



CHAPTER – IV  
STYLE

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After comparing *Kosla* and *The Catcher in the Rye* in terms of theme and structure in the preceding chapters, we shall compare them in terms of language and style in the present chapter. At the outset, we must note that, as Geoffrey Leech and Michael Short demonstrably argue, the term 'style' has "suffered from over-definition, and the history of literary and linguistic thought is littered with unsuccessful attempts to attach a precise meaning to it".<sup>1</sup> Our objective in this chapter will be that of literary stylistics, that concerns with 'explaining the relation between style and literary or aesthetic function'<sup>2</sup> rather than that of stylometry which aims at the 'quantitative measurement of the features of an individual writer's style'.<sup>3</sup>

As we have seen in the first chapter, both *Kosla* and *The Catcher in the Rye* which - far from creating an atmosphere of romance and suspense, deal with the un-heroic life of adolescent heroes- are extremely popular with all kinds of readers ranging from adolescent readers who tend to identify themselves with the protagonists to more learned and mature critics who labour for searching interpretations of them.

As both Nemade and Salinger have chosen adolescent protagonists (Pandurang is in the final stage of adolescence and Holden is in the initial stage of it.) they naturally reproduce the kind of language such adolescents speak. However, as we shall see, Nemade presents, in addition to the use of slang, such a wide variety of language in his *Kosla* that it emerges as a uniquely

significant feature of its style. As for Salinger, though he mainly uses adolescent slang in 'The Catcher', it is highly charged with symbolism.

Pandurang seems to have keen interest in language. This is clear from his intention to opt for Arts and thereby study 'languages'. However, he receives a brilliant advice from Nana, his Mausni's husband, who strongly pleads for history on the basis of his study up to the Intermediate class saying, "Listen to me, take history. Later for your M.A. also, pursue history. Because the professors of other subjects have to work too hard. On no account should you take languages. If you become a language man the every year you will have to read new books to keep up. But once you've done history, that'll last for your life. What can change in history?"<sup>4</sup> Though Pandurang's undetermined mind is initially influenced by such an 'illuminating' argument by his Nana, he later does change his subjects viz. history and sociology and opts for Marathi and English languages.

Pandurang, a youth alienated from himself and from the world at large, uses a slangy language to give an outlet to his disillusionment and agony. However, the kind of language he uses is shaped by his atypical attitude to life and his peculiar experience of it. Obviously, his language is full of idiosyncrasies. The most glaring among them are his use of some words and phrases which have both shocking and 'anti-climactic effect'<sup>5</sup> as Dr. C. J. Jahagirdar terms it. Let us take account of such words and phrases.

'For instance': Conventionally, as we know, this phrase is used to introduce an example or illustration. However, Pandurang uses it in a strange

but effective way. See the very opening of the novel: "Me, Pandurang Sangavikar. Today, *for instance*, (Italics, mine) I am twenty-five years old."<sup>6</sup> He talks about his birth using the same phrase when he narrates how his Granny would not take care of him and for how she cared much for his Atya's daughter. "She (Atya) had a girl and my Mother, for example, - had me, a son."<sup>7</sup> Such a use of 'for instance' (We must note that 'for instance and 'for example' are used alternatively in the English translation of *Kosla*. Also, the number of times they are used in translation does not match with that of the original) has a double effect. On one hand, it shocks the conservative reader of fiction, who expects something 'heroic' in the character of the protagonist. On the other, it effectively indicates the process of 'de-personalization'<sup>8</sup> of Pandurang, as Mr. Chandrakant Patil rightly discerns in his insightful article. Nemade's intention being the portrayal of an anti-hero, Pandurang's birth and young age do not have any epical connotation. Although 'for instance' is used in this way almost through out the novel, it appears more distinctly in the opening and concluding parts. In the first short part- that runs in to 19 pages- the phrase 'for instance' is used for not less than 42 times. Let us enumerate a few more sentences in which this phrase is used.

"*For instance*, once I played a part in a school play" (p.2)

"Once *for example* an important guest arrived" (p.4)

"a person who tells such things usually happens to be a fool, and listener is usually, *for instance* - a crook (p.5)

"Now, *for instance*, an introduction to myself" (p.6)

Such use of 'for instance' or 'for example' changes the very significance of the otherwise straight-forward sentence and effectively conveys the narrator's uncommon attitude to the events or things he refers to. So, though he minutely describes his adventure of killing rats, his strategic moves to destroy them lose their special significance due to the repetitious use of the expression 'for instance'. Interestingly, Pandurang employs this phrase mainly in the course of narration rather than dialogue. He reports how he began his speech on 'War and World Peace' thus: "*For instance*, I began- Today the world is caught in a terrible predicament." (p.63). Occasionally, other characters also seem to have used this expression. In his skirmish with Pandurang, Madhu, uses it to pinpoint the vainness of Pandurang's achievement as the Secretary of the college gathering. "Hey, you, there have been so many secretaries till now, like you. *For instance*, the secretary who shone ten years ago. Do you even know his name?"(p.73)

Again, towards the close of the novel this phrase recurs.

"*For instance*, no matter what happens, they are sure to bring me to the stake and tether me" (p.315)

"But they say that, for me, the right age has now passed in miscellaneous ways. That's not, *for instance*, quite correct."(p.316)

"So the question of losing them (years) is not, *for instance*, really valid. Or, to say that years were wasted, that too is, *for instance*, wrong. Mean to say, that's right".(p.316)

Apparently, it seems that, far from being a satisfactory ending, a couple of paragraphs at the close of *Kosla* add to the confusion in the readers' minds about the fate of Pandurang, an admittedly misfit hero, by way of an equivocal wind-up of his life-story. However, the considerable recurrence of the phrase 'for instance' in the sentences quoted above underscores simultaneously the barrenness of the feeling of renunciation and disgust in Pandurang's, alienated mind and also the narrow-mindedness and cynicism of people who think it waste of life if an individual chooses to live in his own way not bothering about the 'set code'.

Thus, the expression, 'for instance' is not used just to shock the reader but to unstress the otherwise heroic qualities of Pandurang, to de-personalise his character and to successfully express the existential impasse in his alienated life. Interestingly, 'for instance' has acquired the status of a style-marker in the novel, as Chandrakant Patil appropriately describes. It must be noted in passing that Mr. Patil has taken into account the recurrence of this phrase only in the first part of the novel in his article referred to earlier.

'Et cetera': Another style-marker in *Kosla* is the use of 'et cetera'. In its English version, Sudhakar Marathe has used alternative words like 'and such', 'and so on' and 'Co.' In the original Marathi version the word equivalent for 'et cetera' is used for about 67 times in the first part. It appears for comparatively less number of times in the following second, third and fourth parts. It again repeatedly appears in the fifth and sixth parts. Although, in most

of its uses, it has a non-customary function similar to that of 'for instance', it is sometimes used conventionally also. See the following examples:

“Still, even after spending ten-twelve thousand rupees of my father’s money, I’ve never really given examinations *and such* with seriousness.” (p.1)

“Though we are well off at home, in my family every one is always scrabbling for paise *and so on*.”(p.1)

From such opening statements we come to know that Pandurang has a dual attitude to his family and his 'lack of seriousness', which is conveyed through an anticlimactic use of language. On one hand, he seems to be sorry for spending a lot of his father’s money and not giving examinations with required seriousness but, on the other hand, his use of the phrase 'and such' diminishes the very importance of examinations. Similarly, his family’s well-to-do condition and everybody’s hard-work do not count much as he describes these using the otherwise redundant 'and so on'. Well, it is possible to add numerous examples of this kind. But, at the same time, we may add that in some sentences 'etc.' is used more or less customarily. See the following sentences for example:

“At Pola, the bull-festival, the grown-up men’s games are held, kabbadi, *etc.*”(p.2)

“That time she (Panduran’s Granny) brought back an expensive piece of cloth for Mother. For my sister some red-and-yellow dolls, *etc.*, and for me a talking parrot complete with its cage.”(p.5)

We come across one more mode of the use of 'etc.' in Pandurang's reproduction of story narrated by Dhulakya in the fifth part. Pandurang cuts Dhulkya's unending story of a sonless couple to size by replacing the annoyingly repetitious parts by using the word 'etc.' However, Sudhakar Marathe uses 'etc' and 'Co.' alternatively. See the following parenthetical remarks embedded in Pandurang's version the story.

“(Then his wife asked & *Co.*)” (p.266)

“(Wife asked, etc., and Next day & *Co.*” (p.267)

“(the farmer again..., *etc.* The Brahman and his present, *etc.* Then the wife said & *Co.* Then the farmer *etc.* next day.) (p.267)

Thus, unlike, 'for instance', which is mainly used for anti-climactic effect, 'etc.' is employed for various purposes.

Yet another word that prominently appears almost throughout the novel is- 'great'. As Mr. Chandrakant Patil<sup>9</sup> points out this word is used in different ways. Though it is sometimes used in its regular sense, its ironic use is more effective. What is to be noted here that Pandurang teats the Marathi cliché 'thor' to be almost synonymous with 'phony' and instead uses the English word 'great' as a label for something that he feels like appreciating genuinely. Notice the following examples of the indefinite, regular and ironic and finally self-defining uses of the Marathi word 'thor' respectively.

'Great'( thor) in an indefinite sense:



“Must do something great. There has to be something that is great. Or it may be great to accomplish it ... What can be great in a six-month thing?” (p.17)

“What ‘*great*’ means, of course, is never clearly defined” (p25)

‘Great’ (thor) in a regular approving sense:

“He (Girdhar) never used to say much, but once in a way he would say something *great* (thor)” (p.314)

‘Great’ (thor) in an ironic sense: This is the most prominent use of the world. We find the examples of this use throughout the novel. Witness a few of them:

“So your bottle broke, did it? This is absolutely *great*” (p.25)

“Later Tambe was bound become *great*.(P.26)

“When a person starts to talk *about* teaching he is certainly very *great* (p.55)

Self-defining use of ‘great’ (thor):

“Just as when a lamp is lit in a house we perceive the light from the widows, doors and even the vents, even so from the behaviour of every *great* person, must appear some such illumination.” (p.315)

It seems that Pandurang’s use of the same word in an indefinite sense in the beginning and in a self-defining manner towards the end of the novel has escaped Mr. Patil’s attention. However, it can be concluded that Pandurang, who begins his journey with a vague notion of ‘great’, not only exposes what is apparently ‘great’ in the society but also presents his clear-cut idea what is

genuinely 'great'. So, the word 'great' (thor) is not simply a 'style marker'; it is the most appropriate word in Pandurang's dictionary that can express the 'implied idealism' in his life.

We must also note that Pandurang- who has employed the Marathi word 'thor' in various senses- uses the English word 'great' and occasionally its comparative superlative forms in a truly appreciative sense. The following sentences will illustrate this.

"Ichalya, the *great* (p.?)

"Sutrapath: *greatest*"(p223)

"*Greater*: "One's own country needs to be forsaken:

...The relation of relations particularly needs to be forsaken." (p.222)

The word 'great' however becomes disputable during the heated literary discussion between Mehata and Pandurang. For Pandurang, Sanye Guruji is a 'great' writer whereas Mehata treats Sanye Guruji as a 'sentimental' writer and opines that Aldus Huxley is 'great'.

So far we focused on some of the captivating words and phrases, which are an important feature of Pandurang's idiolect. Let us now turn to Holden and see if similar idiosyncrasies can be found in his speech.

Holden, as we know, is an alienated adolescent like Pandurang. If Pandurang's interest in language is revealed in his decision to opt for Arts, Holden's liking for English is reflected in his otherwise unsatisfactory result. (He has flunked in all subjects except English.) Holden also uses language in a

peculiar way. We easily come across some prominent idiosyncrasies that invite their comparison with those of Pandurang. Let us take account of them.

**'and all'**: This is one of Holden's favourite phrases. It appears almost pervasively in *The Catcher in the Rye*. See how it is tagged to the following sentences.

"They (Holden's parents)'re quite touchy *and all* (p.5)

"and he (D.B.)'s my *brother and all*"(p.5)

"And I didn't know anybody there that was splendid and clear-thinking *and all*" (p 6)

"I taught her (Phoebe) how to dance *and all* when she was a tiny little kid (p.181)

"Anyway, it was December, *and all.*" (p.8)

However, Donald P. Costello opines that "Holden's 'and all' and its twins, 'or something', 'or anything' serve no real, consistent linguistic function. They simply give a sense of looseness of expression and looseness of thought. Often they signify that Holden knows that there is more that could be said about the issue at hand, but he is not going to bother about going in to it..."<sup>10</sup> Donald Barr, on the other hand, attributes the use of 'and all' to Holden's mental processes. By using it Holden, Mr. Barr maintains, seems to indicate, "as if each experience wore a halo...he abstracts and generalizes wildly"<sup>11</sup>

We have noted that Pandurang deliberately uses the word 'et cetera' for various purposes like creating the anti-climactic effect, indicating his de-

personalization and also avoiding repetition in Dhulakya's unending story. Holden's uses 'and all', 'or something' and 'or anything', less purposefully and hence less specifically. However, we can locate some instances in which the phrase 'and all' is used for similar anti-climactic effect.

See the following sentences.

"I wasn't supposed to come back after Christmas vacation, on account of I was flunking four subjects and not applying myself *and all*." (p.7)

"His (Mr.Spencer's) door was open, I sort of knocked on it anyway, just to be polite *and all*"(p.11)

"Oh...well, about Life being a game *and all*" (p.12)

"He (Ossenburger) we should always pray to God –talk to Him *and all*- whenever we were" (p.20)

"I like Jesus *and all*"(p.104)

"It made me sound dead *or something*" (p.18)

"I figured if she was a prostitute *and all*, I could get I some practice on her, in case I ever get married *or anything*." (p.97)

"I said I wasn't blaming Jesus *or anything*" (p.105)

"I did thank her or anything" (p.103)

"**For instance**" It is not so atypical in Holden's vocabulary, unlike that of Pandurang to be called a personal idiosyncrasy. Holden seems to use it more or less conventionally as in the subsequent sentences.

" *For instance*, they had this headmaster, Mr. Hass, that was the phoniest bastard I met in my life. Ten times worse than old Thurmer. On

Sundays, *for instance*, old Hass went around shaking hands with everybody's parents when they drove up to school." (p.18)

**"Sort of:"** Holden's use of the phrase "sort of" does have the similar anti-climactic effect, which Pandurang's "for instance" creates. Witness these sentences.

"The driver was *sort of* a wise guy." (p.64)

"I'm *sort of* an atheist" (p.104)

"... and all of a s I *did* feel *sort of* sorry I'd said it." (p.139)

**"It really is", or "It really did" etc.:** Holden's another idiosyncrasy is his overuse of small sentences like "It really is" or its derivatives like "It really did". We come across these throughout the book.

Responding to Mr.Spencer's statement- " 'I understand you had quite a little chat.' Holden says-"Yes, *we did. We really did.*" (p.12)

"Sometimes I act a lot older than I am- *I really do-* but people never notice it." (p.13)

"I was almost bawling. *I really was.*" (p.47)

"I don't feel like it. *I really don't.*" (p.220)

The use of such phrases is indicative of what Donald Costello terms as Holden's 'habit of insistence'.<sup>12</sup> But there is a good reason for this habit his. Arthur Heiserman and James Miller underscore the need of insistence when they comment, "In a phony world Holden feels compelled to re-enforce his sincerity and truthfulness constantly with "It really is" or "It really did".<sup>13</sup> "If you want to know the truth": This casual expression has an ironic shade,

which is revealed by Arthur Heiserman and Miller thus: "The skepticism inherent in that casual phrase, 'if you want to know the truth,' suggesting that as a matter of fact in the world of Holden Caulfield very few people do, characterizes this sixteen-year-old 'crazy mixed up kid' more sharply and vividly than pages of character 'analysis' possibly could".<sup>14</sup>

Donald Costello further points out how Holden uses this expression "only after affirmations, just as he uses 'It really does', but usually after the personal ones, where he is consciously being frank..."<sup>15</sup>

**"I'm not kidding"**: Though Arthur Heiserman and Miller describe Holden as a 'crazy mixed up kid' Holden expects that he should be taken seriously. True, he does not always 'act his age', but he still asserts himself by using the phrase 'I'm not kidding'. Subsequent sentences illustrate his expectation.

"The more expensive a school is, the more crooks it has- *I'm not kidding.*" (p.8)

"In New York, boy, money really talks- *I'm not kidding.* (P.73)

The word 'boy' in this sentence is significant in that it projects Holden as a pretty 'experienced' person whose statement can not be ignored as kidding.

"No kidding! She Chinese, for Chrissake?

'Obviously'

"No kidding! Do you like that? Her being Chinese?

'Obviously...'

‘Listen, I’m serious,’ I said. ‘No kidding. Why’s it better in the East?’  
(p.152)

“**I mean...**” Yet another word that repeatedly occurs is ‘I mean...’

“**I mean** that’s all told D.B. about...” (p.5)

“**I mean** I’ve left schools and places I didn’t even know I was leaving them.”(p.8)

“**I mean** how do you know what you’re going to do till you do it?”  
(p.220)

The recurrence of the phrase ‘I mean...’ serves a double purpose: first, it conveys the fear in his mind that he may not be able to communicate to the reader what he exactly *means* as he admittedly has a ‘lousy vocabulary’. Second, it reinforces Holden’s uncommon attitude to things by way of a rationalizing explanation.

We can locate the repetition (though not to the same degree) of an equivalent phrase in *Kosla* too. See these examples, for instance.

“**I mean to say**, of course, our farmhands and others are also included.”  
(p.1)

“**I mean to say**, he is a crook.” (p.2)

“Or, to say that years were really wasted, that too is, for instance, wrong. **Mean to say**, that’s right.” (p.316)

‘**Anyway**’: We must note the reappearance of the word ‘**anyway**’ also.

“**Anyway**, it was the Saturday of the football game with Saxon Hall”  
(p.6)

“Quite a few guys came from these very wealthy families, but it was full of crooks *anyway*.”(p.8)

“I was out of breath *anyway*, so I quit horsing around.”(p.34)

Holden uses the word ‘anyway’ for two purposes, it seems. First, he uses it when he returns to his point or alternatively deviates from it. Second, he employs it when he wants to emphasize his own point discounting the other aspects of the same thing.

‘It killed me’: No doubt, Holden feels smothered in a phony surrounding. However, there are some things, which he really likes. Interestingly, Holden describes the effect of such nice things in his peculiar way by using the expression ‘it killed me’.

“It (The Secret Goldfish, the story written by D.B., Holden’s brother) was about this little kid that wouldn’t let anybody look at his goldfish because he’d bought it with his own money. *It killed me*.”(p.5)

“Kids always have to meet their friend. *That kills me*.” (p.125)

But Holden does not use this phrase consistently in a positive way.

Here are some examples in which the phrase has an ironic tinge.

“He (Ossenburger, ‘a big phony bastard’, in Holden’s opinion) said *he* always talked to Jesus all the time. Even when he was driving his car. *That killed me*.” (p.20)

“They (old Laverne and Bernice) got all excited and asked Marty if she’d seen him (Gary Cooper, the movie star) and all. Old Mart said she’d only caught a glimpse of him. *That killed me*.” (p.78)



Arthur Heiserman and Miller opine, "Holden always lets us know when he has insight in to the absurdity of the absurd situations which make up the life of a sixteen-year-old by exclaiming, 'it killed me'"<sup>16</sup> This conclusion is only partially acceptable because as Donald Costello rightly points out "Holden often uses this expression with no connection to the absurd; he even uses it for his beloved Phoebe. The expression simply indicates a high degree of emotion-any kind."<sup>17</sup>

So far we concentrated on the idiosyncrasies of Pandurang Sangavikar and Holden Caulfield. We noticed that both the heroes use certain words, phrases, etc. in a strikingly similar way. On one hand, such expressions effectively project their peculiar mindset, which is shaped by the pro-alienation environment, and on the other hand, they enhance the readability of the novels by adding flavour to the trite adolescent slang.

Let us now proceed to this use of common slang in both the works. To begin with *Kosla*, we find numerous slang-words interspersed throughout the novel. A few prominent among them are: adjectives- 'chakkar', 'bhampak', 'isam' 'vaitag', 'phyat', 'bhabgadi', 'sala,' 'bhadavya', 'targat' 'kachkuch' and so on. Verbs like 'tarakane' 'fe fe karane' , 'beduk karane' 'phataphat hasane' etc.

We may now enlist some prominent words that are part of the American adolescent slang.

'Goddam', 'old', 'boy', 'madman stuff' 'God', 'bastard' 'Chrissake', 'horse around' 'give a buzz' 'get the ass' 'flunk' 'lousy', 'pretty' 'crumby' 'terrific', 'quite', 'stupid' etc.

This list may give us an impression that Holden's vocabulary is 'repetitious and trite' in Donald Costello's words.<sup>18</sup> Nevertheless, we must not ignore 'the American characteristic of adaptability'- again pointed out by Costello himself- which enables Holden "to turn nouns in to adjectives with simple addition of a -y: 'pervery', 'Christmasy', 'vomity-looking', 'whory-looking', 'hoodlumy-looking', 'show-offy' 'flitty-looking', 'dumpy-looking', 'pimpy', 'snobby', 'fisty'"<sup>19</sup>

Holden- who uses the slangy words listed earlier- also, on occasion, employs remarkably sophisticated words like 'ostracized', 'exhibitionist', 'unscrupulous', 'conversationalist', 'psychic', 'bourgeois', etc. when he wants to communicate more consciously.

After this much discussion of the vocabulary, we shall proceed now to the syntactic structure of the language used in both the novels. Here, we must note that though adolescent slang is used in both the works, *Kosla* uses a wide variety of dialects whereas *The Catcher in the Rye* employs the slang alone. First we shall analyse the language of *Kosla* at the syntactic level.

**'Repetition of sentences':** In the first part of the novel, we come across a noticeable repetition of certain sentences like the following ones.

"Or may be not even like that" (p.7)

"Or perhaps not even like this" (p.7)

“Or not like this either” (p.7)

“Or not even like this” (p.8)

“Or not even like that” (p.8)

Mr. Chandrakant Patil<sup>20</sup>- whose analysis of the language of *Kosla* is limited only to the lexical level- remarks in passing that the repetition of such sentences retains the narrative flow and also gives a touch of authenticity characteristic of the colloquial language. We must, however, add that the deliberate repetition of such short sentences does more than that. Interestingly, Pandurang uses these sentences when he gives his own introduction to the reader. His preamble opens with this sentence.

“Now, *for instance*, an introduction to myself.

In this sentence the phrase ‘for instance’ is doubly significant in that on one hand it retains its conventional meaning (that is, something to be introduced as an illustration/s), on the other hand, it creates the anti-climactic effect, which we have already noted elsewhere. So, by way of repeating the above sentences rather unexpectedly, Pandurang (and Nemade too) gives us an impression that he is presenting alternative but increasingly shocking illustrations, which reveal to us the uncanny nature of his life-experience. Besides, the things or events introduced by such expressions appear in his dreams, which, by their very nature, have an air of indistinctness and so can not be recounted using unambiguous words.

We also come across the reiteration of some other sentences in the same part of the novel. They are as below.

“This is certainly a queer old tale.” (p.10)

“This too is strange” (p.10)

“This is, indeed, really bizarre” (p.11)

“This is something unique too” (p.15)

“This was too much” (p.15)

“This was another revelation” (p.15)

“This is most terrific”(p.15)

“- incredible” (p.16)

“But all in all this isn’t really nice”(p.17)

“But now this is all become too much” (p.18)

These sentences serve a purpose different from that of the previous set of sentences. In this first part of the novel, we must remember, Pandurang recounts the queer experiences that he had in his uncommon childhood. The uprooting of the enormous peepal tree, Pandurang’s nocturnal struggle to kill the rats, the birth of his third sister, the reaction of his mother and father immediately after the birth of a *baby-girl* (Mother, who always loved Pandurang seems to be anxious about something else now and Father, quite unexpectedly, cares whether Pandurang, his *only* son has eaten or not!), the upsurge of ‘sensitive ideas about birth-and-death’ in his mind and his simultaneous preparation of a ‘grrrrrrreat timetable’ in his matriculation year. *‘This is, indeed, really bizarre, terrific, unique, incredible and too much’.*

Earlier, we have taken note of a comment made by Arthur Heiserman and Miller that Holden's use of the expression 'that killed me' conveys his insight in to the 'absurdity of the absurd situations' which make up his life. Though, this observation is partially true as far as Holden's phrase is concerned, it fully applies to the above-quoted sentences repeated by Pandurang.

While Pandurang concludes the recounting of certain queer experiences with his own comments, Holden's narration of them is littered with this his hyperbolic generalizations.

"People never notice anything." (p.13)

"People never believe you." (p.40)

"All morons hate it when you call them a moron." (p.48)

"Mothers aren't too sharp about that stuff." (p.61)

"If you're not in the mood, you can't do that stuff right." (p.67)

"Those bastards never give your message to anybody." (p.91)

**Grammar:** Holden's language is not only trite and repetitious but also grammatically faulty. Here are some of the grammatical errors.

"I'm improving, *aren't I?*" she asked me." (p.182) - violation of the rule of subject-verb concord.

I was getting too personal. I *realize* that.- The sequence of tense is not maintained.

"She's a *madman* sometimes." (p.215) - error regarding gender.

To these grammatical errors we may add some more located by Donald Costello. "His (Holden's) most common rule violation is the misuse of *lie* and *lay*, but he also is careless about relative pronouns ('about a traffic cop that falls in love'), the double negative ('I hardly didn't even know I was doing it'), the perfect tenses ('I'd woke him up'), extra words ('like as if all you ever did at Pency was play polo all the time'), pronoun number ('it's pretty disgusting to watch somebody picking their nose'), and pronoun position ('I and this friend of mine, Mal Brossard')"<sup>21</sup>

How do we account for Holden's violation of grammatical rules of the English language? Of course, it would not suffice to say that it is due to recklessness typical of all adolescents for Holden's sister speaks arguably better language despite her being quite younger than him. So we must attribute Holden's misuse of language to his badly affected ability to 'concentrate' and lack of restraint resulting from a difficult-to-express psychological crisis of his.

It is only too clear that, on the whole, the syntactic structure of Holden's language is typical of colloquial language. Here we can subscribe to Donald Costello's view. "The structure of Holden's sentences indicates that Salinger thinks of the book more in terms of spoken speech than written speech. Holden's faulty structure is quite common and typical in vocal expression."<sup>22</sup> Mr. Costello locates the indicators of 'spoken speech' in Holden's fragments, afterthoughts and repetitions.

Let us now turn to the structure of Pandurang's sentences. Unlike Holden, Pandurang neither repeats his sentences so often nor append

afterthoughts. All the same, he seems to prefer, as does Holden, fragments to wordy sentences, which are a prominent feature of everyday conversational language. See the following extract.

“At night, there would be our debates, the hills, writing up the notices, a bit of work of mess; on the other hand, during the day I had to meet first this person and that, go to the girls’ hostel to find out who sings, who can dance well, make sure of these things, meet the girls, get them ready to perform, meet such and such a great writer, later fix the time of his programme, and so on, then report these things to Sath- if I met her- all this, and again, go to fetch the writer chap, take him back, engage an auto rickshaw, or taxi, push a bicycle, exchange namaskars, have some of the notices typed, chat with the typist, give him tea, put up the notices in the mess, or on hostel boards, meet the principal to request permission to display notices on college bulletin boards, exchange a few words with him, pay the grocery bills, look at Shivaji’s on the way back, order such vegetables as were required for the next day in the mess, look over the cook’s accounts, find out who hadn’t paid the bills, give them stiff warnings. Money, canteen- thousands of complications.”<sup>23</sup>

This extract makes clear how Nemade bridges the gulf between the everyday conversational language and the supposedly literary language. Even the structure of Pandurang’s complete sentences gives us an impression, which is unmistakably that of the colloquial language. We can easily see that Pandurang has avoided the use of compound and complex sentences almost throughout the novel.

It must be noted that if through Holden's faulty sentence structure Salinger implies his attempt at reproducing typical 'vocal expression, Nemade reflects his endeavour to repudiate the so-called standard Marathi that reigned supreme in the literary world through Pandurang's deliberate grammatical deviation, as it were. Nevertheless, we should not lose sight of the fact that the language of *Kosla*, unlike that of *The Catcher in the Rye*, is not limited to the adolescent slang; it presents such a wide variety of language that it has hardly any precedent in the history of Marathi fiction. At Pune, we are exposed to seemingly sophisticated language, which is used by the college professors. Witness Prof. Shaha's language- in which he mixes English off and on- as reported by Pandurang, for instance.

"I went to Shah. He said, in English, "What's this mess, Sangavikar? Are you off your-?"... "Then once again in English, "Don't forget that". I know Vaidya thoroughly. Then this again in English – And if you hand him over to the police, I shall give evidence from his side. Vaidya, (and again in English), "You can go now. Don't worry. I'll settle this... Sangavikar is not so (again in English) abnormal. "24

Koddam and Mehata, Pandurang's classmates, also mix English now and then but it is understandably natural since they are non-Maharashtrain.

We have another variety of language packed with historical jargon in the joint commentary by Pandurang and Suresh, the historians of the nineteenth century of the Christen Era, on the 'bygone twentieth century'



“And, *at that time* there used to be Centres of Higher Learning called Universities. *Now you will say,* (all italics mine) *What the dickens is this thing? So then,* in Universities would go on study of some subjects. *Now what does study mean? So then,* even a language called Marathi would be studied...

*In the Twentieth Century,* people used to even “marry”. *Now you will ask,* what does the Marriage mean? *So then,* Marriage was such a thing that a man could only marry a woman. During these Marriages would be played loud band music. Moreover, large crowds would gather. This actually means that the same woman would cook the food for her married man and wait for the time when he would return home.

*Now, you will query,* Where did he go? *About that, now, some research is going on.*

*However, on the basis of information currently available, Mahamahopadhyaya Girijashankar Martand avers that they would study in Universities all the year round... Only recently the Mahamahopadhyaya has done some further research. According to it, it has been found that, in the Universities there used to be a subject of study called Aljebra.”<sup>25</sup>*

Contrary to such a scholarly and sophisticated use of language, we come across the incoherent, illogical and unintelligible language (if at all it deserves the appellation ‘language’) of Jaganbuwa, an old gentleman in Sangavi who ‘never misses the winter pilgrimage, in the month of Kartik, to Pandharpur and whose sons have been educated, and they’re gone, to work in important positions’.

“What can I say there daughter-in-law and grandchildren all the time in the house speaking Hindi no neighbours ever come or go so all by myself then to Yamuna or Mthura or whatever is nearby otherwise what is there the folk Ganga really there’s no place as pleasant as Sangavi....but the point whatever is to happen to the next generation but where does the old generation go now right before our eyes our Kalu Buwa that Chaudhari and Jamna there were seven daughters Rambhi Sumbhi Cembhi always quarrelling sitting in front of each other on the steps picking rife lice but what is left a house full of fodder the rats now one of them take Rambhi she could touch her nose with her nose with her tongue now we the old people still look to God so I am happy...but the most terrible death was Narayan Pujari’s Maruti is not an easy god now even if you make a wish before that way where there’s faith there’s God but his only son died still Maruti’s eyes to Mother Mari mean to say we got really angry but whatever God does he does besides such a learned pundit tome after tome in Sanskrit besides astrology so accurate it one is so learned what can even reasonable tell him then night after night after loud shouting in Sanskrit take those rocks off my chest poor fellow yelling vomiting died at the Maruti temple who ever gets such a death the point I mean the older generation has seen so much...I don’t object old generation new generation...”<sup>26</sup>

We are also exposed to the simple but effective Marathi prose as in Dhulkya’s tale who narrates it in his dialect for ‘five or six hours at a time’.

“There was once a farmer. He couldn’t have any children. He tried all ways. But no child was born. His wife said, Go to the Brahman himself and

find some way. Then he went to the Brahman - Maharaj, I can not have children. What shall I do? The Brahman said, Come tomorrow with a present for me. I shall study the Shastra meanwhile...<sup>27</sup>

We are also introduced to an unsophisticated and hence uniquely effective specimen of poetry in the vahi songs accompanied by tambourine. Most powerful among them are presented in a context between Dhulakya and Lahanu.

“In the end Dhulakya brought out most powerful vahi-

“Lo, the mother and her daughter always squabble  
like rival wives, ho...

Mother turns out the daughter from her home

And retains the son-in-law, ho ho re ji...

All the people were very pleased. But Lahanu parried with great ease-

Ho... the betel leaf, and fine line on it

Childbearing wife, and her husband is the suckling

She put him in a wicker basket, carried him to the field

Ho ho re ji

And first kicked him and then suckled him at her breast

Ho ho re ji...<sup>28</sup>

Though Pandurang says ‘in the final analysis even all this stuff is really dated’ his awareness of the unique literary value of such oral literature is reflected when he comments that ‘there was no fun in presenting them

(American farmers who wonder how despite so many educated people at Sangavi there is no dramatic or literary activity.) our Lahanu and Dhulakya.

On occasion, Pandurang's own language also becomes highly poetic, as for example, when he describes the posthumous state of his younger sister Mani.

“And I was saying to myself, whatever bundle of dharma she had, she bundled it all together and departed. And of course shed all her suffering, before going away, for us to remember. That is the only thing she has not destroyed, a durable bond between herself and us. All else, all her inscription on Earth she has quite erased. She had just started to attend regular school. They used to shove her out of the house even before it was seven o' clock. She'd barely mastered the alphabet. And she was able to read only those lessons that had been drilled. So she must have seen only so much of the writing on the wall. In her pocket she had the marble seeds to play with. The frock that had clung to her skin. She renounced all this. Now she must be stepping along the long dark night. The night that disowns everything. When I enter that path, she will have advanced so far ahead. That means I can never catch up with her. Saying, What is past is past, now perhaps something fresh. With her, too, passed away her little womb. She has curtailed a terribly long column in the national census. Now she is not bothered by any of this. She experiences no constraints now. No bounds. There is a shore which can only be reached once. What dharma could she have carried with her? She had brought with her karma when she came. On her way out, there's only that dark journey.

Her journey is verily her won. She is now free from all else. Free from this, free from that. Colour-free. Flesh-free. Mind-free. Perception-free. She is even freedom free. Only her almost erased, misty mind-image with me.”<sup>29</sup>

It should clear by now that the language of *Kosla* ranges, on one hand from Pandurang’s deliberate idiosyncrasies to Jagan Buwa’s blabbing. From College-boys’ slang to professorial jargon. From sophisticated language of Pune to effectively simple dialect of Sangavi. On the other hand, it is poetic as in the Vahis presented by Lahanu and Dhulakya as in Pandurang’s philosophical thinking about life and death.

On the contrary, the language of *The Catcher in the Rye* is limited only to the American adolescent slang. It lacks the wide range of variety that the language of *Kosla* has. Holden can hardly follow Pandurang in reaching the high poetic altitude. Even he can not correctly remember a few lines written by other poets. While Pandurang reproduces the songs by Lahanu and Dhulakya, Holden fails to recall correctly a single line by Robert Burn’s poem.

**Symbolism:** While deservedly appreciating *Kosla* for its rich linguistic diversity we should not forget to note that the most important redeeming feature of the language of ‘The Catcher’ in which it surpasses *Kosla* is its symbolic wealth. Symbols in the *The Catcher in the Rye* as G. S. Amur points out “perform both the important functions which Tindall discusses in his book, viz., (i) the creation of an inner world and (ii) the mediation between the inner world and the external world. We have a series of concrete symbolic images in the novel, without whose assistance the inner world of Holden would hardly be

accessible. These range from the purely romantic and private symbols like the red hunting hat to traditional and archetypal water symbols like the rain and the lake.”<sup>30</sup>

Mr. Amur treats the red hunting hat as “a symbol of withdrawal in to a psychic world where Holden seeks refuge from the stresses and shocks of social life.”<sup>31</sup> He also points out the ‘protective’ function of the hat. Carl F. Strauch, on the other hand, treats it as ‘the central symbol’ of not only Holden’s fantasy of also of the book. In his opinion, the hat performs three functions: ‘withdrawal’, ‘aggression’ and ‘Holden’s quest’.

Allie’s ‘baseball mitt’, says Carl F. Strauch, “symbolically indicates that Holden would like to play the game sensitivity and imagination.”<sup>32</sup> Among other symbols, Jane’s ‘kings in the back row’ are for Holden, says G. S. Amur, ‘a symbol of a pure and highly satisfactory personal relationship which he has been able to establish and which he wants to save from the onslaughts of sex-ridden society, represented in the novel by Stradlater, and of time.’<sup>33</sup> He treats ‘the half-frozen lake’ and ‘the ducks of the Central Park lagoon’, ‘the rain’ and ‘the carousel’ as “literary symbols, which have external as well as internal references”. According to him, the ducks in the half-frozen lake represent Holden’s own situation whereas the rain symbolizes the revival of ‘will to live’ and ‘the carousel’ the possibility of ‘peace in the flux of life’. For James F. Light, however, the ducks “assert the existence of mysteries beyond explanation”.<sup>34</sup>

G. S. Amur interprets all these symbols convincingly, no doubt, but he does not fully explore the meaning of the central symbol viz.: *The Catcher in the Rye*. Tom Davis completes that task. He interprets it thus: "Holden's 'catcher in the rye' bears a striking resemblance to the Buddhist image of the 'compassionate bodhisattva'...The image of the catcher in the rye reveals Holden's desire to "save" little children from the "phoniness" of his world, to arrest their fall in to humanity. The bodhisattva functions as a saviour to those chained on the wheel of birth and death through many incarnations. Holden loves- Allie and Phoebe and Jane and mothers-even the ducks in the Central Park. The infinite compassion of the bodhisattva is a love for all sentient life. And, characteristic of Salinger protagonist, Holden's sweeping condemnation of his world posits the superiority of his own enlightenment and his ability to "save" others less perceptive than he. It is because the bodhisattva is a "being of enlightenment" that he has rejected his own salvation and has become guide to the unenlightened. Finally, if there is any resolution in *The Catcher in the Rye*, it occurs near the end of the novel when the image of falling is restated. As Phoebe rides round and round on the carrousel, Holden says: "The thing with kids is, if they want grab for the gold ring, you have to let them do it. If they fall off, they fall off..." Holden's recognition of the loss of innocence is implicit in the bodhisattva's functioning as a saviour for the fallen."<sup>35</sup> On the basis of this identification of the source of *The Catcher in the Rye* image in the bodhisattva figure of Mahayana Buddhism, Tom Davis further argues that 'the image of 'the catcher' provides a unification of technique and the use of the

Buddhist image of “infinite compassion” suggests Salinger’s search is not for love at all, but for the *mote juste* (in terms of imagery) by which love may become reality in fiction’.

It is no denying the fact that Zen Buddhism exercises remarkable influence on Salinger’s mind. But Tom Davis’ identification of *The Catcher in the Rye* image with the bodhisattva appears far-fetched in that it ignores that Holden is not presented as an ‘incarnation’ in any way but simply as a psychologically troubled adolescent who is may be pushed over ‘the crazy cliff’.

As Carl F. Strauch maintains there is ‘an ambivalence’ or ‘dualism’ in the language of *The Catcher in the Rye* because Holden uses both the slob and literate idiom realistically and metaphorically. “He thus may justify himself in his over being and may hope to secure immunity from attack and rationalize his “belonging”; slob language therefore hits off two important social themes- security and status. But the psychological intent becomes symbolical portent when we see that the mass idiom emphasizes a significant distinction between two worlds- the phony world of corrupt materialism and Holden’s private world of innocence, which in its corporate love, embraces a secret goldfish, Holden’s dead brother Allie, his sister Phoebe (all children, in fact), Jane Gallagher, nuns, and animals.”<sup>36</sup>

Thus, we find that the language of the *Catcher in the Rye* functions on two levels: on the superficial level, it appears trite, unimaginative and un-poetical but at the deeper level, it is highly symbolic. In comparison, the



language of *Kosla* is obviously less symbolic. Nevertheless, we must take note of the titular symbol *Kosla*, which is central to the novel. Literally, as we noted in the first chapter, *Kosla*, cocoon, means 'silky case spun by larva to protect it as pupa.'<sup>37</sup> As a symbol, it represents the transitional stage in human life. Ironically, in the novel, Pandurang's home, the rural-urban society and even the world at large do not provide a protective covering to Pandurang, a twenty-five year disoriented youth. In fact, he is smothered by that very covering.

**Humour:** We can not conclude this chapter without some discussion of yet another important feature shared by both the novels- humour. To begin with, humour in *Kosla* springs, in the first place, from Pandurang's rather strange manner narration. He presents many situations in such a way that they do not fail to have a humorous effect. Situations like his act of killing rats in his house in Sangavi and later torturing a cat in his hostel room, many incidents in like breaking of Pandurang's oil-bottle and his first day in the college, the 'viewing' an African boy supposedly sleeping naked, his own embarrassment when two girls from his class unexpectedly enter his room when he is only in his shorts and vest, as also when he is shut inside his classroom by a girl deliberately and his hilarious attempt to avoid her by way of entering the another classroom through the window are no doubt comical and entertaining in effect. Another source of humour is the parody of famous poems, which Pandurang and his group attempt when some boring lecture is on. "For instance, Deshpande parodied the famous line "Bring me a trumpet..." as follows- Bring me a strumpet..." And having parodied so well, he was sure to

get tea from me. The Mardhekar line “In a drum wet died the rats” I myself parodied pretty well. But how can one give tea to oneself? So I gave tea to Bhandardare instead. He’d written –“The rats died in wet drum.” This I liked immensely. There was so much more like this.”<sup>38</sup>

Extremely entertaining as this parody of the famous poems is, it is also ironically significant in that it implies Pandurang’s notion of genuine poetry. Pandurang’s quoting a scene from the play by Tambe, his ambitious friend serves the same purpose.

“Prabhakar: (Shuffling backwards) Sudha, answer this!

Sudha: But dear Prabha, you goose, my father was with me, and still you called to me.

Prabhakar: (Moving forward) Is this so? I thought that you meant it from the heart when you called me an ape.”<sup>39</sup>

Though Pandurang has a good sense of humour, he does not seem to humiliate anybody by his comic repartees. However, he does take revenge if he receives insulting comments. This is clear in a scene when he makes fun of Lele, a girl, who slipped saying

“Today I *stand* (actually she was sitting!) before you to introduce to you a leader who works with great concern...” Pandurang creates ‘a fountain of laughter’ when he deliberately says, “Now I have sat down to propose the vote of thanks!”<sup>40</sup>

On occasion he too falls a prey to other’s comic

“Vegie among vegies, eat lady fingers

Our love for Sangavikar forever lingers.”<sup>41</sup>

Pandurang’s and Suresh entertain themselves by devising funny names like ‘Neerali’, ‘Yawn’ ‘She-of-the-ways’, ‘Bundi’, and ‘Pluck-lock’, etc. for girls. By the same token Pandurang is ‘Fishpandurang!’

The humour in *Kosla* becomes most sarcastic when Suresh and Pandurang give us the historical account of the ‘bygone twentieth century’. Even at Sangavi, there is a lot humour, which emanates from the stories of Dhulakya and Lahanu. Yet another source humour is Pandurang’s mode of describing other characters in the novel. For instance, see the funny aspects of the characters like Sotmya (real name Sonu), Jagan Buwa etc. Humour in *Kosla* is no doubt entertaining and as such it does enhance the readability of an otherwise uneventful life-story of the protagonist. In addition to this, it serves a seriously significant function to which Dr. C. J. Jahagirdar points when he says that Pandurang uses humour as ‘a serious moral gesture’<sup>42</sup>. He illustrates this with the help of Pandurang’s description of his spur-of-the-moment speech as part of the debate on the topic ‘War and World Peace’:

“For instance, I began- Today the world is caught in a terrible predicament

At that thought that I had uttered the crummiest of platitudes I started to laugh at myself. Fine, but how would every speaker laugh at himself?

Later I said, In the *Upanishads* is gathered the essence of all knowledge.

Laughter.

In them it is said- *Sarvetra sukhinah santu*

Laughter.

Unless all men foster emotional ties among nations, there is no way out for mankind.

Guffaws.

Nationalism is a sin.

Hoots.”<sup>43</sup>

Let us now turn to the use of humour in *The Catcher in the Rye*. In this connection, Ihab Hassan rightly points out “...of different kinds of humour Salinger uses humour of contrast and situation, of action and characterization, of sudden perception and verbal formulation.”<sup>44</sup> We can illustrate this with the help of a few examples.

We find Holden being put in a humorously difficult situation when Mr. Spencer plays a ‘dirty trick’. Despite Holden’s unwillingness to listen, Mr. Spencer reads out the stuff written in the exam-paper. That too in a sarcastic voice!

“The Egyptians are extremely interesting to us today for various reasons. Modern science would still like to know what the secret ingredients were that the Egyptians used when they wrapped up dead people so that their faces would not rot for innumerable centuries. This interesting riddle is still quite a challenge to modern science in the twentieth century.”<sup>45</sup>

Though Holden nearly ended his paper there, he had, dropped a little note to Mr. Spencer at the bottom of the page. Ironically enough, Mr. Spencer reads that out to Holden himself! It reads as follows:

“Dear Mr. Spencer, that is all I know about the Egyptians. I can’t seem to get very interested in them although your lectures are very interesting. It is all right with me if you flunk me though as I am flunking everything else except English anyway. Respectfully yours.”<sup>46</sup>

But, on occasions, Holden also plays tricks (though not dirty ones) as, for instance, he is involved in a conversation with Earnest Morrow’s mother. He lies her in several ways. He conceals his real name and instead tells that he is Rudolf Schmidt (actually, that is the name of the janitor our his dorm) He then starts ‘shooting the old crap around little bit’ and remarks, to the lady’s great pleasure, that “He (Earnest Morrow) adapts himself very well to things. He *really* (italics, mine) does.”<sup>47</sup> When the mother further says her son is ‘a very sensitive boy’ Holden’s unarticulated comment goes “That guy Morrow was about as sensitive as a toilet seat.”<sup>48</sup>

Nevertheless, the situations that are more akin to those in the *Kosla* are the ones related with girls and ‘oral expression’.

“I was very early when I got there, so I just sat down on one of those leather couches next to the clock in the lobby and watched the girls. A lot of schools were home for vacation already, and there were about a million girls sitting and standing around waiting for their dates to show up. Girls with legs crossed, girls with their legs not crossed, girls with terrific legs, girls with lousy legs, girls that looked like swell girls, girls that looked like they’d be bitches if you knew them. It was really nice sightseeing, if you know what I mean. In a way, it was sort of depressing, too, because you kept wondering what the hell

would happen them. When they got out of school and college. I mean. You figured most of them would probably marry dopey guys.”<sup>49</sup>

We may recall that Pandurang also thinks about the fate of girls in strikingly similar way, which is obviously humorous. As for the ‘Oral Expression’, Holden does not like ‘if somebody sticks to the point *all* the time’. However, digression is not as hilarious in ‘The Catcher’ as in *Kosla*.

Holden’s exaggerated characterization is also a source of humour. For instance, Holden comments that ‘suspense is good for some bastards like Stradlater’. He is also a ‘king of perverts.’ Earnest Morrow ‘was the biggest bastards that ever went to Pency, in the whole crumby history of the school’.

Holden and his kid-sister play with their middle name, which creates humour. Once Holden, who assumes many names, writes his name as ‘Holden Vitamin Caulfield’.

And Phoebe writes her full name as

“Phoebe Weatherfield Caulfield

Phoebe Weatherfield Caulfield

Phoebe Weatherfield Caulfield

Phoebe W. Caulfield

Phoebe Weatherfield Caulfield Esq.”<sup>50</sup>

These examples are enough to establish the humour in *The Catcher in the Rye*. Nevertheless, some critics like Edward Corbett are doubtful if Holden has a sense of humour at all. Mr. Corbett contends, “His (Holden’s) very style of speech, with its extraordinary propensity for hyperbole, is evidence of this

lack of a sense of proportion... One of the most startling paradoxes about this book is that although it is immensely funny, there is not an ounce of humour in Holden himself. With the development of a sense of humour will come the maturity that can straighten him out. He will begin to see himself as others see him.”<sup>51</sup>

There may be partial truth in what Mr. Corbett says; but Holden’s ‘very style of speech with its extraordinary propensity for hyperbole’ proves to be significant, if seen from another, more sensible, point of view. Robert Jacobs adopts this view: “Salinger assumes the jargon and the point of view of the troubled adolescent to tell the story. Why? Of course, it does add to the humour of the presentation, and it does make of the book somewhat of a minor tour de force, but there are other reasons as well.”<sup>52</sup> Mr. Jacobs makes a more interesting comment on the while discussing characterization as a source of humour “The undercutting character observations, in themselves, might seem to be merely the petulant commentary of a particularly uncharitable juvenile delinquent, but they are meant to be believed. That is what happens to the exaggeratedly humorous statements involved in these characterizations; suddenly the reader realizes that the point of view character means these observations as serious moral commentary. From his point of view, no exaggeration is involved.”<sup>53</sup>

In fact, what is true of Holden’s exaggerated judgements of characters is also true of his other statements. And exactly in this respect the humour in both *Kosla* and *The Catcher in the Rye* is highly effective.

To conclude, the style of both the novels has conspicuous similarities. *Kosla* uses what Mr. Dilip Chitre aptly calls a 'non-literary style'<sup>54</sup>. By using such a style, Mr. Dattatraya Savant argues, Nemade achieves two goals viz.

(1) To diminish the influence of both Sanskrit and English on modern Marathi and to confer on it the enriching features of older native language. (We may note that Mr. Savant has pointed the influence of Mahanubhava literature on the language of *Kosla*

(2) To diminish the influence of (so called) literary language and provide the novel with the lively features of colloquial language.

So *Kosla* incorporates a wide range of variety in it in addition to the adolescent slang. In comparison, we find *The Catcher in the Rye* limited to American urban adolescent speech. However, we must note that if linguistic diversity is the strength of *Kosla* then linguistic duality is the strength of the style of *The Catcher in the Rye*.

Humour, inseparable part of the style of both the novels, is not only a mode entertainment but a tool of presenting a 'serious moral commentary' on the omnipresent phoniness of the society and hence a very effective medium of communicating what and how leads to the alienation of both the protagonists.



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- <sup>39</sup> Ibid., p.26.
- <sup>40</sup> Ibid., p.60.
- <sup>41</sup> Ibid., p.81.
- <sup>42</sup> Dr. C. J. Jahagirdar, introduction to Cocoon by Sudhakar Marathe, 1997, p. xi.
- <sup>43</sup> Cocoon, op. cit. p.63
- <sup>44</sup> Ihab Hassan, From J.D.Salinger: Rare Quixotic Gesture, Radical Innocence: Studies in the Contemporary American Novel, reprinted in 'if you really want to know: a catcher casebook, ed. Malcolm M. Marsden, p.33.
- <sup>45</sup> Cocoon, op. cit. p.16.
- <sup>46</sup> Ibid., p.16.
- <sup>47</sup> Ibid., p.59.
- <sup>48</sup> Ibid., p.59.
- <sup>49</sup> Ibid., p.129.
- <sup>50</sup> J. D. Salinger, *The Catcher in the Rye*, Penguin Books, 1951. p.167.
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- <sup>54</sup> Dilip Chitre, *Koslabaddal Sola Varshani*, from *Koslabaddal*, ed. Baba Bhand, Dhara Prakashan, 1979. p.65.