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Introduction

In the course of the last twenty years, hybridity has become one of the leading concepts in cultural studies. The origins of this term are to be found in the field of biology, where it was coined in the mid-nineteenth century in the context of genetic theory, discovered by Gregor Mendel. The promise of new possibilities for breeding of crops and livestock meant that the term was initially cast in a positive light, but became charged henceforward with negative connotations in the context of highly problematic 'race' theories in the nineteenth and twentieth centuries (e.g. with regard to 'mongrelisation'). Later on, the concept was imported into other fields of research, such as machine technology (e.g. the so-called 'hybrid motor') and biotechnology. The basal denotations of 'mixing' or 'melting' of non-identical objects or persons derive from the academic history of the term. These hybrid people or artefacts are considered as entities in whom hierarchically ordered ideals and diametrically opposed connotations are often inherent. The concept of 'impurity' as well as the idea of 'contamination' of (hegemonic) values or communities have been carried over into the realm of culture, along with 'hybridity'. Post-structural and post-colonial theories radically revalue these connotations. Here hybridity is transformed into the productive and provocative concept of *différance* (Jacques Derrida) or leads to the idea of the 'third space' (Homi K. Bhabha).

These theory concepts allow plural and often contradictory forms of 'identity', which constitute more than a mere synthesis of two opposing elements. Following on from this, cultural contacts should no longer be thought of essentialistically or dualistically—as identity and alterity, centre and periphery—but as continuously

and reciprocally permeating one another. In this regard, hybridity can function as a central methodological reference point for intercultural discourse and analysis, as it gives colonised, socially marginalised or politically repressed subjects and groups the possibility to generate linguistic codes and cultural meaning beyond the logic of hegemonic power structures. These can then be used as expressions of projected identities, which, for example, is often the case in cultural and linguistic creolisation processes. Additionally, Michel Foucault makes recourse to the category of hybridity in the context of his concept of heterotopia.

The concept of hybridity has also been in use in literary theory for some time. Michail Bakhtin describes the intermingling of different sociolects within a single utterance as 'hybridisation' in the course of this theory of 'dialogism'. Following on from this, (post-) modern intersections and mixed forms of literary genres can be classified as 'hybrid'. Such linguistic or literary approaches to texts are enhanced by the influence of post-colonial theory, with regard to the question of the constitution of identities, in and between various cultures.

In the context of this book, the term 'hybridity' will be used as an overall working concept to describe the process of manufacture and performative use of mixed, impure forms of language in present-day cultures. This applies to both oral use of language, especially in urban spaces, as well as linguistic styles in (post-) modern literature. The central aim is to illuminate the dimensions of linguistic subversion and ambiguity, as well as the potential for innovation of these 'impure' languages and their provocative cultural performances. The analysis of 'mixed codes' per se has indeed been a fascinating site for understanding the nature of such discourse in terms of 'code-mixing' and 'code-switching'. Linguists have for long searched for constraints on mixing languages which has in fact eventually lead to the problematisation of the concept of 'a language' itself and the proposal whether language itself is best conceptualised as 'multilinguality', which may be said to be constitutive of being human. Even such constraints as 'structural equivalence' and 'free morpheme constraint' have shown to be violated ever so often.

Another aim of the book is to consolidate intercultural and intellectual exchange between researchers working in markedly different cultures of scholarship on two levels: by bridging the epistemological differences between both German and Indian research as well as those between literary and linguistic research. The focusing on the contact between German and Indian cultures of scholarship is motivated by content as well as scholarly history. The idea for this volume was developed in the course of discussions with literary and linguistic representatives at the University of New Delhi and the Jawaharlal Nehru University during an introductory visit supported by the German Academic Exchange Services/ Deutscher Akademischer Austauschdienst, DAAD. The cultural situation on the Indian subcontinent, with its variety of languages and cultures, and the meeting of the *lingua franca* English, installed by the English colonial powers, and the linguistic and cultural conditions of the Republic of India after 1947, gives rise to markedly different perspectives on the concept of hybridity and the 'mixing' of languages and cultures in Europe. In addition, it became apparent that an external gaze at the 'alien' hybridities can reveal previously unobserved aspects. This collaboration was reviewed at two further mutual colloquia in Hamburg and Delhi respectively.

The exchange between linguistic and literary scholarship made possible by these events serves the comparison and discussion of methods of analysis and categorisation of contemporary speaking and writing. In this way the book devotes itself to a new field of study that has not yet been dealt with in the form at hand—in exchange between the two disciplines in the humanities that primarily deal with language. The contrasting examination of phenomena of language in Europe and Asia aims to create possibilities for comparisons that would not be possible in research based in a homogenous cultural space. The questions posed by the book are of high relevance for the construction of both literary and linguistic theory. A central task is to develop methodological parameters that analyse phenomena of linguistic hybridity and its rhetorical and ideological structures. The volume at hand *'Impure Languages'. Linguistic and Literary Hybridity in Contemporary Cultures* has three scholarly ambitions: Firstly, to sound out the forms and functions of linguistic and literary hybridity;

secondly, to examine the suitability of the term 'hybridity'; and thirdly, to strengthen and foster inter- and transdisciplinary dialogue between linguists and literary scholars, as well as the cooperation between European and Indian cultures of scholarship.

This volume aims to bring linguistics and literary scholarship back together—disciplines that have grown further and further apart since the 1960s—by means of a common object of research. A productive dialogue of this nature is necessary, as the restructuring of scholarship and courses of study mean that new constellations of knowledge are required, and as the progressive marginalisation of the humanities is displayed in the paradigm of short-term economic applicability and synergy effects. This engagement with the phenomena of hybrid, 'impure' and mixed styles of language, lexemes, linguistic structures and types of text is to be understood as part of a new common linguistic and literary fundamental research, which will ensue inter- and transdisciplinarity and further cooperation between the scholars involved. The present volume is divided into six sections and is based upon the contrasts between linguistic and literary investigations in two cultures of scholarship that, for their part, constitute a hybrid structure in their cooperation with one another.

Section one, *Hybrid Concepts of Language and Culture* presents concepts dealing with the question of theoretical conceptions of cultural and linguistic hybridity—from culture-theoretical and linguistic perspectives as well as Indological and German studies perspectives, mixed linguistic forms are to be understood as expressions of 'successful' or confrontational multiculturality. In *Language, Heterogeneities, Homogeneities and Similarities: Some Reflections*, Bhatti reflects on the tension between fields of heterogeneity and homogeneity and their relationship, in the context of language and culture. The author explains how the colonial system looked down upon bi/multilingualism and tried to destroy pluralities of social communication and replaced them with linguistic classification. Bhatti explains multilingual situations in post-independence India and in Europe and the complex relations between languages. The author underscores the need to explore ranges of similarities in language and culture contact emphasising

the fluidity of borders of languages and cultures in multilingual settings.

In *Linguistic Hybridity and the Glocalised World*, Sasalatti argues that considering sociolinguistic synergies and multilingualism is an important step in building bridges between multilingual societies like India and New-Europe, especially in this glocalised (Globalisation+Localisation) world. Sasalatti, discusses the challenges and opportunities of multilingualism in New Europe in terms of socio-political, sociolinguistic and pedagogical approaches and draws a parallel with India. To conclude, the author explains, that if linguistic hybridity is considered as an inevitable outcome of a multilingual discourse both at an individual and at societal level, and dealt with pedagogically, it would serve as a big step towards the global world.

The contribution of Angelika Redder *Insertions of the Arabic Language in Peter Handke's 'Crossing the Sierra de Gredos'— The Articulation of a European Hybridity?* lies at the intersection of linguistic and literary studies. The author demonstrates the relations between linguistic hybridity, including communicative styles, and hybridity of genres in the novel, which is characterised as a work of innovative world literature. Her analysis of the role of multilingualism in the *Crossing* (written in German) serves as a tool to explore psychological, social and political motifs in it, whereas the research methods and the terminology are primarily linguistic. Unlike the other contributions in this volume that deal with linguistic hybridity, this one focuses not on societal use of more than one languages, but on an individual perception of a new language connected with an experience of a strange, previously unknown culture. The ideas and emotions of the German protagonist who is unwittingly exposed to the Arabic language are compared to the linguistically relevant facts of Handke's biography in their relation to the perspective in the novel. The essay argues that the radical hybridity characterised by an accidental intervention of Arabic into the mother tongue—and thus into the intellectual and emotional world of the German-speaking protagonist—is a means used by the author of the novel to present his philosophical and socio-political views on hybridity in the modern globalised world.

Section two *Literary Hybridity on a Horizontal Scale: Blending/ Clashing Cultural Traditions* addresses dynamics of linguistic-stylistic confrontation, between different cultural traditions on hierarchically comparable, i.e. horizontal, niveaus. Shaswati Mazumdar's essay entitled *Language of the 21st Century: Aspects of Contemporary Language and Literary Practices in Germany* asks what goes by the name of migrant or migration literature in Germany, in particular the writing of contemporary authors of Turkish origin, who are in turn known as German-Turkish or Turkish-German writers. Both descriptions seem immediately to highlight examples of hybridity, but in fact the term hybridity, as Mazumdar argues, is inadequate to analysing this phenomenon. Of late there are some efforts to see the most recent manifestations of this writing no longer as Turkish or German-Turkish but as a form of German literature that signals fundamental changes in the German literary field. The essay discusses further the possible usefulness of the linguistic concept of creolisation and to what extent recent debates on diaspora criticism may be relevant to understanding such writing. In conclusion, it will speculate on the possible significance of such writing for the future.

Shormishtha Panja deals with *Vexing Questions of Postcolonial Hybridity, Location, Authenticity and Realism in Aravind Adiga's 'The White Tiger'*. She discusses the reception of Adiga's *White Tiger* both before and after the book was awarded the Booker Prize and focusses on the vexed question of authenticity. To readers in the west, Adiga's voice has the ring of authenticity while Indian reviewers located in India critique the work as being constructed to appeal to a western audience.

The third section, *Selected Case Studies on Linguistic 'Impurity'*, introduces exemplary case-studies on hybridity in present-day Spanish and in African languages. The objective of Christoph Gabriel's study titled *Hybridity in Prosodic Systems? The Case of Argentinean Porteño Spanish* is to trace the impact of a contact situation between two closely related languages—Italian and Spanish—that emerged in the speech of Buenos Aires (*Porteño* Spanish) owing to a lasting migration from Italy to the Argentinean capital from the 1830s until the 1950s. The author uses a fine-grained instrumental and comparative analysis of suprasegmental features in the living speech of today's

speakers of Castilian Spanish (the standard variety in Spain), Italian and Porteño in order to shine a clear light on the effects of the prosodic transfer, which took place in the past, in the present-day Argentinean Spanish monolingualism. The historical Italian-Spanish bilingualism with Spanish as the target second language, which was at the bottom of this development, has also been experimentally imitated. The research displays the hybrid character of *Porteño*, 'which', as the author puts it, 'combines more or less "Italianised" prosody with Spanish grammar (syntax, morphology) and lexicon'. The study presents an interesting case of a 'split' hybridity, in which the adstratum influence is almost exclusively limited to only one sublevel of the language system.

The essay of Roland Kießling, *Hybrid Juvenile Discourse in Cameroon* presents linguistic consequences of a drastic intrusion of the culture of a metropole in the colonised society. The author connects linguistic research with a description of social and cultural processes that explain the emergence and present development of Camfranglais. The very name of this city vernacular, which is a combination of the words *Cameroon, français and anglais*, reveals its hybrid nature. The author demonstrates hybrid formations on all levels of the language system displaying an impressive combinational flexibility of heterogeneous phonological, morphological, lexical and syntactic units. A no less fascinating, even though generally not unknown aspect of the described phenomena is that they are, to a high extent, result of a conscious creativity driven by a strong purpose: young people of Cameroon's big cities create and use the mixed language as a means to overcome their alienation from the traditional society on the one hand and from the fully westernised, mostly francophone élites of the country on the other hand. Thus, the language mix can be seen as a kind of reflection of multifarious social and cultural discrepancies that has the potential to neutralise them. The author argues that Camfranglais plays the role of 'a symbol of modern urban life' in Cameroon and builds the precondition for an inclusive social and economic growth.

The fourth section *Hindi-English Hybridity in Language* discusses present-day Indian languages and contemporary literary discourses in India by elucidating various dimensions and evaluations of

hybridity with reference to mixed linguistic forms of Hindi and English.

In *Hybridity and Multilinguality in the Material World* Bhavika Vashisht and Rama Kant Agnihotri show how small scale local businessmen display multilinguality of language and script in advertisements created by them. The data shows how these advertisements defy the very idea of discrete language and script. The paper displays how there is fluidity in the various languages in use in multilingual settings.

In *Recovering Hybrid Spaces in Language Histories: (Past) Delhi to (Virtually) Punjab,* Ayesha Kidwai attempts to recover the cultural past of the language(s) spoken in Delhi and the history of modern Punjabi. In attempting to recover the linguistic past of Delhi, Kidwai tries to piece together its history by looking at the history of the people who inhabited Delhi and of the refugees who replaced the refined *'aap-janaab'* culture so carefully nurtured by the elites of Delhi by the unsophisticated way of communication referred to by the 2nd and 1st person singular pronouns *tū-tū, mẽ-mẽ.* Kidwai also looks at an internet chatroom called *punjabiportal.com* in order to reconstruct the history of modern Punjabi from the notions and language of the very people who speak it.

In *Hindi-Hindustani-Urdu: A Language Continuum,* Rajesh Kumar and Om Prakash carefully examine the issues concerning the similarities, differences and relationship between Hindi, Hindustani and Urdu. They argue that all these three languages should not be viewed as separate linguistic entities, but rather as a linguistic continuum. They substantiate their claim by presenting arguments from language learning and from the structure of language. By presenting syntactic evidence they argue that Hindi and Urdu are not very different structurally: the divide is socio-politically motivated.

The fifth section *Literary Hybridity on a Vertical Scale: Clashing 'High' and 'Low' Cultures,* re-devotes itself to hybridity in literary language, and, in opposition to the second sections, investigates the precarious mixture of linguistic styles in 'high' culture and popular cultures, as well as the potential for provocation and disturbance inherent to this process, with reference to European literature of the twentieth century.

Marc Föcking's essay on *Four Phases of Hybridity in Modern French and Italian Fiction* gives an overview on the development of literary hybridity in different ages of Romance literatures. He argues that biological 'hybridity' as the result of a mostly artificial cross between two races, breeds, strains or varieties of the same species implies stability of forms as well as flexibility within certain limits imposed by their internal rules. Hybridity as a metaphor in the theory of literary forms therefore combines the breaking as well as the stability of poetical norms. Strong poetical normativity excludes or minimises hybridity—as in European classical and classicistic poetics from Horace to Voltaire—which instead becomes more or less impossible in texts abandoning poetical normativity (romanticism, modernism). In modern literature hybridity as a semiotically relevant means of expression therefore needs a background of an at least 'weak' normativity such as conventions of genre, especially solid in modern popular culture (crime novels, movie genres etc.). The paper analyses uses of hybridity in modern and post-modern Italian texts experimenting with the crime novel scheme such as Carlo Emilio Gadda's *Quer pasticcaccio bruto de via Merulana* or Umberto Eco's *Il nome della rosa.*

In Claudia Benthien's article on *Hyper-Intentional Hybridity as Aesthetic Principle in Contemporary German-Speaking Prose* the Bakhtinian concepts of hybridity and dialogisation are applied to contemporary German novels. In these texts various power structures are reflected—race, gender, and class related hierarchies that are not merely represented within literature but critically displayed through the means of a linguistic juxtaposition or rather: linguistic clash. All four authors dealt with—the Austrian novelist and dramatist Elfriede Jelinek, the German prose (pop) writers Thomas Meinecke and Marcel Beyer as well as the German-Turkish author Feridun Zaimoglu—are considered 'linguistic artists' in literary criticism. Benthien argues that their writing is not only to be characterised, with Bakhtin, as 'intentional hybridity', but as 'hyperintentional hybridity' since the juxtaposition of different cultural spheres and codes is so obvious that needs not to be deciphered by scholars and critics. It is consciously exposed and as such aims at a profound irritation of the reader and his cultural self-understanding. These

writers work with language and specific idioms in an elaborated manner, combining and confronting semantics and codes from disparate origins and cultural spheres. Hybridisations between 'high' and 'low' culture are of special interest; they are confronted mostly by a distinguished poetic language being antagonistically set against slang or urban street talk. Another related level of comparison will be the respective clash between the intellectual realm and the sphere of bodily and sexual functions that is to be found in all texts.

The sixth section, *Hybrid Cultural Identities*, emphasises the creative dimensions of cultural 'intermingling' and displays this by means of comprehensive cognitive and social processes. In *Linguistic Capacity and Hybridity*, Pramod Pandey discusses how impurity and hybridity are not always externally induced but are intrinsic to linguistic capacity. Three different areas from linguistic structure provide evidence for the claim that hybridity arises from the intrinsic properties of linguistic knowledge including among others the Elsewhere Condition or Panini's Theorem, Usage-over-Grammar Principle and Point of View Operator.

In *The Hybrid Language of Displaced Garhwali Youths: A Case Study of Tehri Dam Displaced Families*, Ram Prasad Bhatt discusses how enforced immigration leads to societal multilingualism. He showcases Garhwali families displaced by the building of the Tehri Dam and how the young people of these displaced families code-mix and code-switch to adapt themselves linguistically to their new surroundings, trying to forge a new identity. The paper is an attempt to understand how on the one hand this hybridisation tries to bring in socio-linguistic adjustment, and on the other hand alienates the younger generation from their cultural and linguistic roots.

This volume is itself a hybrid project, bringing together data from languages, literatures and societies existing in different parts of the world and in different periods of time, though most articles in it are concerned with recent developments. 'Hybrid' is also the group of the contributors and editors from Germany and India, recreating thus in the academic capsule the Indo-Germanic community.

The editors are most grateful to the authors for their fruitful cooperation and patience.

It is a pleasant duty of the editors to thank most profoundly the publisher, first of all Ketaki Bose who took most attentive and tender care of the volume through the whole process of its preparation.

Finally, we would like to express our hope that the reader will find what he/she is looking for in this array of materials and research approaches.

As this book was ready to go to the press for printing, we heard of the sad demise of Professor Shrishail Sasalatti (1952–2014). Professor Sasalatti took part in all the three workshops, held in Delhi and Hamburg, in preparation for this book. The article in this volume, at which he was courageously working when his health was already declining, is perhaps his last published contribution to scholarship. He got his Ph.D. from Jawaharlal University (JNU), New Delhi and worked there for many years as the Professor and Chairperson of the Centre of German Studies, School of Language, Literature and Cultural Studies. He was a Fellow of the German Academic Exchange Service (DAAD) during the summer of 1980 and subsequently during the summer 1989, autumn of 1995, autumn 2000 and the autumn 2005. He was also the Heinrich Hertz Fellow, Heinrich Hertz Foundation, Germany, in 1982–1984. He was Visiting Professor, Institut für Germanistik, Gerhard Mercator University, Duisburg, NRW, Germany during January–July, 2002 and Visiting Professor, Summer Semester 2005, Institut für Deutsch als Fremdsprache und transnationale Germanistik, Ludwig Maximilian University, Munich, Germany. Professor Sasalatti took voluntary retirement from JNU in 2012 when he realised that because of his ill health he could no longer give his best to the students. He will be remembered warmly by his students, friends and colleagues for his scholarship, kindness and outstanding contribution to our understanding of multilingualism and language teaching.

'Impure Languages'

Linguistic and Literary Hybridity in Contemporary Cultures

Edited by

Rama Kant Agnihotri
Claudia Benthien
Tatiana Oranskaia

Orient BlackSwan

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