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STRATEGIES TO DEAL WITH 'CODE SWITCHING' IN LITERARY TRANSLATION BASED ON JERRY PINTO'S *MURDER IN MAHIM*

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Abstract:
Code switching is a challenging problem in literary translation due to the multiplicity of codes employed in the source text. One of the challenges here is that the target audience may not know the second code used during code switching. To retain the code switching – as a stylistic element – one may need to employ multiple target languages. Furthermore, the translator faces the dilemma of either doing away with the code switching or employing a new instance of code switching, probably at the cost of adding new meanings or dimensions and connotations to the text. This paper looks at strategies to tackle code switching within a novel using the example of Jerry Pinto's *Murder in Mahim* (2017). Although this novel has been written in Indian English, it has several passages where one finds use of Hindi, Marathi or Bambaiyya. These include code switched words or phrases within a sentence and complete sentences offering a wide spectrum. This paper looks at the solutions provided in the Marathi translation (2019) by Pranav Sakhadeo. A new set of challenges would arise while translating the novel from Indian English to German as the (German speaking) target readers may not be aware of the phrases used in Hindi, Marathi, and Bambaiyya. Strategies are briefly discussed to translate selected passages into German retaining the code switching followed by further generalisation of the results towards a theoretical perspective.[ii]

Keywords: code switching; translation; multilingualism; hybridity; LGBT

1. Introduction

Jerry Pinto is an award-winning Indian novelist, biographer, poet, translator, and erstwhile journalist of Goan descent based in Mumbai. *Murder in Mahim* is a novel published in the year 2017. In the novel, the protagonist-narrator Peter Fernandes, a retired journalist of Goan descent who is also based in Mumbai is assisting his friend inspector Jende informally in the investigation of the murder of a character called Proxy. Prior to his murder, Proxy is involved

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in homosexual acts in public toilets with gay men and their subsequent blackmail. The investigation takes the narrator into the intricate world of gay men and MSMs in Mumbai. The novel also highlights several other aspects of this metropolitan city including its functional multilingualism (Pathak, 2022, p.4).

2. Methodology

The English (L1) source text *Murder in Mahim* by Jerry Pinto employs more than 120 instances of code switching, that are marked in italics. In this novel, the primary code is English (L1) and the code is switched to Hindi (L2), Marathi (L3), or the Bambaiyya dialect (L4) along with a few instances of Gujarati (L5) (Pinto, 2017, p.180), French (L6) (Pinto, 2017, p.84, 175) and Portuguese (Pinto, 2017, p.97). With its extensive use of code switching (hereafter CS), the novel can be considered an example of code meshing i.e. blending and concurrent use of multiple languages and dialects, where other languages spoken by the characters are not held back in communication (Young, 2009, p.51, 62). This paper attempts to group and analyse these instances from the perspective of challenges in literary translation. A majority of these are already marked in italics in the source text. Thus, italicisation functions as "*code identifier*" (Kracht & Klein, 2014, p.323).

There are also other unmarked instances of CS in the novel. In this paper, all these instances are grouped and compared to respective passages from the Marathi (T1) translation by the translator Pranav Sakhadeo considering CS as a stylistic element. Further deliberations in the paper include the possibility of translation of the novel into a language, where a majority of the readers cannot understand any Indian language at all, for instance into German (Z1). Two points need to be mentioned for better comprehension of this paper: All italics in citations from the source text are code identifiers (i.e. the emphasis is not mine) and an integral part of the source text. Secondly, all translations for words and phrases in Indian languages provided in (square) brackets are by the author of this paper.

3. CS in the source text

The prologue of the novel describes how the 'hunter' (this is a reference to the murderer in the novel) can spook the gays who are seeking pleasure in the public toilet at Matunga Road station in Mumbai: "All one has to do is go down to one of the two mouths of the toilet and shout, '*Oey, kya kar rahe ho!*' [Oey, what are you doing!] in a loud, as contemptuous a voice as possible. In the dark, tense silence no one wants to be asked what he is doing" (Pinto, 2017, p.2).

This style of explaining what is said in L2 through (prior or posterior) narration in L1 has been employed by Pinto in several instances to make the novel comprehensible to non-Hindi and non-Marathi readers. This is of great advantage to the translator as it allows for retaining L2 and explaining the sentence in T1 in most cases. In the above example, '*Oey, kya kar rahe ho!*' [Oey, what are you doing!] remains the same in Sakhadeo's translation into

Marathi except for a minor variation (change in interjection) and becomes "*ए, क्या कर रहे हो!*"(Pinto, 2017/2019, p.8) [Ae, what are you doing!].

If the text were to be translated into German (Z1), in the case of complete sentences the reader would have to guess the meaning from context or the translator would have to give the German equivalent in apposition with the last resort being footnotes or endnotes. Fortunately, as the strategy of explaining the CS elements has been applied by the author Pinto in the source text, one can assume that the lucidity of the target German text will not be affected by use of an Lx, or get affected only partially in most instances. This proposition is tested in the following using various instances of CS.

Another example here is the following conversation between inspector Jende and the main character Peter: "'I don't know. I was just thinking: maybe they'll think it's tainted… like it's *haraam ki kamaai*.' / 'You think they knew he was doing *dhanda*?' / Dhanda: cop speak for sex work" (Pinto, 2017, p.33). The phrases are explained in the text itself indirectly with the word 'tainted' to explain *haraam ki kamaai* [earnings through forbidden means] or with a dictionary like entry in the case of *dhanda* [business]. In the target text, the Marathi phrase हरामाची कमाई [earnings through forbidden means] is used leading to a loss in CS. (Pinto, 2017/2019, p.36) In my opinion, one could have retained the Hindi *haraam ki kamaai* as CS is an important stylistic element for the novel. As the word धंदा [business] exists in both T1 and L2, loss of CS during translation cannot be avoided. For translation to Z1, tainted would not suffice and more explanation would be needed to explain *haraam ki kamai*, assuming most German readers would not understand any Hindi.

According to Gardner-Chloros (1995), code switching is more intense among peer groups than between different generations, and more intense within the family than out-group interactions (p.82). This is visible in the following conversation between Peter and inspector Jende who are very close friends. When Leslie, an overtly gay character in the novel confesses to the police in the following scene:

> '*Marega saala jail mein*,' [(That) scoundrel shall die in jail] said Jende, but not without sympathy. / 'Marega [(He) shall die] anyway,' said Peter. / 'Means philosophy-style? [Do you mean it in a philosophical way?] We are all going to die, *zindagi toh bewafa hai*? [life is unfaithful]' / 'No. AIDS.' / '*Aai-la* [interjection],' said Jende, reverting to youth." (Pinto, 2017, p.144)

The first sentence said by Jende is completely in Hindi, to which Peter replies using Hindi syntax but with the last word in English. The reply to this by Jende is again with Hindi syntax but using English words completely. This is followed by a principal clause in English, with another principal clause with the code switched in Hindi. Response to that by Peter is in English, to emphasise what is being said. This is followed by an interjection in Bombaiyya dialect by Jende, to express surprise. This kind of complex switching back and forth and using multiple types of CS can be very challenging for translation.

Another justification for including CS in translation is its significant role in creating gender identity and expressing sexuality in the novel:

4. CS to construct identity and express sexuality

According to Mysín & Levy (2015), CS is used "*to construct identity, modulate social distance and affiliation, […] maintain affiliation with two different socio-ethnic groups simultaneously [and] signal affiliation with social groups*" (p.873). Certain instances of code switching in the novel correspond to the codes used by gay men in Indian society. Thus, there are some specific words in the novel used by gay men when they are amongst themselves and not when they are speaking to others in society. e.g.. "fresh *maal* [goods]" (Pinto, 2017, p.216) is used to denote a person new to the scene. Gay characters replace the phallus with the code-switched *popat* [parrot] (p.141) and derogatorily as *papad* [Indian deep-fried wafer] (p.84) in their conversations.

According to Gardner-Chloros (1995), any mixture sooner or later is associated with a new identity (p.69). This is also seen in the novel where the diction of the gay men assumes a separate identity. Ramat (1995) considers the alternation of dialect and standard language and style shifting as code shifting (p.46). There is a definite style shifting in the novel in conversations of the gay characters amongst themselves. Style shifting is also observed in the diction of the police. CS is applied in the novel to describe aspects of sexuality (Pinto, 2017) e.g. to derogatorily describe gays, the policeman Pagmat says to inspector Jende "'Kya [what] sahib? […] He was a *chhakka*. [transvestite]'" (p.17) adding later "They come to do *gandugiri*. [derog. homosexual activities]" (ibid.) Or angrily as "saale chhakke [bloody transvestite]" (p.222) Or to question the intentions of a character by asking "Do you give *kela* [banana] massage?" (p.43, 222) banana being a replacement of the phallus.

Gay men are also referred to by other characters including the narrator as "Chhakka" (p.202) and "hijra" [Indian terms for eunuch/intersex] (ibid.) Similarly, the sex trade is referred to as "*Randigiri*" [derog. prostitution] (p.27) and the men involved in it as "*randi*" [whore] (p.153). Other characters use words or phrases from L2 to talk about nudity "No *nangi* [naked] pictures, nothing like that." (p.57) and "I couldn't go home all *nanga panga* [naked, onomatopoeic repetition]." (p.143) or when they are referring to underwear "they want Calvin Klein *chuddis* [underwears]." (p.173) Also, various swearwords like *Choot hai sala* [(he is a) vagina] (p.224), *chootmarike* [idiot, reference to vagina] (p.178), and *chutiya* [idiot, indirect reference to vagina] (ibid.) are used in CS. The use of the mother tongue for swear words and the expression of taboos by multilingual characters needs to be researched further. As gay characters are central to the plot of the novel, the creation of their identity as a group or community cannot be ignored during translation. A specific code is used by them and this should also reflect in the translation. In the case of translation into German, this could be, at the cost of adding new connotations, a specific dialect of German, or specific words and phrases used by the German-speaking gay community.

The metafictional references to translation of the novel, immanent in this novel that can be seen as a form of 'autofiction' due to the similarities between the main character and the author, can probably be attributed to the fact that the author Pinto is also a renowned translator.

5. Metafictional references to CS

The source text even goes into longer discussions about the meaning of such phrases where characters start thinking about their translation into English:

> "Many people think: *yeda ban-ke peda khao.* / Peter loved the phrase immediately. He t ried to translate it in his head – 'Act mad and eat the sweets' – and rejected it immediately. The meaning was more complex: if you did not act intelligent, you might benefit greatly. Or in this case, if you pretended to be stupid, you could enjoy the fruits of your stupidity." (Pinto, 2017, p.33)

The presence of such metafictional references to code switching and its translation in the source text strengthens the proposition that the corresponding translation should also include CS as an important stylistic element. One can anticipate that the translator would have to balance the mix of T1 and T2, T3, etc. and do a 'tightrope walk' to do justice to the numerous instances of CS. Nevertheless, such passages as mentioned above that discuss aspects of translation would be a 'cakewalk' for the translator.

6. CS and loan words with explanation in apposition

As the focus of this paper is the challenges in translation, this paper does not get into the differences between "*unitary code switching*" (Dabène & Moore, 1995, p.33f)[iii] and "*loan words*" (Gardner-Chloros, 1995, p.74).[iv] Words from Hindi or Marathi are used often in the novel to describe articles or concepts and they are explained in apposition as intra-sentential CS. (Milroy & Muysken, 1995, p.8) e.g. "The family had added a loft, a *maalya* [loft] it was called." (Pinto, 2017, p.29) or "a fond brother's or friend's wife, a *bhabhi* [sister-in-law][…]"(p.49) In such cases with an explanation in apposition, one can retain the L2 word and it gets explained in any T1 in apposition.

Sometimes the words can be understood partially through the context. Here, the same strategy cannot be applied. e.g. one of the characters who claim to know many important people personally says: "I know each one, from the *santri* to the *mantri*." (Pinto, 2017, p.177) In the Marathi translation, the CS is lost. (Pinto, 2017/2019, p.168) However, when translating into German it may not be suitable to retain *santri* [sentry] and *mantri* [minister] as these words may not be known to the German reader. One strategy could be using English as the switched language. Depending on the particular case, this would be justified as many German readers would understand English and connect it with the British Raj in the Indian context. Possibly one could go with 'sentry' and '(the right people at the) ministry' to retain the rhyme.

[iii] In unitary code switching L2 is inserted and treated syntactically as an L1 element. It has generally an exclamatory function. They are not a part of the L1 repertoire.

[iv] Loan words are words from L2 are generalised and spread in L1 community.

7. CS and loan words as juxtaposition

There are other places in the novel (Pinto, 2017) where hardly any explanation is available from context e.g. inspector Jende says the following to Peter "In my house, you will find paper under the *moortis* [statues] in the pooja [prayer] corner, and under the masala *dabbis* [small containers] in the kitchen, and in the drawers […]" (p.35). These juxtaposed L2 and L3 words include everyday articles like *kajal* [traditional eye-liner], *dant manjan* [toothpaste], *gaadi* [vehicle], *Bhatti* [traditional oven], *khidki* [window] and *tijori* [a safe] (p.64, 187, 113, 188, 213, 211), clothing items like *Chuddi* [underwear] and *dupatta* [traditional long scarf arranged over the chest]) (p.65, 180), social concepts like *brahmachari* [being celibate] (p.78), *bhoot* [here: ghost] (p.120, 176), *bhoot-pret* [ghosts and evil spirits] (p.123), *shaadi* [marriage] (p.137), *phaansi* [execution by hanging] (p.148), *badla* [revenge] (p.226), *majboori* [helplessness] (p.183) and rituals like *kriyakaram* [last rites] (p.205), specific rooms and places like *sandaas* [toilet], *thana,* [police station] *shamshan ghat,* [crematory ground] and *katta* [a small stone surface for sitting] (p.66, 92, 205, 187), body parts like *chhota magaj* [small brain] (p.206), people and animals like *banda* [coll. guy], *ullu* [owl], and big *shaukeen* [dilettante] (p.165, 214, 178), food items like *khana* [food] and *Choriso-pao* [name of a Gujarati dish], (p. 135, 157) other words like *bandobast* [arrangement] and "some *haathapai* [scuffle]" (p.207, 224) are used like loan words in the source text. One can see that nouns are code switched more often than verbs, then followed by other words. (Mysín & Levy, 2015, p.874) Adjectives and adverbs such as *maha* [huge], *mahaan* [great], *manhoos* [unlucky], *sarkari* [governmental/public], *pheeka* [light], *lallu* [powerless], *kaala* [black] are also used in a similar manner. (Pinto, 2017, p.66, 75, 137, 137, 188, 206, 213) Some words of colloquial usage include *balta* [menial (job)] and *lafda* [problem] (Pinto, 2017, p.215, 178).

Although word-internal code switching is generally avoided in society according to Ramat (1995) due to the overt stigmatisation of speakers, (p.55) some instances were found in the novel. English plural forms are created of Hindi nouns like *baithaks* [sit-ups], *baangdas* [Indian mackerel fish], *katoris* [bowls], *haraamis* [derog. bastards], *giraahaks* [customers], *pandus* [pej. policemen] and Hindi verbs are sometimes conjugated like an English verb e.g. *phasaaos* [traps someone] (Pinto, 2017, p.88, 103, 135, 177, 212, 224, 214).

In the Marathi translation, Marathi words have been used for some of these instances by Sakhadeo leading to the loss of CS. (Pinto, 2017/2019) However, Sakhadeo employs other instances of Code Switching where several English words are borrowed in the Marathi translation. Most of these retain the Devanagari script. However, there are also several complete sentences in English written in Latin script instead of devanagari, assuming that the Marathi reader would be able to read basic sentences in Latin script. This is done to narrate about the SMS sent over the phone (Pinto, 2017/2019, p.24, 186) and to reproduce certain excerpts of poems from the original (p.25, 26). There is some mixing of codes in the translation, but it does not do justice to all the techniques of CS employed in the source text. (Pathak, 2022, p.58).

While translating to German, one would have to provide footnotes for these words if Hindi or Marathi words are retained. Use of English may be appropriate to avoid making the

text excessively unapproachable. However, due to the large number of such examples going with the German word in some cases, (but not all cases) may also be justified to offer a smoother flow of the text. One could also consider commonly known words from other European languages such as French or Spanish if they fit the context.

8. Phrase level or segmental code switching

Segmental code switching (Dabène & Moore, 1995) is switching an entire clause as juxtaposition (p.33). At the phrase level also, one sees CS employed as creative quips by characters in the novel. e.g. the scene where inspector Jende asks "Okay, where are his bank books? […] I can't find any *bank ka saamaan.*[stuff of the bank]" (Pinto, 2017, p.31). To this Peter replies, "Money? Where does he keep his money?" (ibid.) implying the meaning of '*bank ka saamaan'*. However, there are other places where only a partial explanation is available from context. e.g. While talking to a character called Unit, Peter refers to a guy from Sikkim as a 'Chinese' guy. Unit does not waste the opportunity to point this out to Peter's embarrassment: "Kya [What (is this)] Uncle, what will happen to our country if you educated people are saying our *desh ka banda* [countryman] is Chinese?" (p.224). The meaning of *desh ka banda* can be inferred from the context.

The same is the case with *khoon-kharaba* [blood shed] in the following sentence: "You can come and do *khoon-kharaaba* of all kinds, and who will look?" (p.13) However, in the following instances, the context may not help the reader: "I said this is *shareefon ki basti*. [colony of gentlemen]" (p.154) "How much was this *maa ka laadla* [brat, spoilt by mother] paying as rent?" (p.167) "I said: this is a big risk, but he gave me friendship *ka vaasta*. [for the sake of]" (p.107).

In the case of translation into German, using English may not necessarily be effective in these cases. Moreover, the use of English for phrases may convey a different connotation than the original "*hijack[ing] meanings, denying dimensions and adding others which are not even known, never mind intended*" (Necas & Susi, 2021, p.38). Phrases have more contextual meaning attached with them. So, it's a challenging exercise for the translator.

9. Inter-sentential code switching

In case of "inter-sentential code switching", complete sentences are employed in a different code (Milroy & Muysken, 1995, p.8). CS involves an assumption that the reader would either know both codes or would decode the second code using the context. For the reader, inferring the meaning of a complete sentence from the context poses a greater challenge than the meaning of a single word or a phrase, especially if the reader has only basic-level skills of the other language.

In the following examples, inter-sentential code switching is employed by Pinto in the source text:

1) Proxy, na? [right?] *Chutiya tha. Police ka tattu.* [He was an idiot. A flatterer/puppet of the police.] One day someone was going to take him. (Pinto, 2017, p.176)

2) *Poochh na mereko, poochh.* [Do ask me, ask (me).] I know each one of these people. (p.177)
3) Rocket a gay character seducing Peter:
4) Don't worry. I'll look after you. *Nas-nas khol dunga, saahab.* [(I will) loosen up (the knots in) every single nerve (muscle), sir] Tottal [Total] happiness. (ibid.)
5) *Vardi dala* [(upon) wearing a uniform] and they all think they're Amitabh Bachchan [renowned Indian actor]. (p.224)
6) He said: Unit, *tu jaa.* [you (should) go.] Find out, na [interjection, why don't you]. Go. No one will trust me. (p.226)
7) Sooraj was crying, he fell at Himal's feet pleading with him, *mujhe maaf kar do, mujhe maaf kar do.* [(please) forgive me, (please) forgive me.] (p.205)
8) 'How long has he been at this?' '[...] Not long. *Naya banda hai*. [...]' [(He) is a new guy] (p.216)

In the Marathi translation, one could retain complete sentences with the assumption that the Marathi readers would understand the Hindi sentences. However, this strategy does not work out in the case of translation into German. Reading complete sentences in an unknown language in a German text, be it Marathi, Hindi, or Bambaiyya, can be tiring and distracting for the reader. As one would not be able to pronounce them in mind, after a certain point a reader would just start skipping them, perhaps eventually giving up on reading the text altogether. Using English could be a possible strategy but English may not always be suitable to the context as every sentence does not have a (post)colonial subtext attached to it. Moreover, this becomes even more challenging as the code is switched to different languages in different contexts as seen in the following:

10. CS with multiple languages

Kumar (1986) has illustrated how CS is used in various social settings based on social functions and hierarchy. (p.202) In my opinion, this is reflected in the narrative where different languages are spoken by different communities. The woes of the translator are compounded when the code switching doesn't involve just one additional language, but multiple other languages.

For example, Hindi is generally spoken with strangers in Mumbai: "A passing commuter shuddered and asked, '*Mara kya*?' [Is he dead?] but like Jesting Pilate, he did not wait for an answer" (Pinto, 2017, p.18). CS may be with the intention of facilitating interpersonal communication and conversational cooperation (Ramat, 1995, p.50).

There are also community norms for specific communicative situations. (ibid) Then there are communities in Mumbai, that prefer their mother tongue Marathi. e.g. Pagmat and Durra who want to inform inspector Jende about their involvement in the murder under investigation use Marathi in that situation: "'Sir, *bolaaycha hota*,' [we want to discuss (something with you).] they said in Marathi. / Jende grunted: '*Bola*.' [Go ahead.] They were silent. It was obvious they wanted to speak to Jende alone" (Pinto, 2017, p.36). Similarly, when Peter goes to meet Pagmat Sir, a retired PT teacher, there are instances of code switching to Marathi. (p.73ff) This CS is a deliberate decision by the author to show a particular section of

the society in Mumbai that prefers Marathi over Bambaiyya or Hindi. After all, these are distinct instances of code switching "*by fully proficient multilinguals*" (Mysín & Levy, 2015, p.873). This is also true when a character called Himal snaps at his sister in Gujarati (Pinto, 2017, p.180). While translating this passage involving Pagmat Sir to Marathi, the translator has retained Marathi thus obliterating any instances of CS. (Pinto, 2017/2019, p.76ff) This is a significant loss to the stylistic aspects of the original. The Gujarati sentences have been retained in Gujarati (Pinto, 2017/2019, p.172).

In the case of German as a target language, retaining the Marathi sentences from the original could be an option. However, based only on the sentences at hand there would be no realisation that the language used here for CS (i.e. Marathi/L3) is different from the one previously used (i.e. Hindi/L2). Also, there would be no comprehension of what is said there. The translator could possibly use some creative license to make the reader aware of the multiplicity of foreign codes in the text albeit at the cost of straying away from the original. Another strategy could be the use of various German dialects. However, these would create different subtexts due to the connotative meaning attached to the German dialects. The multiplicity of switched codes is important for Jerry Pinto as it is central to the depiction of life in Mumbai and should be retained in the translation. One could also use English and French to differentiate between instances of CS in Hindi and Marathi. However, none of the strategies suggested here are free from a newer set of problems.

11. Proverbs and sayings as CS

Besides giving references to films and songs from Bollywood, the novel also uses proverbs and sayings from Hindi. Here are a few examples from the text: "*Dhande ka time hai.* [Its time for business.] *Dimaag ka dahi mat banaa.* [Word for word: Don't curdle my brains. (Don't waste my time.)] Time is money" (Pinto, 2017, p.176). The underlying emotion here is that of irritation. A word-for-word translation may provide exoticness to the text but may be interpreted by the reader differently due to differences in culture. e.g. In the German translation, if one goes with the literal equivalent in the CS as 'Don't curdle my brains.' one may consider the underlying emotion to be fear (as in to make someone's blood curdle due to fear). Thus, when the 'cultures' are different, the emotion that arises from the process of curdling may also vary.

Another example is "They say na [Don't they say]: *neki kar aur dariya mein daal?* [Word for word: Do good and dump it in the sea. (Do good without expecting something back.)] But what if the lake is a gutter?" (Pinto, 2017, p.187). Here ecological perspectives cannot be ignored in German and English when one thinks of dumping something into the sea or a lake. So literal translation would not work.

Another example is "Just imagine. The cheek! *Ulta chor kotwal ko daante.*" [Word for word: The thief scolds the policeman. (Being on the offensive instead of accepting one's guilt)] (Pinto, 2017, p.216).

> "It's too filmy for me. But you may even be right. *Duniya tedhi hai*, [the world is crooked.] everything is simple and everything is mixed up. We do our best." (Pinto, 2017, p.27)

Although these proverbs and idioms are explained in the flow of the text, such figures of speech create a specific literary effect in the text and as seen above cannot be translated literally. The Marathi version has an advantage in that most Marathi readers understand Hindi so one can to a great extent retain these sentences as they are. After toying with word-for-word translation for its exoticness the German translator may look for parallel proverbs in German. However, there is a danger that unrelated connotations may get attached to the text. Intertextuality from seminal German or European literary texts, dialogues from famous films, and real-life examples from quotes, speeches, etc. could also be a possible strategy here.

12. Interjections and exclamations as CS

Milroy & Muysken (1995) define tag switching or emblematic or extra sentential switching as switching between an utterance and a tag or an interjection attached to it. (p.8) The word "Chal", "Chalo" and "Chala" is used very often in the novel in various contexts. Barring one instance where it is used as a verb namely - "When this banda reaches out, Proxy grabs his hand and says, '*Chal police thana.*' [let's go (to the) police station.]" (Pinto, 2017, p.177) - all the other instances can be seen as interjections. e.g. during the murder investigation: "Jende gave up. '*Chalo*, we will need experts,' he said." (p.18) "*Chalo, theek hai*, [It's okay] I was angry." (p.166) "'*Chala*,' he said. 'We have work to do.'" (p.100) Similarly, the exclamation "*waah*" (p.76) and "*arre waah*" (p.40) are used to express surprise by the characters of the novel. Other exclamations include "Ay *darpok* [Hey you, coward.]" (p.188) 'Arre-re-re [Alas],' said Unit. 'What a city this is becoming.' (p.219) "*Baap re*, [Oh my God!] I thought, his head will fly off" (p.205).

In my opinion, these can safely be retained as they are even in a German translation. Retaining them would function, as Necas & Susis (2021) would put it, as "*some expressions in a language [one doesn't] understand but which convey[s] emotion*" (p.38).

Some more examples of where this kind of retaining would function are as follows:

1) *Kyon bhai,* [Pray] who are you? (Pinto, 2017, p.54)
2) But that woman, *kya bataoon* [what should one say]! These people are also too cunning now. (p.204)
3) '*Bas, haan*,[that's enough]' Radhakrishna interrupted him. (p.183)
4) *Haan*, [yes] that boy. He is stupid. I told him about how the *zopadpatti* [slums] is stealing electricity and I told him to make an article but he is telling that this is not a story. (p.54)

One can also retain the question tag 'na' in German to give the text a distinct Indian flavour: e.g. "No *laash* [deadbody] there, na [isn't it]?" (p.13). Just as the question tag 'na' is used by many Indians in place of 'isn't it' in Indian English another significant feature of several Indian languages including Indian English is the onomatopoeic description of processes, repetition of words e.g. using the same word twice and use of two rhyming words

in close proximity, preferably one after the other. These are the musical aspects of Indian languages as illustrated in the following:

13. Onomatopoeic sounds as CS

Onomatopoeic sounds have an important place in communication in Indian languages. inspector Jende is discussing how the murder may have happened. After refuting Peter's version with "Chhah. [sound representing no] I don't think it's like that" (Pinto, 2017, p.26) he describes blood coming out of the body onomatopoeically with "*chhikk-chikk*" (ibid.), the same is described later by someone else with "*jisshhh-jisshhh*" (p.146) [sounds of gushing blood].

Similarly, Pagmat Sir asks whether there was a fight with the words "*Dishoom-dishoom?*" [sounds often heard in fighting sequences in old Indian films] (p.77) and the servant explaining the murder was done with a knife with the words "*Khachak-machack.*" [sounds representing knife cutting into human flesh] (ibid.) Inspector Jende hits the table during interrogation "DHUMMM" (p.105). [banging sound] Then in another fighting scene in the novel, Unit doesn't know how to fight yet he tries to save Proxy. "[Unit] just comes in the way and he throws his body, *phataak*, like that, straight at this boy." (p.177f) Characters in the novel produce onomatopoeic sounds even in their thoughts. e.g. Peter on how the murderer may have used the flensing knife "*Zween*, thought Peter. This one went *zween*. [sound of knife being used] And Himal had been killed the way he had been killed." (p.209) Tearing of pants as "*thirrr*" (p.214) Musicality of Indian languages is used as a narrative tool by Pinto. e.g. When one of the characters Unit is saying one cannot make any noise, he says, "You can't even do *chiyoon*." (p.67) [sound similar to chirping of a bird].

In another instance the march-past is represented acoustically as "*ek-do ek-do*" [one and two said during a march past by soldiers] (p.71) Sometimes repetition and rhyming words are used to create a musical effect "Yeh bojh hai roj ka." [rhyming words bojh - burden and roj - everyday] (p.189) "*Chinese-binese kuchh nahin tha.* He was from Sikkim. [The word Chinese repeated changing the first phoneme for emphasis]" (p.224).

Although the sound of gushing blood and other sounds would be different in German the translator should strive to retain the musicality of the text. The same is the case for onomatopoeic repetitions in the text. These constitute, in my opinion, the essence of the text in the Indian setting. When reading the German translation, the German reader is overtly aware that the text is a translation from a distant culture. Thus s/he would anticipate something foreign and be prepared for such exotic elements. Something important is lost if the musicality of Indian languages is not offered to German readers.

14. Recommendations and Conclusion

There are several examples to claim that the novel doesn't hide, but rather celebrates the multilingualism and overt code-mixing present on the streets in India. A few of these are listed in the following before summing up: CS has an important stylistic function in the novel which "*add[s] colour*" (Kumar, 1986, p.202f) to the novel. During the murder investigations in the

beginning of the novel, the narrator explicitly mentions how the railway official is speaking "*in a mix of Marathi and English*" (Pinto, 2017, p.13) with the police. Also, the preferred language of the policemen is later described as "*a no-nonsense Marathi-inflected Hindi*" (p.14). This may be compared to the concept of "semilingualism" (Milroy & Muysken, 1995, p.3) for a lack of sufficient knowledge of Hindi grammar. There are also deliberations on the hierarchical relation between different Indian languages in the novel. e.g. Initially the character Unit addresses Peter as 'Chacha' [Hindi word for uncle] (Pinto, 2017, p.63, 222). This later changes to the English 'Uncle' and then finally to 'Kaka' [Marathi word for uncle] (p.104ff.). Thus, Unit is "*choosing [his] words based on where [he is] and whom [he's] with*" (Rymes, p.9) This "*situational switching*" (Milroy & Muysken, 1995, p.9) is reflected upon in the narration as "*Peter noted that the young man moved him from Chacha to Uncle to Kaka and wondered if there were different degrees of respect and affection hidden each in them*" (Pinto, 2017, p.104).

Similarly, there is a character called Taxi-taxi who speaks in "*his self-conscious Hinglish*." [mix of Hindi and English] (p.213) which as per the narrator is "*obviously an affectation because he frequently slipped into perfect English*" (ibid.) during the conversation. It is as if Taxi-taxi is consciously employing a "*compromise code [due to presence of] speakers with differing degrees of competence*." (Gardner-Chloros, 1995, p.82). All these explicit references underline the importance of CS to the narrative (Pathak, 2022).

To sum up one can conclude that the code switching used in this novel to create identities, to express sexuality, to show hierarchies of languages in society and preferences of communities, to describe the complexities of Mumbai and to celebrate its functional multilingualism makes this novel a handbook for code switching. It enormously increases the difficulty level for the translator, however, this aspect cannot be done away with or ignored as it is central to the novel. When translating into German, the use of English may be possible for some of the passages. But only a translator armed with a variety of strategies of code switching, besides a handful discussed above, in a multitude of languages for the various instances in the source text will be able to do justice to the translation of this novel.

Conflict of Interest Statement

The author declares no conflicts of interest.

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