfere, that’s the trouble. She is aloof. 133.
7. Oh, no, it’s something very minor. 138.
8. Oh, yes, of course. I have a key. 148.
9. Oh no, Sita insisted upon feeding us before we left. 167.
10. Oh, no! I should not be saying such things – 5.
11. Oh, no, don’t call him a fool. 13.

(v) Interjections that begin with premodifying intensifiers _such_,” and _so_” to express extreme pleasure or displeasure. The intensifiers _such_” and _so_” are also used in AE or BE, but the preference for these two intensifiers as opposed to others influenced my decision to code this as an IndE feature. The use of _such_” and _so_” gives the utterance an exaggerated tone—gushy approval or censorious disapproval.
**Family Matters**

1. Such madness. 163.
2. Such lies! 7.
3. Hanh, achha. Such a good man! 349.
4. Such a lovely lady. 273
5. Such horrifying news. What a shameful place of crime Bombay is becoming. 350.
6. So lovely is your flat. So nice it would be, if I could write a cheque for you. 388.
7. You Parsis with your sense of humour. So wonderful. So much fun we had. 389.
8. Oh, that’s nice of you—such a loyal employee. 367.
9. Such inauspicious words when we’re celebrating his recovery. 159.
10. Such an uncultured fellow, I didn’t like him from the first minute. 218.
11. Such dark circles under your eyes. 249.
12. And such a tasty dinner she cooked. 380.
13. Such happy times, Yezadji, we had around this tablecloth. How lovely those days were, Yezadji. 108.
14. Such a rude fellow. 171.
15. Such a stink with my breakfast. 145.
16. Think of it, Jehangla, such a beautiful big flat. Lots of space for us. 392.
18. And such a tasty dinner she cooked.
19. Such a relief to find you, Pappa. 156.
20. …such a mischievous boy. 272.

- **IndE Vocatives:** Address or invocations following an interjection, such as -Oh,” –Ohe;”
  -O,“ –Oi,” or –Vay.”

**Untouchable**

1. Ohe you Bakhya. 13.
2. Oh, Bakhya! Oh, Bakhya! 15.
3. Ohe Bakhya! 16.
5. Oh, you Lakha’s daughter, come here. Get away, you noisy curs. 29.
6. Vay Bakhia, vay Rakhia, father is calling you! 31.
7. Why, O Bakhe, where are you off to-day? 36.
10. Vay Bakhia, take this. 73.
11. Ohe, Lakha! Ohe, Lakha! 82.
13. Ohe, Bakhe. 112.
15. Oh, you scoundrel of a sweeper’s son! 15.
16. Come, o bey brother-in-law. 34.
17. Don’t buk buk, o bey brother-in-law. 36.
18. Ohe, you son of a dog! Now tell us how you feel. 48.
19. Give, o bey brother-in-law, give us some of the sweets. 91.
20. Come, O elephant, show your teeth and lift your legs. 92.

**Train to Pakistan**

1. Please, O King of pearls. I am innocent. 74.
2. Oi! Lala! 7.
3. O Lambardara, why don’t you tell us something? 83.
4. Oye, Budmasha, you will not desist from your budmashi. 70.
5. O Jugga, get up. 55.
6. Oi Banta Singh, the river is rising! Oi Daleep Singha, the river has risen! 139.

**The World of Nagaraj**

1. Oh, great divine sage, please give that girl better sense than to sing, and inspire her not to deafen us with her harmonium and film hits. 93-94.
2. Oh, Sage! Give me an idea and let it grow and flourish. 117.
3. Oh Ramu! Where have you been all these months? 104.
4. Oh, Uncle, you are not wearing your ochre dress, and now I can talk to you, and you will speak. 142.
5. Oh, Sita, don’t bother about all that. 154.
7. Oh, Gopu, come, come. 38.

- Lexical hybrid: A compound word that consists of one Indian + one English word.

**Untouchable**

1. **Goras white men**. 10.
2. **Goras white men**. 19.
3. **Congress wallahs**. 132.
4. **Swadeshi cloth**. 141.
6. The essence of India’s dharmic culture. 139.
7. The path of dharmic discipline. 139.

Train to Pakistan

1. Jugga-budmash, Jugga-budmash. 159.
2. a Railway Babu. 151.
3. Jugga is a budmash-number-ten. 40.
4. He is staying at the dak-bungalow north of the bridge. 42.
5. If you cross the railroad track you will see the dak-bungalow. 43.
6. Juggut Singh, son of Alam Singh, age twenty-four, caste Sikh of village Mano Majra,
budmash-number-ten. 161.
7. You are a simple bhai of a temple. 120.
8. I may be a simple bhai, but I know as well as you that the babu had nothing to do with the
murder. 122.
9. One is Jugga budmash. 62.
10. Heard anything about Sultana budmash or any of his gang. 118.
11. Yes, sir, Jugga-budmash gave us the names yesterday. 98.
12. Jugga-budmash and … 159.

Family Matters

1. And Matka-money paid for the explosives with which the terrorists blew up the stock
exchange. 179.
2. I know, let’s have my raspberry-sarbut. 94.
3. It’s the risk, each time those jungle ambulancevalas grab Pappa and throw him on their
stretcher. 150.
4. Fanta or Thums-Up? Or my own homemade raspberry-sarbut—that’s what I’m having.
25.
5. Lagan-nu-custard. 358.
6. Before these ambulancevalas fall asleep. 92.
7. It’s my brother’s roj-birthday—his eighteenth. 424.
8. Saalo maaderchod came in like a king, sat down, and ordered tea with bun-muskaa…. 176.
9. I gave him one solid backhand-chamaat. 176.
10. Never seen a tea and bun-muskaa burglary. 177.
11. You know what twenty lakhs of cash in hundred-rupee notes will be like? 388.
12. It fills up a thirty-two-inch VIP-suitcase. 388.
13. Did he go for his pao-bhaji-lunch? 129.
15. You think you can scare me, you grass-eating-ghatis? 333.
16. But when they make inquiries, they will find out about Nari’s lufroo with that ferangi-woman. 14.
17. You have once again made no provision for stomach-puja. 124.
18. Smells like the Motilal masala-shop. 322.
19. All we get instead are micro-mini-atmas. 47.
20. He must stay home, I’ll make soup-chaaval for him. 84.
21. I’ve made some light soup-chaaval for Jehangoo’s upset tummy, you can share that. 97.
22. Yellow-dal and a tomato gravy. 205.
23. Matka-money is paying for that. 179.
25. Ask her for a Matka-tip. It we win big, we can hire a hospital-ayah. 143.
26. My first time. This Matka-Queen lives next door, she is a powerful dreamer. She put the bet for me. 177.
27. I would prefer not to. If my salary goes up, I don’t need the Matka-Queen. 183.
28. …the fellow was dressed like a chaprassi, in a crumpled kurta-type shirt hanging over his pants, feet in Kolhapuri chappals, filthy toenails. 217.
29. I would not give a parjaat-girl the satisfaction of seeing me argue with my son. 418.
30. God knows what junglee-wood he used from framing, but in two years it was eaten to bits by white ants. 109.
31. Dhansak-lunch. 108.
32. Soo-soo-bottle. 103.
33. Soo-soo-bottle. 105.

The World of Nagaraj

1. A fellow who cannot appreciate the value of gobar-gas must be a bigger dunce than I take him to be. 51
2. Come in and see my puja-room and look at the number of images I have to decorate with flowers and anoint with milk and honey. 111.
3. I thought it would give me greater peace of mind at home if I wore a sanyasi’s dress in the puja-room, at least…11.
4. I don’t need it, and this arrangement leaves me free to come and go when I like, though this bandicoot can afford to pay me, considering that he collects two thousand rupees an hour from those sari-crazed chatterboxes, and I don’t know what he does with all that cash. 23.
5. I have not been taught it but I have ochre robes in my puja-room. 98.
6. You won’t understand. You’ll understand only gobar-gas and cattle refuse. 148.
7. This fellow will never forget cattle sheds and gobar-gas even if he is placed in London. 154.
8. I think he casts a spell on an idiot — must have practiced it at his gobar-gas farm. 160–162.

9. Thank God there is no garbage here; fairly clean, only a little cow dung here and there, which might appeal to Gopu—he might love to take it home to his village and feed the gobar-gas plant...165.

10. Maybe by some catastrophe such as a thunderbolt hitting his gobar-gas plant, or … 174-175.

11. Oh! You have come in your puja-dress. I know you won’t talk when you are wearing it, and won’t be disturbed. 136.

12. We want to see the morning-puja at the temple for the good news that has come our way today. 87.

13. Yes, I noticed the stubble and his pink-edged dhoti, and took my bicycle off in a wider detour—you know why? 166.

14. Your brother was just wearing a rough-dhoti and his grey coat, and he challenged the sentry, —You are descended from which heaven? Are you all Europeans here?” 167.

15. Also I remembered he used to picket liquor shops and stores selling foreign cloth by lying across the doorway in those days when young men joined the satyagraha-movement started by Mahatma Gandhi. 168.

16. Not interested in gobar-gas, manure and garbage. Tell Mother I’ll see her later. 52.

• Native words: The use of vernacular words—Hindi, Urdu, Tamil, Punjabi, Parsi, and Gujarati words. The insertion of native words comprises of one or two words to whole phrases and clauses.

Untouchable

1. sahib. 11.
2. pilpani sahib. 12.
3. sepoys. 12.
4. jemadar. 12.
5. izzat. 12.
6. salaams. 12.
7. sahibs. 12.
8. havildar ji. 15.
9. huzoor. 16.
10. ram re ram, hari ram. 18.
11. kala admi zamin par hagne wala. 18.
12. kala log zamin par hagne wala. 18 – 19.
15. jalebis. kara parshad. 27.
16. pundit ji. 28.
17. pundit ji. 29.
18. jay deva. 30.
19. pundit. 32.
20. bey. 34.
21. bey. 36.
22. khuti. 36-37.
23. burra babu. 37.
24. salaam, babu ji. 37.
25. havildar. 38.
26. babu ji. 39.
27. anna. 40.
28. pice. 40.
29. babu. 41.
30. mian ji. 43.
31. annas. annas. jalebis. 44-45.
32. dhoti. 46 – 47.
33. rupees. rupee. 48.
34. lat sahib. 48.
35. kalijugs. 48.
36. lalla ji. 49.
37. lalla ji. 50.
            muhammadan. muhammadans. sahibs. 51-52.
40. ram, ram, sri, sri, hari, narayan, sri krishna. hey hanuman jodah, kali mai. 57.
41. om, om, shanti deva. 58.
42. om, shanti deva. 60.
43. arti, arti, sri ram chandar ki jai. 60.
46. alakh, alakh. 71.
47. bham, bham, bhole nath. 71.
48. sadhu ji. 71.
49. sadhu ji. 72.
50. sadhu ji. 72.
51. chapatis. 74-76.
52. langar. 76.
53. chapatis. 76.
54. pundit. 79.
55. babu. babu ji, babuji. sahib. dawai khana. sahib. bhangi! bhangi! chanda! rupees. Maharaj.
56. bey. 91.
57. sahib’s topee. 96.
58. brahmin. 98.
59. havildar. 99.
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- New lexical item via acronyms, abbreviations, and clippings. Abbreviated and shortened words as well as acronyms are used as lexical items in spoken dialogue.

**Train to Pakistan**

1. I believe our **R.S.S. boys** beat up Muslim gangs in all the cities. 19.

**The World of Nagaraj**

2. Now, if what the **T.M.** said comes through, she will make us the laughing stock of the community. 116.

**Family Matters**

1. And if sometimes there was an argument – whether someone was **l.b.w.**, for example – when Shahrukh disagreed, we used to say to him, go to Pakistan if you don’t like it. 196.
2. And we teased him about his circumcision, calling him an **ABC**, you know, Adha Boolla Catayla. 196.
3. My **ssc** exams were only a week away. 141.
4. And for your **info**, the name was changed to Sitaram Pathar Marg years ago. 193.

- Ritualized politeness: In some IndE novels, phrases that lavish excessive politeness to educated or wealthy individuals, religious leaders, and political figures are used. These consist of (i) excessively elevated names or titles that go beyond simply honoring the addressee, (ii) statements that elevate the status of the addressee and/or that downgrade the importance or status of the speaker in order to elevate the status of the addressee, and (iii) excessive politeness in asking a question, specifically by using a Modal.

(i) Excessively elevated names or titles that go beyond simply honoring the addressee.
Untouchable

1. Maharaj, Great One. 82.

Train to Pakistan

2. Cherisher of the poor. 61.
3. Cherisher of the poor. 61.
5. Government. 28.
8. King of Pearls, you can say what you like. 73.
9. King of pearls, how should I know who the dacoits were? 74.
10. Please, O King of pearls. I am innocent. 74.
11. Cherisher of the poor, I will go and look into this. 63.
12. Cherisher of the poor, it is all right. 64.
13. Cherisher of the poor, I have not told him anything about the proposed attack on the train because if he does not go the whole camp may be destroyed. 158.

Family Matters

1. So lovely is your flat. Just like your special brother described. 388.
2. In your name, in your respected wife’s name, your children’s names. 389.
3. Second time we go to your respected brother-in-law’s house. 389.
4. And are you following in your esteemed father’s footsteps, as educator and broadener of minds? 51.
5. What are you saying, dear lady? 156

(ii) Statements that elevate the status of the addressee and/or that downgrade the importance or status of the speaker in order to elevate the status of the addressee.

Untouchable

1. It is all your blessing. 16.
2. Babuji, Babuji, God will make you prosperous. God will be kind to you. 80.
3. I shall be your slave all my life. 81.
4. Maharaj, you are my father and mother. 82.
5. I can only serve you. 82.
6. But Sarkar, this is the time of kindness, be compassionate at this time, another time you may take even my life itself. 82.

**Train to Pakistan**

1. God is merciful. Inspector Sahib is also merciful. 68.
2. We only pray for your kindness. 19.
3. I have reared her for your honor's pleasure. 29.
4. Yes, Sahib, we are ashamed of ourselves. You are our guest and we have not rendered you any service. 46.
5. If you need us, we will be always at your service. 50.
6. My poor home is in Jhelum district. 39.
7. I am going to be the servant of your feet. 105.
8. I will serve you if you teach me some English. 106.
9. I am ashamed for not having presented myself earlier. Please forgive me. 46.
10. My life is at your disposal. 151.
11. I am a humble bhai of the gurdwara and he is an emperor. He is the government and we are his subjects. 42.
12. Our poor food…. 45.
13. I am your servant as well as that of the police. 53.
16. Can I be of any more service to you, Babu Sahib? 165.
17. No, sir, I could not be impertinent and drink in your presence. 22.
18. If you order me, I cannot disobey. 22.
19. If your honor desires my presence, they will inform me. 23.
20. Have I your permission to enter? 72.
21. We are your slaves, Mr. Iqbal. You should command us and we will serve you. 72.

**Family Matters**

1. My dear Pitaji and Mataji. Your obedient son. 121.
2. When we were seated he said, 'Aren’t you people feeling hot in your suits and jackets?' and I smiled, ‘No, sir, the AC is working most efficiently.’ 218.
3. Housewifery is a most important calling, requiring umpteen talents. 156.

**The World of Nagaraj**

1. Now, what is the matter with you? I am at your service. 138.
2. For a very insignificant reason I have come. I can wait. 138.
3. You can't find a white dhoti anywhere – all in fancy clothes as your good self remarked a little while ago…
4. Ah, what wisdom, perhaps one's ears too must be blessed to hear the sanskrit sound. God creates a scholar like your good self to kindle the flame of knowledge in an ignoramus like me.
5. None of them to be seen so early except your good self…. Why should you get up so early?

(iii) Excessive politeness in asking a question, specifically by using a Modal.

Train to Pakistan

1. Do sit down. Shall I get you a cup of tea or something before you go?
2. Shall I serve dinner, sir?

Family Matters

1. May I please inquire about something, Professor Vakeel?

- Iterative wordplay: (i) while the IndE feature of repetition involves repetition of a word, with the repeated word adjacent to the first, rhyming wordplay involves repetition of key word(s) within one declarative clause or across clauses. It gives the utterance a rhyming, alliterative quality, making it sound like a frozen expression. Just like repetition, however, iterative wordplay emphasizes the speaker's key thought; (ii) reversal of key words in a phrase, a declarative clause or across two declarative clauses. Part B of the phrase or the clause is the opposite of Part A in one of the two ways: (a) the literal order of the words in Part B is the reverse of Part A or (b) the meaning of Part B is the opposite of the meaning of Part A; (iii) the last word in a declarative clause rhymes with an earlier word in that same clause or the last word in a second declarative clause rhymes with the last word in the first declarative clause.

(i) While the IndE feature of repetition involves repetition of a word, with the repeated word adjacent to the first, rhyming wordplay involves repetition of key word(s) within one
declarative clause or across clauses. It gives the utterance a rhyming, alliterative quality, making it sound like a frozen expression. Just like repetition, however, iterative wordplay emphasizes the speaker’s key thought.

**Untouchable**

1. They think we are mere dirt because we clean their dirt. 79.
2. No tea, no piece of bread, and I am dying of hunger! 31.
3. Nothing, there is nothing. 79.
4. Nothing, there is nothing! 79.
5. Nothing, it’s nothing. 97.
6. The babu’s sons were the babu’s sons. 112.

**Train to Pakistan**

1. If you do not eat, then I won’t eat either. 101.
2. If you eat, I will eat. If you don’t, I will not either. 101.
3. You are not Hindu or Muslim, but not in the same way as a hijra is not a Hindu or Muslim. 103.
4. let them kill. Let everyone kill. 155.
5. The whole world has gone mad. Let it go mad! 155.
6. We were slaves of the English, now we will be slaves of the educated Indians – or the Pakistanis. 48.
7. If you want us to go too, we will go. 125.
8. More land, more buffaloes, no debts. 48.
9. If the rule is that I have to be handcuffed, then handcuffed I shall be. 54.
10. More bread or more clothes? 60.
11. That is a bloody lie. What is more, you know it is a bloody lie. 73.
12. When people go about with guns and spears you can only talk back with guns and spears. 169.
13. They cannot escape from God. No one can escape from God. 66.
14. If I do not spit in his bottom, my name is not Juggut Singh. If I do not spit in Malli’s mouth, my name is not Juggut Singh. 163.
15. Go wherever you want to go. If you want to jump in a well, jump. If you want to hang like your father, go and hang. 11.
16. What had to happen has happened. 123.
17. Sometimes you want to kill Muslims. Sometimes you want to kill refugees. We say something and you drag the talk to something else. 124.
18. If anyone speaks rudely to you, your wives or your children, it will be us first and our wives and children. 126.
19. We are brothers and will always remain brothers. 134.
20. Listen and listen very carefully. For each Hindu or Sikh they kill, kill two Mussulmans.
   For each woman they abduct or rape, abduct two. For each home they loot, loot two. For each trainload of dead they send over, send two across. For each road convoy that is attacked, attack two. 149.
21. They cannot look after themselves, how can they look after other people? 136.
22. Come out, if you have the courage! Come out, if you want your mother and sister raped!
   Come out, brave men! 10.
23. The sahibs and their wives go about with other sahibs and their wives. 36.
24. These are bad times, Iqbal Singhji, very bad times. 168.
25. Oye, Budmasha, you will not desist from your budmashi. 70.
27. I have seen all I wanted to see. 64.
28. So you see, sir, all I got was abuse from the Muslims for evicting them from their homes; abuse from the Sikhs for having robbed them of the loot they were expecting. Now I suppose the government will also abuse me for something or other. 155-156.
29. Oi Banta Singh, the river is rising! Oi Daleep Singha, the river has risen! 139.

*Family Matters*

1. I see what I see. 66.
2. Whatever’s going to happen will happen. 45.
3. If you are good citizens of my classroom, you will be good citizens of India. 188.
4. You keep nursing your bitterness instead of nursing Pappa. Ruined house, and ruined relations with our one and only sister. 166.
5. You’re on the third floor, I am on the ground floor, and it comforts me. 115.
6. Any trouble for you will be trouble for me. 389.
7. Family service before public service, my wife reminded me. 263.
8. Little bit for your stomach, little bit for mine, and everybody is happy. 124.
9. The work is not finished, bai. The work can’t be finished. 65.
10. George Bush killed the Iraqis, and killed our jobs. 47.
11. Without housewife there is no home; without home, no family. And without family, nothing else matters. 156.
12. I will starve before I gamble, or let you gamble. 144.
13. From where to where are you jumping, Coomy? 27.
15. You felt sorry for her even though she was a big professor at some big university in England. 181.
16. I took a bite, then you took a bite. 224.
17. No, Matka, no Lalubhai, nothing left for me. 235.
18. Your boy is growing up and growing sensible. 79.
19. No Jurassic Park and no dinosaurs. 79.
20. But for you, I will vote early, and I will vote often. 138.
21. Tears before I leave for work, tears when I come home! 143.
22. Listen, Jehangla, your Christian friends have Christian names. Your Hindu friends have Hindu names. You are a Parsi so you have a Persian name. 214.
23. One family, one sukhad. 376.
24. Paatiyo has to be hot, or it doesn't deserve the name of paatiyo. 38.

*The World of Nagaraj*

1. Good morning, good brothers, good to see good brothers first thing in the good morning. 87.
2. Hallo! Brother of brother. 147.
3. If he doesn't want to see me, I don't want to see his face either. 44.
4. To find the right time, you must have the right time again. An auspicious moment or day must be sought in the almanac only at an auspicious moment to begin with. 115.
5. He would take him as one that just happened to be, that was all and that was sufficient. 44-45.
6. Poor boy, trusts in my trust in him. 63.
8. I want some high-class notebooks for some special high-class work. 118.
9. It reminds me of an auspicious moment to start searching for an auspicious moment. 146.
10. At this rate he will be responsible for reducing the population of this town, which is already getting crowded with jungle folk. Jungle folk should remain in jungles, otherwise they will get run over at level crossings. 161.
11. Please keep your mother in one place. I feel paralysed when she is following me about, questioning and questioning—I can't cook or sweep or clean if I'm bother like this. 32.

(ii) Reversal of key words in a phrase, a declarative clause or across two declarative clauses.

Part B of the phrase or the clause is the opposite of Part A in one of the two ways: (a) the literal order of the words in Part B is the reverse of Part A or (b) the meaning of Part B is the opposite of the meaning of Part A.
**Untouchable**

1. This inauspicious sweeper woman has started my auspicious day so badly! 26.
2. So beautiful! So beautiful and so accursed! 65.
3. Perhaps his father wasn’t his father, but he is his sister’s brother. 89.
4. Oh, work, work, blow work! 106.
5. New or not new, it doesn’t matter. 109.
6. New or not new, take it and run away, and don’t tell anyone. 110.
7. But I am not listening, I am not listening; I must listen. 148.
8. It is not India’s fault that it is poor; it is the world’s fault that the world is rich! 151.
9. You have swallowed all those cheap phrases about inferiority complex and superiority complex at Oxford without understanding what they mean. 154.

**Train to Pakistan**

1. I was not murdering anyone. I was being murdered. 107.
2. Even if I am not married, I do a married man’s work. 108.
3. What has happened? Ask me what has not happened! 40.
4. What has been happening? Ask me what has not been happening. 167.
5. If you are going to do something good, the Guru will help you; if you are going to do something bad, the Guru will stand in your way. 174.
6. She is dark, but her eyes are darker. 23.

**Family Matters**

1. Home and market, market and home. 71.
2. We need more sense and less sensitivity. 87.
3. If he can’t hear with this big one, how will he manage with a tiny one? 35.
4. Big job or small job, the secret is to proceed methodically. 259.
5. Chai, no chai, all the same, sahab. 124.
6. You keep nursing your bitterness instead of nursing Pappa. Ruined house, and ruined relations with our one and only sister. 166.
7. Black money is so much a part of our white economy…. 388.
8. I could, but Pappa couldn’t. 145.
9. In some ways Matka is Bombay and Bombay is Matka. 179.
10. Stanislavsky—this and Strasberg—that, and Brechtian alienation is all they talk about. 181.
11. Patience is within you, rupees are without you. And you are without rupees. 183.
12. Of course, now they’ll have to invent a new expression because cricket itself is not cricket – just another crooked business. 183.
13. They kick him into our house, we find a way to kick him back into theirs. 168.
14. Inferior or superior is not the question. 419.
15. Otherwise the crackpot accuses people left and right of being anti-this or anti-that. 29.
16. You want to know what’s behind the blouse? I’ll show you what’s behind my fist. 38.

_The World of Nagaraj_

1. Two solid persons just disappear, vanish into thin air, and you ask no question and have no answer. 148.
2. After all, this is no family problem; the real problem in a family is different. 144.
3. After all, she is asking some questions, give some answer and be done with it—32.

(iii) The last word in a declarative clause rhymes with an earlier word in that same clause or the last word in a second declarative clause rhymes with the last word in the first declarative clause.

_Family Matters_

1. Preparing is three-quarters of repairing. 271.
2. If you hurry, you'll spoil the curry. 271.
3. Away in a ration shop, you work as a team. Today you will carry for me this steel beam. 337.
4. Skinny they may be, but these Bhaji Raos and Bhaji Khaos are descendents of Marathas, tough as nails…. 291.
5. His ground-floor disturbances will create top-floor deficiencies. 83.

_The World of Nagaraj_

1. It says kinship vanishes uncherished and loan vanishes unasked. 110.

- Semantic nativization: (i) A single or compound English word that carries wider meanings or used with a wider audience (not limited, for example, to use with children) in IndE than in AE or BE; (ii) a single or compound English word that is uncommon in AE or BE. It includes single or compound words that might have been directly translated from Indian regional languages. The meaning of the word might be comprehensible to AE or BE speakers just by their
comprehending the context of the utterance, but the word itself is unusual in AE or BE; (iii)
naming people by using their (a) predominant personality trait, (b) occupation (which includes
their family’s occupation), (c) location, and (d) family relationship.

(i) A single or compound English word that carries wider meanings or used with a wider
audience (not limited, for example, to use with children) in IndE than in AE or BE.

*Untouchable*

1. My stomach seems *jammed*. How nice and sweet is the *milk-rice pudding*. 27.
2. Clean the *family house* at the temple. 32.
3. I have to clean the *temple approach*. 41.
4. Why didn’t you *shout* and warn me of your approach?
5. He is a *confirmed rogue*! 48.
6. I forgot to *call*. 49.
7. You be sure to *shout* now. 50.
8. Why didn’t I *shout* to warn the people of my approach?
10. I *shouted* for bread. 71.
11. It isn’t my fault that I have only two *cakes*. 75.
13. I didn’t *call* at all the houses for food. 77
14. They would ill-treat us even if we *shouted*. 79.
15. There is no *salad*. 83.
17. Is it *wet* or *dry*? Could it be defiled? Oh, yes, the tobacco is *wet*. Of course it could be
defiled. Did he forget that I am a sweeper? 107.
18. It might get *spoiled*. 110.
20. The sepoys have been *shouting*! You are a sweeper’s son. 117.
21. He is *black* like me. But, of course, he must be very educated. 143.
22. “Untouchables.” *Untouchability*. A scavenger named Uka, an Untouchable. The shortest
cut to purification after the *unholy touch*. 147.
23. I was going to *business* and now…now, on account of you, I’ll be late. 47.
24. Tell me, Babu, will he *look after* the canals when the Ferungis have gone? 140.
25. Why don’t you *call*, you swine, and announce your approach! 46.
Train to Pakistan

1. Chundunnugger is said to be a good police station. 20.
2. Let us get married too. 30-31.
3. as if they were squirting red water at the Holi festival. I must not touch him. 156.
4. You will never agree with ordinary people. 68.
5. I was being murdered. 107.
7. Are the police and the government dead? 128.
8. We cannot really play this stabbing game. 19.
9. I thought the Sahib was tired and would like his feet pressed. 86.
10. Government, she knows nothing about drink. 29.
11. The boy can pull the punkah for an hour or two till it gets cool. 88.

Family Matters

1. You run off every morning to the share bazaar. 148.
3. And share bazaar is very bad these days – Jal can tell you. 261.
4. Tomorrow you’ll complete seventy-nine years, and still you don’t act responsibly. 19.
5. Jal will tell you how hopeless the share bazaar is…. 35.
6. The whole set will be spoiled. 37.
7. Fifteen running is not a little boy, Tehmi. 425.
8. The spring will get spoiled, Daddy. 168.
9. Your crutch, Grandpa, I had a dream it was spoilt…. 174.
10. Don’t go now, Mummy-Daddy are kissing. 221.
11. Fourteen, fifteen running. 425.
12. Daddy and Murad and I could have given them a solid pasting. 44.
12. I gave him one solid backhand chamaat. 176.
13. In humour my Shirin was number one – always the first to appreciate a joke. 12.
14. Black money is so much a part of our white economy…. 388.
15. If I’d been present, I could have settled those low-lifes. 284.
16. You know, some months ago he had this crazy idea of joining politics. 367.
17. Mummy-Daddy will get angry for wasting their money. 185.
18. Unless he is planning filthy behaviour. 231.
19. That’s enough, Jehangoo, money is not your worry. Daddy and I can look after it. 161.
20. Coomy is looking after it. 259.
21. At the most, she can cut one or two days for Coomy. 365.
22. Did you spoil the bed? 375.
23. Next week he’ll be eighteen complete, nineteen running. 420.
24. He's going to get a **solid** punishment. 23.
25. Otherwise, Jehangir will sit still for hours, reading or **making** his jigsaw puzzles. 24.
27. You felt sorry for her even though she was a **big professor** at some big university in England. 181.
28. In-law troubles make the strongest into helpless kittens…. By the way, I have a **strong** Matka number for tonight. 107.
29. My dream was so **solid** last night, the numbers are guaranteed today. 171.
30. He wastes him time at the **share bazaar**, she at the fire-temple. 123.
31. First you say you are in charge, suddenly you are just employee – **giving** us double talk? 283.
32. **Solid talkers**, aren't they? 289.
33. Excommunication will be reversed if they repent publicly with the **shoe punishment**. Purity and pollution is not a laughing matter. 406.
34. Such happy times, Yezadji, we had around this **tablecloth**. 108.
36. Champion. 258.
39. Do what you like! But don't **dictate** to me in my house! 165.
40. At least **take** a second opinion? 307.
41. Now, I can bring the cash for you in a suitcase, but how will you **look after** it? 389.
42. She **put** the bet for me. 177.
43. Visiting the share bazaar every morning and gossiping. 71.

(ii) Simple or compound words used with a wider audience

**Family Matters**

1. Who needs mobile phones and Internet and all that rubbish? How about a high-tech gadget for doing **number two** in bed? 68.
2. Take your time. No rush, do it all, **number one, number two**, everything. 55.
3. That was **number one**, it doesn't count. And this commode was your idea. 63.
4. Are you sure? **Number two**? 373.
5. Haven't you noticed, all these days, not once has he done **number two** until you left the house? 145.
6. I need to do **number one**, I could have gone first. 17.
7. That's his soo-soo bottle, and that's for **number two**. 103.

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The World of Nagaraj

1. If I can find two hundred rupees for a start, I can achieve wonders. 18.
2. Instead of that you petted and pampered him, without even asking whether he took my permission before leaving home. 42.
3. I hope we shall soon acquire tractors, too, and let our neighbours burst with envy. 51.
4. Two solid persons, a husband and wife living in your care, leave the house and you don’t bother about it. Two solid persons just disappear, vanish into thin air, and you ask no question and have no answer. 148.
5. Did he marry only to keep a wife in a tea-house? 151.
6. Why have you stopped Krishnaji? 75.
7. I am not surprised. Sanskrit is not a bazaar language. It is known as –Dev Basha.” 95.
8. But you will get nowhere near your theme by wearing a silk shirt with a gold fountain pen peeping out of your pocket. 98.
10. … my wife must have her freedom to talk, comment, argue, and shout uninhibited, without any tenant watching – after all, it is her privilege and I do not have to listen to her full speech; I can move away to the pyol. 5.
11. I thought it would give me greater peace of mind at home if I wore a sanyasi’s dress in the puja-room, at least…11.
12. I think she is scraping coconut, judging from the noise inside… 26.
13. These days she retires before sunset and wakes up before midnight and keeps calling everybody, thinking it is morning. 40-41.
14. If we do all that Mother suggests and yet fail to breed, nobody can blame us. 47.
15. No wonder I failed in B.A. and scraped through a third class later… 49.
16. Otherwise Gopu is likely to mistake me. 51.
17. One couldn’t go on singing the praise of that gas god endlessly. 54.
18. I heard today tamarind is going to be scarce – remember to buy our year’s supply if it is coming in basket headloads from villages. 58.
19. I am probably exaggerating and misapprehending, bloating the theme by too much brooding. 63.
20. How do you want me to set about it? 64.
21. Give me a little buttermilk with salt and a squeeze of lime and a dash of asafoetida in it – just the thing for the hot day. Make it thin. 78.
22. If I pick up my ochre dress, I could remain dumb and Sita won’t know a thing. 79.
23. How much information you have managed to gather sitting in the village! Clever fellow! 87.
24. Poor boy, how anxiously he is waiting for his girl: rather a discouraging prospect since everyone in their group, men, women, and children, look some obscure foreign types with narrow eyes and high cheekbones, of a shade less than coffee. 88-89.
25. I am going through some Sanskrit studies. 108.
26. Even if there were autorickshaws available for a celestial ride, the driver would probably have said, ‘I can’t come in that direction. No return fare from that loka. No one is known to return from that loka (if it happened to be Yama’s – the god of death)… He has a starting trouble like Coomar’s motorcar, which has to be pushed every day a good distance before the driver could take the wheel. 108.

27. Oh, no, don’t mistake me, sir – 110.

28. They are all alike. Coomar’s blouse pieces are cut out of unsold saris. 118.

29. Chakravarthi, the Municipal Chairman, is lazy and indifferent; also I don’t know him at all, and even if I came face to face with him I wouldn’t be able to attack him, so what is the use of complaining? 159.

30. Gopu has a genius for coining phrases, ‘unleashed donkey’ is his term and Tim has proved so, otherwise why would he be carrying a shopping bag in this garbage colony?… At this rate he will be responsible for reducing the population of this town, which is already getting crowded with jungle folk. Jungle folk should remain in jungles, otherwise they will get run over at level crossings. 161.

31. One has to watch unwinkingly, otherwise business will suffer, reputation for quality will go. 108.

32. Don’t look at your wife except as a mother, and don’t let your mind dwell on your night life – 12.

33. Oh, Uncle, you are not wearing your ochre dress, and now I can talk to you, and you will speak. 142.

34. Mother may not like it. Mother may want to call me. She is all alone in the kitchen, I must be near at hand, she may mistake me… 25.

35. What else would you be thinking of? Now tell me. I’m glad you are becoming active about that boy after all. It would have been so good if you had listened to me and acted earlier. 79.

36. Have you had coffee or do you want some? Some decoction is left. 121.

37. How? Your mother never taught you even how to mix your coffee. 127.

38. What an evil notion! To misuse God’s lamp-wicks! I never thought you would stoop so low. It’s a sin to misuse God’s wicks…140.

39. I think your brother must be feeling it more keenly for Charu’s sake; after all, she is the mother and wants her son. What can anyone do with Tim? He cannot be influenced. 173.

40. My father spent fifty rupees a month for my tutor. I feel rather dull, I must say, without Tim and Saroja, and I dream sometimes I could resume my music… 178.

41. Last week alone I heard the subject mentioned by at least seven persons, and I will send a news report if I find some more people having an interest in the subject. It’s a new phenomenon. 105.

42. When will you see the almanac? 107.

43. Then tomorrow morning? Take out your purse and give him an advance. 107.
44. I’ve to peep in at a house in Ellaman Lane and take some notes and then I am free to talk to you. 164.
45. How could he, while you were so far away? Don’t you want to know how I was caught up? 165.
46. The Secretary looked at his dress and unshaven face, and decided that he was dealing with a crazy visitor, and was guarded. He threw a look at me and I nodded…. Also I remembered he used to picket liquor shops and stores selling foreign cloth by lying across the doorway in those days when young men joined the satyagraha movement started by Mahatma Gandhi…. I felt proud of Gopu. Never knew a Kabir Street fellow-being could be so strong. 169-170.
47. When Gopu learnt that Tim would not recognise him, he rose to his feet, much to everyone’s relief. 170.
48. Americans drink pure decoction without milk or sugar, they call it black coffee. 56.
49. Goes without saying. How can the girl help not seeing when the boy stands before her in solid flesh? 85.
50. I don’t need it, and this arrangement leaves me free to come and go when I like, though this bandicoot can afford to pay me, considering that he collects two thousand rupees an hour from those sari-crazed chatterboxes, and I don’t know what he does with all that cash. 23.
51. Hurry up, darkness will soon be upon us, and remember we are not human beings who light lamps for their night life…38.
52. Wait till I have done with these vessels. 78.
53. If you make less noise with all those clanging vessels, you can hear me say something interesting. 78.
54. She has brought from her parents’ house her own stove and vessels, and gives her husband what she likes. 29.
55. I find some sort of smell when you pass, something like a spirit stove of a doctor’s. 60.
56. If I want more money I could rent out a portion of my house: with the pressure on housing at present, anyone will be happy to give me at least three hundred for a portion and the property is big enough for both parties to co-exist without coming in each other’s way. 6.

(iii) A single or compound English word that is uncommon in AE or BE. It includes single or compound words that might have been directly translated from Indian regional languages. The meaning of the word might be comprehensible to AE or BE speakers just by their comprehending the context of the utterance, but the word itself is unusual in AE or BE.
Untouchable

1. You wait till the illegally begotten comes to our street side. 97
3. …how through sense-control… 139.

Train to Pakistan

1. Bring these to the motor trucks on the station side. 81.
2. There are two military trucks waiting on the station side. 81.
4. The England-returned. 166.
5. He started as a foot-constable and see where he is now! 42.

Family Matters

1. I can’t even go to fire temple. 71.
2. If I come up, will Pappa be all right, alone with the ambulance-men? 87.
3. We want to go to fire-temple to offer thanks for Pappa’s recovery. 14
4. Stop being a sissy-baby. 95.
5. They think I’m running a tea-stall? 337.
6. Happily—if you were going somewhere important like the doctor, or fire-temple for Mamma’s prayers. 3.
7. Maybe you’re losing your smelling power, along with your hearing. 94.
9. I’ve hired two ghatis from the ration shop to help me with the beam. Ra-tion shop, the ra-tion shop, Ra-tion shop, 336.
10. Oh, there they are. My two ghatis from the ration shop. 336.
12. Away in a ration shop, you work as a team. 337.
13. At fire-temple. For Mamma’s prayers. 53.
16. I went searching for her all around the fire-temple, and in the garden as well, but she was gone. 353-354.
17. Please use her correct name, my mother is not a cinema house. 79.
18. With loud, busy teeth, batchar-batchar, the bastard ate everything…. 176.
19. We are working for upliftment of the poor and – 333.
20. I’ll work on your downliftment if you don’t shut up! 333.
21. He hasn’t stepped inside a fire-temple in forty years. 384.
22. Your toilet hands you use to carry food? 407.
23. But our Jehangla has too many absent days this term. 83.
24. Must be all her visits to fire-temple and her sandalwood bribes. 158
25. Why don’t you both come with me to fire-temple in the morning? 374.
26. That’s it, I’m leaving, I’m going to fire-temple, I cannot look at his face any more! 423.
27. Don’t you think, that love-marriage would be better than arranged? 14.
29. Actually, I read a letter this morning which could be a full-length tragedy. 179.
30. Bavaji was fanatic about it – curry-rice okay for Saturday…. 108.
31. Mr. Kapur – you know about his election plans, he was so committed before. Not it’s a complete reversal. He told me his wife said no. 265.

The World of Nagaraj

1. Very few appreciate me; they think I’m just a common photographer, little realizing that the man behind a camera must be a thinker, otherwise he will end up as a lens-wiper. 3.
2. Who knows the full truth? Perhaps he has a bumper prize which even as a share might be substantial – these are days when lottery prizes amount to fifty lakhs. 82.
3. Now tickets to be bought. I have a cousin in Trichy on Charu’s side with whom we can stay for a day. 85.
4. Also those brinjals shining green and purple…3-4.
5. All the auto-drivers are my friends. Let me pay the fare. 156.
6. Even if there were autorickshaws available for a celestial ride, the driver would probably have said, – can’t come in that direction. No return fare from that that loka. No one is known to return from that loka (if it happened to be Yama’s – the god of death)…. He has a starting trouble like Coomar’s motorcar, which has to be pushed every day a good distance before the driver could take the wheel. 108.
7. You must never listen to women. They will not let you do anything worthwhile, nothing more important than buying brinjals and cucumber, and mustard and rice… 181-182.
8. I ran to the door but he had arranged for an autorickshaw and was gone. I don’t know what has upset them. 154.
9. I remember how double-bullock carts arrived to fetch my grandfather to corners of the country…. He would not ride in anything less than a double-bullock carriage with proper cushions. If anyone sent an ordinary bullock-cart with a straw-covered seat, he not would out of his room….46-47.
10. It was charming and everyone began to address him as Tim – though his actual name at the naming ceremony was Krishnaji. 10.
11. Oh, great divine sage, please give that girl better sense than to sing, and inspire her not to deafen us with her harmonium and film hits. 94.
12. Why can’t he use a large sheet of paper and envelope instead of using a postcard for his epic-length message? 65.

(iv) Naming people by using their (a) predominant personality trait, (b) occupation (which includes their family’s occupation), (c) location, and (d) family relationship.

Untouchable
1. You scoundrel of a sweeper’s son. 15.
2. This sweeper girl goes about without an apron over her head. 24.
4. My little daughter’s marriage. This inauspicious sweeper woman. 26.
5. You Lakha’s daughter, come here. Say the holy books. 29.
6. I see the son of the burra babu coming. 37.
7. Give you water at the pickle-maker’s next door. 74.
8. It was the washerwoman’s son. 116.
9. All the members of the washermen’s brotherhood will be there…singing strange southern music. 89.

Train to Pakistan
1. I can check up the turn of water with the canal man. 74.
2. Jugga’s weaver girl. 158.
3. Big Lord’s daughter. 49.
4. He would settle scores with all of them and their mothers, sisters and daughters. All Jugga could do now was to sleep with his weaver girl. 111.

Family Matters
1. Remember the ground-floor Arjanis? 164.
2. We are Shiv Sena people, we are invincible! 44.
3. Edoo! Upstairs Jal is here! 152.
4. You won’t say that if you meet our ground-floor Daisy. 97.
5. Ask the corner barber to come now for Pappa’s shave, before Doctor gets here. 147.
The World of Nagaraj

1. But I’m not a writer, must be helped by someone in the line. Must consult the Talkative Man, if I can stop him for a moment when he emerges from his home while starting on his rounds. 44.
2. Town Hall librarian has asked me to see you. 95.
3. Back on his throne. What is the secret of the Talkative Man’s hold on him? 104.
4. The Talkative Man sees him some days, but he feels very old now… 109.
5. The Talkative Man in Number One wanders all over the town and keeps an eye on everyone. He told me that Tim is in Kismet. 151.
6. Gopu has a genius for coining phrases, “unleashed donkey” is his term and Tim has proved so, otherwise why would he be carrying a shopping bag in this garbage colony?... At this rate he will be responsible for reducing the population of this town, which is already getting crowded with jungle folk. Jungle folk should remain in jungles, otherwise they will get run over at level crossings. 161.
7. You are known as the Talkative Man, but you don’t know how to begin and carry on the story. 165.
8. You were one of those late evening men. Why are you so early? 108
9. He is very intelligent. Otherwise I would not bring him before you. Can you expect less from a Kabir Street family? 107.
10. The Secretary looked at his dress and unshaven face, and decided that he was dealing with a crazy visitor, and was guarded. He threw a look at me and I nodded…. Also I remembered he used to picket liquor shops and stores selling foreign cloth by lying across the doorway in those days when young men joined the satyagraha movement started by Mahatma Gandhi…. I felt proud of Gopu. Never knew a Kabir Street fellow-being could be so strong. 168-170.
11. We lived in Vinayak Street, which was fairly safe, but never ventured in the evenings beyond the market; on the western side of it the forest began, and we admired the courage of the Kabir Street men who lived so close to the forest, where at dusk one heard the jackals howl...109.
12. Why should I stay in these surroundings?—one who has belonged for generations to a Kabir Street family, honoured and respected. 162.
Phonetic Feature

- Eye-dialect spellings: I look for the eye-dialect encoding of characters’ speech—that is, the authors’ use of nonstandard spellings in novel dialogue to draw attention to the characters’ nonstandard variety of English.

**Untouchable**

1. You are becoming a *gentreman*. 16.
2. Is there a watch attached to it or is it merely for “fashun”? 35.
3. This, your brother, wants to be a *gentreman* and to work on the roads. 36.
5. The *santry inspictor* and the Sahib that day abused my father. 51.
6. Because you will be a *gentreman* and won’t put a quilt over you as your father says. 96.
7. You are more of a *gentreman* than I am. 96.
8. If only that *gentreman* hadn’t dragged the poet away, I could have asked him. 156.

**Family Matters**

1. Shh, Marzi, poor Jeroo is slipping…. Let’s have some piss and quiet. We can deescuss all this later when she is filling better. 231.
2. You must never spick to your father like that, no matter what the risen. 232.
3. Boys weal be boys. Better that he has all his fun and froleek now. Afterwards, find a nice Parsi gull and settle down. This gull-friend of yours – will she have to tell her padre in confession what you two deed today? I have it on good eenformation… make the gulls ….put it een? 232.
5. Come and join the circle, you seely boy. 12.
6. No, no, Nari, we nid you now… the words won’t vaneesh from the page. 13.
7. … we nid to find heem a bride. 14.
8. Time weal pass…. Don’t worry, prosid one step at a time. 14.

**Notes**


Baldridge, Jason. “Linguistics and Social Characteristics of Indian English.” *Language in India* 2 (June-July 4, 2002),


———. “The Big Three.” In Mohan, Indian Writing in English, 26-36.
