Phonological Deviations in English Used by Mulk Raj Anand in the Select Novels: A Study

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Abstract:

Indian English novelists have used Indianised English in their novels. In this regard, their contribution to the development of English is par excellence. They have been successful in giving a respectful cultural identity and status to the Indianised variety of English. As a result a big number of new varieties of tonalities have been introduced in the English such as Marathi English, Gujarati English, Bengali English, Tamilian English etc. As far as the phonological changes in English by Mulk Raj Anand is concerned, he has focused on the use of supra-segmental phonemes; he generally gives breaks and jerks in the tones of the words in her novels. He continuously mixes the rising and falling tones to express the emotional behavior of his characters. In the delivery of the dialogues, Narayan provides gaps and stops in the middle of the utterances so that he may be able to bring inner emotions of his characters. As regards the stress, Anand lays stress on a vowel of a word according to the Indian accent resulting in the extra stress on the vowel. Mulk Raj Anand also uses deviations of sounds to express his characters' hatred, anger or humiliations.

Keywords: Tremendous, Indianisation, phonological, supra-segmental, interjection, domains.

Introduction:

Indian writers' contribution to the development of Indian English is tremendous. They have got success in giving a meaningful form and variety to English which is quite different and full of color. They have been fulfilling their purpose and forging new words as well as new syntactic structures to the Indian English. We can say that these creative writers have been successful in providing new idioms and new rhythms to Indian English. They have intentionally reoriented the language and synthesized Indian and British tones in the present English language spoken in India in which we come across such native patterns as are deeply Indian in thought and speech. These patterns reflect the cultural undertones and overtones which lend peculiarity to Indian English language. As a result of this, it can be said that Indians have Indianised the English language. Indian English novel which has been adopted in the modernization process has Indianised features English language such as syntax, lexis, idiom, word order, pronunciation, stress and intonation patterns to fulfill their purpose of creative use. And still this process of Indianisation of English language has not stopped; it has been going on for the past five decades and at the same time English words and expressions are being recognized by the native English speakers.

The important aspect of Indianisation of English is that English is not only being assimilated in the languages of India but it also is being enriched by the addition of Indian language words into it and vice versa. As a result of this, English has gained a particular cultural identity in India and has affected Indian linguistic and literary creativity. Today we see that English is present in our everyday speech. A number of English words have been assimilated without any distinction into Indian languages and no conscious effort has been made to find their counterpart in Indian language. And even if the words have been found, nobody

bothers to use them in speaking language. There is a long list of such English words as are spoken in Indian language without being changed; some of them in their alphabetical order are – bench, book, box, bus, car, computer, desk, factory, go-down, machine, party, school, share, soap, stock, truck, trunk, wine etc. There are still unnumbered other words which are related to the environment and are being used in common speech in Indian schools. Here we can quote Jaydeep Sarangi who opines:

In the linguistically and culturally pluralistic Indian subcontinent English is used as the Second Language (L2), which is acquired after one has learnt the First Language (L1). This co-existence ... results in interference from one's First Language in the Second Language. Through a large-scale socio-cultural interaction with regional contexts English becomes Indianised. A variety of English albeit non-native, lexically, morphologically, syntactically, stylistically and socio-linguistically different from the Standard British form has come to be known as *Indian Variety of English*. (Indian Novels in English: A Sociolinguistic Study   30)

In India, new tonalities and structures are being introduced and adapted to the native use of English. At present we have a large number of English variants such as Marathi English, Gujarati English, Bengali English, Tamilian English, etc. All these English varieties contain the inflections and tonalities of these respective regional languages. Here we may quote Sumana Bandyopadhyay who writes:

Indian English is an overarching term for a variety of English used in India as a second language. In a second language variety, there are different levels of language proficiency. The Indian English speech community comprises, on the one hand, highly educated people whose command of English is near-native, and on the other hand, diverse people whose overall competence in English is negligible but can use the language in their restricted spheres of activity, for example, waiters, tourist guides and shopkeepers. There are other educated Indians in between – administrators, teachers, business executives, scientists, and journalists – who use

English is present in a variety of professional and social situations. Educated Indian English is the English of these people. This range of Indian English has been described in literature by employing the concept of "cline"...an arbitrary scale – of bilinguals with the ambilingual, the central and zero point... (Indianisation of English 5)

As far as the use of English or to say, the Indianisation of English by Mulk Raj Anand is concerned, we come to know that he has basically concentrated primarily on the literary forms instead of paying any particular attention to the linguistic aspects of English language. But, unconsciously he has offered rich data from the linguistic point of view. When writing in English, Mulk Raj Anand makes certain variations in phonological and lexical features which provide a different shape from writing in native varieties of English. He is almost a bilingual in using the tones of Indian words in his English language. Sumana Bandyopadhyay writes:

It is evident from the literature that Mulk Raj Anand, Khushwant Singh and Salman Rushdie and other contemporary authors used transcribed speech acts from Indian languages and Raja Rao made use of culturally appropriate speech styles. (Indianisation of English 6)

Let us begin the study of phonological deviations in the novels of Mulk Raj Anand who focuses on the use of supra-segmental phonemes in his novels. It is found that Anand generally uses pauses in his use of English language. To lay stress on the statement of his characters, he employs breaks and jerks in the tones of the words used in his sentences. If he wishes to portray the emotional condition or a mood of agitation in his characters' speech, he brings light variation in the sentence to create long durations. While repeating the same lexeme in a sentence, Mulk Raj Anand sometimes varies the pitch in different conditions. He uses the same notation of the lexeme in different situations e.g. we study the use of the words '*Oh'* and '*Ah'* in his works, we find that they have been used to suggest a number of emotions such as happiness, indifference, wonder, agitated mood, satire, agreement, disagreement etc. In the pronunciation of these words there

appears no change in accent. This shows that heintentionally has brought variation while portraying his characters. He makes his characters speak lucid, simple and fluent Indian English with the regional tonality of words without making any change in pronunciation. Despite the fact that Anand does not bring any change in the accent of speakers in his writing, we find there is repetition of words making it the primary characteristic of giving stress on the words of his dialogues through repetition of words. This also helps in bringing a little new tonal quality to the sentences. Anand gets success in mixing the rising and falling tones which ultimately create difference in the audibility and emotional fluctuations of the characters. When he wants to present the actual tone of the speaker, he employs adverbs so that the voice quality of the speaker may be reflected. At a number of places in the text, he uses the ordinary mode of writing such as he starts the conversation with the interjection *H'm*. This he does to express the thinking process or to show the agreement or disagreement of the speaker. In the same manner he goes on to employ non-lexemic interjections such as *Ha! Ha!, Ah!, Oh!, O!, Aha!, Alas,* etc so that he may bring the changes in the emotional capacity of the characters. Anand also uses those words which rhyme together to communicate the sound patterns which consequently make the background suitable to the situation. When Anand tries to present the hatred, emotional conflicts, insult, anger, frustration and criticism, he employs changes in phonemes and creates jerks in sentences with such signs as single inverted comma, hyphen, capital letters, italics, bold letters etc. He sometimes overlaps the pronouns over the half or incomplete words. This variation is intentionally done so that a significant impression or effect may be produced in the minds of the readers.

When we study the supra-segmental phonemes and their sounds in the works of Mulk Raj Anand, we come to know that sounds have gone into several changes. There appear many contradictions in language as far as the phonological process is concerned. These changes occur at a higher level of sequences and sounds, or we may say that even at the levels of words and phrases these changes are employed by the novelist in his use of language. In the domains of supra-segmental phonology, Mulk Raj Anand employs changes in stress, rhythm and intonation which go on to overlap with segment phonemes and other parts of words. The contours of stress and intonation possess phonemic (contrastive) importance for it is the variation in stress which establishes the difference between the use of noun '*envoy* in which there is stress on the first syllable and the verb *en'voy* in which there is stress on the second syllable. Now if we give a different intonation to the same word, it will express different emotions such surprise, matter-of-factness or satisfaction. And Mulk Raj Anand employs these particular features of language in his own way. He knows that the simple use of native English intonation and supra-segmental characteristics of language will leave no effect because his characters belong to Indian background and knowledge; he is very well aware of the fact that his characters have learned English as a foreign language and have no command over its supra-segmental features which are used by native speakers of English. In the use of supra-segmental level, duration, pitch, stress, falling and rising tones in dialogues are employed by native speakers. So he focuses on the delivery of dialogues by creating gaps and stops during the speech or talk of his speakers. By this he is able to bring the inner feelings and emotions of his characters on the surface and well expressed. For example: "*I suppose...H'm. Nothing further was said*". (Coolie 163)

When Mulk Raj Anand does not wish to disclose the name of the speaker, he uses pause:

I have, of course, enough stock with me, but if I run out… (Coolie 60)

To make the phonetic changes effective, Mulk Raj Anand gives a number of local names along with pauses. For example, he uses pauses to hint at various names of readers whom he wants to keep secret. At other places Anand goes on to use pauses to reveal the emotions of his characters:

Do you know how many people...? (Two Leaves and a Bud 77)

What about... (Two Leaves and a Bud 101)

As far as *pitch* in the English used by Mulk Raj Anand is concerned, he has adopted the Indian model of accent and stress, used by English speakers of India, particularly masses. There are three auditory qualities of sounds – pitch, loudness and time, which are responsible for the change in pitch in English language. Among these, pitch represents the basic frequency of a sound which is perceived by the listeners. There may be two frequencies: actual basic frequency and perceived frequency; the former may be determined through physical measurement while the latter one is determined through overtones. The actual fundamental frequency is also known by the names of harmonic or otherwise partials in the sound. The human auditory perception system may also have trouble distinguishing frequency differences between notes under certain circumstances.

The pitch used by Mulk Raj Anand's characters in dialogues can only be understood easily when there is added '*Oh*' which represents the moods of the character who is speaking that sentence. This '*Oh*', at times is used to represent the joyous mood of the character while at other times it is used to convey a tinge of disagreement by the character. At other times this '*Oh*' carries the message of apologetic behaviour of the character when he or she gives an extra stress on the word '*No*'. Again, if the character wants to show admiration, he or she uses '*Oh*' to express that. There may be cited a number of examples where Mulk Raj Anand uses *Oh*:

Oh, wonderful. Where did you learn to write novels" (Coolie 294).

Oh, no, I'm just interested that"s all (Coolie 294).

Oh, no, it"s not that… (Coolie 294) .

Oh, charming! Charming! Charming! (Coolie 316).

At another place Anand employs many non-lexemes so that he may portray the feelings and psyche of the characters:

H'm. (Coolie 301)

Here by using *H'm,* Mulk Raj Anand wants to give the impression of the character who is pondering over something on one hand while on the other, he shows his agreement with the other man. Some more examples which highlight the mood of the character through the use of pitch may be cited here:

Wow! (For happiness) (Two Leaves and a Bud 316).

Accent pertains to the pronunciation of words in a language. Often accent has been mixed up with the definition of dialects. In fact, dialects are supposed to be the varieties of language having difference in vocabulary and its use. No doubt, there is also a difference in pronunciation of dialects which are generally used by those people who are members of same social stature and geography. When the members of a group speak a language in a particular pronunciation, they are sure to deviate from the standard pronunciation received from the British accent. They resort to speak their language with a particular accent which is influenced by their mother tongue. According to Shakeba Jabeen Siddiqui:

People from the United States would "speak with an accent" from the point of view of an Australian, but people from Australia may also "speak with an accent" from the point of view of an American. The concept of a person having "no accent" is meaningless, although a variety used in formal settings, such as BBC English, is sometimes informally designated as "accentless". (Evaluation of the Supra-Segmental Phonemes in the Novels of Mulk Raj Anand www.languageinindia.com4 April 2011)

Stress is another significant feature in RP (Received Pronunciation). Stress can be defined in the way when a particular prominence is given to a syllable, it becomes a stressed syllable. Stress is given by imparting more energy from the chest walls, that is, the syllable becomes more re-sounding due to that energy. Also if we use a long vowel in a word, it becomes a stressed syllable due to its quantitative nature. If a word has more than one syllable, the syllable which is long or more resounding than the other syllables, will be accented. Another feature of stress is that if even a short vowel is placed between two long vowels, its

quality improves and it gets the stress. For example in tatat *itatati* the short vowel */i/* becomes stressed due its placement between two long vowels.

Due to the influence of their mother tongue, mostly Indians lay emphasis on the wrong syllable without bothering whether there has been a change in the tonic syllable or not. For example the words of two syllables which are used as adjective or noun as well as verb, they have different stress system. When the British use such words as a noun or an adjective, they lay stress on the first syllable while the same word takes stress on the second syllable when it is used as a verb:

As Noun/Adjective	As Verb
'Absent (Adjective)	Ab'sent
'Present (Adjective)	Pre'sent
'Export (Noun)	Ex'port
'Import (Noun)	Im'port
'Object (Noun)	Ob'ject

But Indians do not pay any heed to this difference of stress, and mostly give the stress to the first syllable. As a result of this wrong stress, their pronunciation becomes unintelligible to the British who are native speakers of English.

There is another aspect of pronunciation as regards the stress; it is a syllable on which a change in the pitch takes place. The syllable which takes the change of pitch is called tonic syllable. If there are more than two syllables in a word, the tonic syllable will have primary accent while the other syllable which is next in its prominence, will have the secondary accent. Remaining syllables will be supposed to have no accent or prominence. So they will be marked as zero accented. What Mulk Raj Anand does is that he gives stress on a vowel of a word as per his Indian accent. In this sentence, Mulk Raj Anand gives extra stress to the vowel *e* in the word *indeed*. This shows he is not very particular in giving prominence to any syllable on the standards of RP. Rather he repeats the vowel or the letter again and again to give more emphasis or stress on his sentence. This helps the author in creating a situation where the conversation becomes more and more interesting for the speakers. We find the repetition of words in English which is purely Indianised due to changes in stress:

Poor boy, poor boy, let him be. (Coolie 281).

The selection of sounds in Anand's novels, is different from the sounds being used by native speakers of English. Mulk Raj Anand's way of using *H'm* is entirely different from the use of British people. He generally uses this interjection when the speaker is pondering over something. For example:

"I suppose…H'm." Nothing further was said. (Untouchable 45)

At other times, Narayan uses H'm to express the disagreement shown by the speaker:

H'm. You can't can you?" (Untouchable 65).

Sometimes he uses *H'm* to extress the consent of the speaker:

H'm., that's better, Vasu said, sitting down (Two Leaves and a Bud 28).

In the same way, Mulk Raj Anand uses *Ha!* to create a sort of intensity in the laughter as well as pride when the speaker wants to show them:

Anand also uses *Ah!* an interjection just to create a sense of fun as well as a sense of pity in the mind of the character.

"Ah! he exclaimed. (Untouchable 95).

Anand sometimes makes his characters use '*Oh!*' when they want to show wonder, anger, satisfaction, disappointment, pleasure or abusive behavior. In the following citations taken from Mulk Raj Anand's *Coolie* and *Untouchable*, we find that "*Oh!*" has been used to convey emotions or surprise etc. mentioned in the parentheses after each example:

'Oh, wonderful. Where did you learn to write novels" (showing surprise).(Coolie 294).

"Oh, no, I'm just interested that's all" (disagreement). (Untouchable 193).

"Oh, no, it's not that" (rejection). (Coolie 294).

In the same manner we find a number of citations of the use of *Oh!* Used to express emotions in other novels of Mulk Raj Anand:

Oh, no!, we cannot…" (satire). (Coolie 103).

Mulk Raj Anand, to express sorrow, dejection or disappointment, also uses the interjection of *Alas!*

Alas! I don't know what his caste is, so how can." (Untouchable 287)

Mulk Raj Anand also uses *Oho!, Aha!* If any of his character wants to pass a comment in taunt or in happiness. He uses particular phonemes when he wishes to present the backdrop rhythm. Here it can be remarked that in his novels, Anand purposefully uses the interjections which have been mentioned above, to describe particular necessary situations. Anand, while writing for his Indian readers, selects and uses only those expressions which can easily be comprehended and read. Such expressions are generally used in Indian languages and have been successful in presenting the conventions as a backdrop of his writings. For instance, he presents the sound of the *sandals* to create suspense which become responsible for the popularity of his novels:

As the pit pat of the sandals were heard …..(Two Leaves and a Bud 115).

Mulk Raj Anand also uses deviations of sounds to express his characters' hatred, anger or humiliations. For this purpose, he intentionally constructs phonological deviations in the patterns of the sound so that the emotions of his characters may be expressed clearly:

No? I came on… (Here 'No' signifies "not interested.") (Coolie 55).

Thus, Mulk Raj Anand has used rhythmic lexemes as per the requirement of the context and depiction of his characters. He also uses pauses which are repeated again and again; breaks and jerks to denote rise and fall in the pitch. In different situations, he uses same lexemes to highlight the variation in the pitch.

We find that Mulk Raj Anand uses names of characters, places etc. which are having deviations from the names of British language for he decides to use purely Indian names and the behavior of his characters is also absolutely based on Indian phonological accents. Generally when we use an Indian name in English language, we add a suffix such ~*a* to the names of characters, particularly prominent persons but Mulk Raj Anand does not add any such suffix, rather he keeps the exact phonological sound in their names. The names of all the prominent persons such freedom fighters, politicians, rulers, Gods, goddesses, etc. are used in exactly same pronunciation as they are spoken by Indians in their mother tongues be it regional or Hindi. Thus we have a very long list of such names as Mahatma Gandhi, Rama etc. which have been made a part of the fabric of Indian English by almost all Indian English Novelists. All the geographical names have also been retained by Mulk Raj Anand, such as the names of Indian villages, cities etc.

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