



LANGUAGES HINDI, GUJRATI, MARATHI AND URDU

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ABSTRACT :

Narrative technique is the method of expression. It is defined as an art of telling some true or imaginary event or connected sequence of events recounted by a narrator. Narratives are to be distinguished from descriptions and also from dramatic enactments of events. A narrative consists of a set of events recounted in a process of narration in which events are selected and arranged in particular order (the plot). As an adjective, narrative means that which is characterized by or relating to storytelling.



KEYWORDS : *humour and culture, Indian and African fiction, Indian languages .*

INTRODUCTION :

Language:

Mistry's language in his fiction is characterized by a veritable pastiches of more than two languages: Hindi, Gujarat, Marathi and Urdu, and also by the use of imagery, symbols, pun, invectives, humour and culture specific references. His language is simple, lucid and straightforward and hardly poses any problem to an Indian reader, particularly a Hindi knowing reader. However, Parsi culture specific terms, mantras, rituals and the free use of Hindi and Gujarati words and expressions can certainly pose problem to a foreign reader. Code mixing has been a matter of intellectual debate. It is very much prevalent in Indian and African fiction. Some British writers have also used expressions from local dialect in the dialogues of the concerned characters in order to achieve propriety of language. D.H. Lawrence is a cardinal example who used coal-miners' dialect in his novel *Sons and Lovers*. When Ngugi wa Thiong'o's *Petals of Blood* was published, John Updike bemoaned the liberal use of Swahili and Kikuyu words in the novel. On the same line Glen Carey and David Ray in their respective reviews of *Such a Long Journey* bemoan the polyglossia of Mistry's novel as it poses problem "for all but the polyglot reader." (New York Times Book Review, 1991: 73). The objection over polyglossia is aligned to the colonial expectation of the universality of the language. Chinua Achebe denounces such attitude calling it "the narrow self-serving parochialism of Europe." (Achebe, 11) In Indian literature we call it a part of the process of Indianization of English. India is a multi lingual, multi-cultural, multi-religious and multi-racial land. Hence the English language has to bear the impacts from multiple sources. Most of the Indian writers are multi-lingual. Hence cross-lingual and cross-cultural fertilization, you may call hybridization, of the English language is inevitable. Mulk Raj Anand initiated this process and his language was wittingly called Mulkesse English with Hindi and Punjabi code mixing. Arundhati Roy attempted

Malyalamization of English in *The God of Small Things*. Such examples are galore. But intelligibility has been seldom in question and overtly polyglot novels have been well received in the market. Polyglossia is a common feature of Mistry's novels. We can analyze this in three heads:

1. Hindi expressions: *Arre' bhaiya, malik Jeevti-Jaagti, masala, murgi, murgi! Seth, yaar, goondas, morcha, chaalo, theek hai! jaadu-mantra, dubbawall, maader chod, Budtameez, Sharam* (from

Such a Long Journey) *'Kya Karta hai? Chalo, Jao!' Jhopadpatti, Nussabandi, dhuk-dhuk, Bilkool correct, 'Saala shameless badmaas!'* (from *A Fine Balance*), *Pugree, dekho, Gandoo Raj saalay bhonsdi kay bharve* (Punjabi), *Sahab, Chootiya "wohto sutch baat hai. Hamko bhi Mazaa ayega* (FM, 315)

2. Marathi and Gujarati expressions : *'Assala Kasaala Karte?' Tume lok aykat nai? Bai tumhala kai saangte?*

Maine tumko explain kiya, na, eleven o'clock ao. Abhi jao, ration shop ko jao. Paisa banao, later vapis ao. (a medley of Hindi, Gujarati and English in *Family Matters*, (336) "I wonder how long this *gadhayro* will take" (Gujarati word) *machhivala* (FM, 159). Another example of hybrid language, *"Ai baba! Assa nako ghay! This way not that way, suntan hai kya. Sadanter idiot chhe, saalo."* (FM, 339) *dhandar-paatiya* (a Gujarati dish) (FM, 158).

In *Family Matters* we observe that Hindi expressions and hybrid language are used by characters belonging to poor, uneducated sections like Hussain, a peon in Kapur's shop and Edul, a mason.

Parsi expressions: There is a liberal use Parsi culture specific terms as his novels are Parsi centric and such terms sometimes pose problem of intelligibility. Sometimes the context helps us understand the terms. For example when Roxana says that she has 'made *dhandar-paatiya* to celebrate her father's first steps, though it bothered her that it was without fish (FM, 159) we can easily understand that it is a dish. In another example the narrator says '...she was just about to start praying in the *Aiwisruthrem Geh'* (FM, 163) one can make out that it is a worship place. In some cases one can escape the terms which are incomprehensible without hampering the comprehension of overall text. The point is even though Mistry uses words and expressions from Hindi, Gujarati and Marathi in his novels, they do not make it a prerequisite for his readers to be a polyglot.

Mistry frequently mixes colloquial speech and modes of expression. To show respect and honour to the persons he uses traditional honorific words such as '*saheeb'* and '*ji'*. For example Villie says: "Such happy times, Yezadji, we had around his tablecloth." (FM, 126) The '*ji'* of honorific term in colloquial speech showing respect to elders.

The suffixes '*-vala'* and '*-walla'* of Indian conversational speech are joined to the name of things to make the language akin to the Indian language. For example, *naryla-panivala, dogwalla, eedavala*, etc.

The words which illustrate relation or nearness like '*chachi'* '*bhai'*, '*seth'*, '*bhaisahab'*, '*bai'* are abundantly used by Mistry.

The dialectical words like '*nah'* and '*hanh'* and '*no'* are used as a question tag. For example, "How proud your parents will be, nah?" (FB, 118) or "We will see you again soon, hanh". (FB, 9)

Disparaging and offensive words have also been used by Mistry to increase the effect in conversation. Dinshawji angrily says: "Why change the names? Saala sister fucker!" (SLJ, 73).

Thus the use of Indian language gives validity to the descriptions of Rohinton Mistry. Though English is a medium of expression in the novels, the combination of Indian languages helps to create Indian atmosphere.

To sum up one can say that Rohinton Mistry is simple, direct and uncomplicated in his choice of narrative technique, prose style and language. The realistic mode of the nineteenth century that he adopts is most suited to his narrative purpose that is to take on the establishment

and the system openly and boldly without mincing words, and also to recreate the history of the Parsi community that is dwindling and to preserve it for posterity. His language is colloquial, natural and uninhibited without any respect for classical decorum of language to be used in literature. However, his use

of abusive and derogative terms for living legends of Indian history may sound offensive and is debatable if a writer has the privilege of such uncensored linguistic license particularly in Indian context.

CONCLUSION:

Mistry's language in his fiction is characterized by a veritable pastiches of more than two languages: Hindi, Gujarat, Marathi and Urdu, and also by the use of imagery, symbols, pun, invectives, humour and culture specific references.

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Arundhati Roy attempted Malayalamization of English in *The God of Small Things*.

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