

Local Worlds, Global Language: English in Rushdie's "In the South"

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Abstract

In the contemporary era of globalization, English has emerged as a dominant transnational language used across cultural and geographical boundaries. Scholars such as Braj B. Kachru, David Crystal and Alastair Pennycook have emphasized the pluricentric and dynamic nature of English as it operates across diverse linguistic and cultural atmosphere. Building on these perspectives, this paper examines Salman Rushdie's short story "In the South" anthologized in *The Eleventh Hour* (2025). Adopting a qualitative methodology, the study employs close reading to explore how the narrative serves as a site of cultural synthesis and linguistic blending. The analysis focuses on three key areas. Firstly, the sensory localization of English, where vernacular Indian terminology is seamlessly integrated into the prose to describe the unique landscape of the south. Second, the internal geopolitics of North and South as mediated through English as a common and contentious tongue. Third, the performative identity of senior, whose adoption of the European gentleman persona highlights the complex pride associated with English mastery in a post-colonial context. Consequently, the paper argues that Rushdie uses Global English to map the intersections of local tragedy and global modernity, positioning the language not as an external imposition, but as an essential medium for articulating the contemporary Indian life. The findings demonstrate that English in the story operates simultaneously as globally intelligible medium. The study contributes to postcolonial and world Englishes scholarship by demonstrating the literary implications of English as normalized global language.

Keywords: global English, lingua franca, localization, normalization, postcolonial

Introduction

Today's English has experienced significant transformation. It has not been limited within certain premises rather has spread globally. This global spread of English has transformed it from the language of a single nation into a pluralistic, hybrid, and politically disputed. English in today's world exists not as a uniform linguistic system but as a network of Englishes. It is shaped by history, colonialism, resistance and localization.

Salman Rushdie's short story "In the South," offers a compelling site to examine how English is used in literary texts. The sensory overload of a South Indian city serves as the backdrop for a profound meditation on aging, identity, and the power of language. At the center of this narrative are Senior and Junior, two eighty-one-year-old men. They live next door to each other in the apartments with adjacent Verandas. Senior has lived a life full of rich experiences but now is dissatisfied and longs for the seasons gone by. On the other hand, Junior has had a far less eventful life, never married. However, Junior remains quite happy and optimistic about life. They go to cash in their pension each week. One-day Junior is hit by some girls on a Vespa and killed. Senior mourns his death. A large tsunami occurs and takes more lives. He laments and wishes for his own death because he barely desires his meaningless life.

Rushdie narrates this post-tsunami domestic life of 2004 in south India without exoticization or linguistic tension. In earlier postcolonial literature, English often appeared as a contested inheritance reset through hybridization (the mixture of cultural forms) or linguistic rebellion. In contrast English "In the South" suggests a condition in which English has been domesticated across Kachru's (1992) inner and outer circle alike. It indicates that English has become a shared medium of global modernity capable of articulating local grief in contemporary South India. Regarding modernity Pennycon (2006) maintains, "Yet to 'use English' may mean many things. It is widely perceived as the language of modernity, of international communication and of the international music industry" (p. 113). He highlights the role of English as the principle medium of communication in modern domains such as science, technology, business and music.

However, the story transcends a simple domestic portrait of aging by positioning

Subedi, 2026, Local Worlds, Global Language: English.....

these characters within the broader currents of Global English. For Senior, English is not a colonial remnant but a source of secret pride that he exercises to assert his status as a European gentleman. This linguistic mastery is challenged and enriched by the arrival of D'Mello, a friend from Mumbai whose presence introduces a multicultural aspect and forces the characters to engage with a world beyond their simple localities. Through D'Mello, English becomes the necessary medium for navigating the modern India, a space that is neither strictly North nor South but a complex place of in-between.

The narrative further complicates this linguistic landscape by juxtaposing local traditions with global phenomena. This is most vividly seen in the description of the golden shower tree, which carries names in the southern tongue, the northern tongue, and the language of flowers and trees. This botanical tri-lingualism mirrors the story's ultimate climax: a catastrophic earthquake and the subsequent Japanese word tsunami that brings global pain across the globe to the very shores of their quiet lane.

Taking together the theoretical perspectives of Braj Kachru, David Crystal and Pennycook, this paper argues that Rushdie utilizes Global English as a tool of blending regional specificities with a worldly perspective to map the internal geopolitics of post-colonial India. By examining the ritualistic teasing of Senior and Junior, the intrusive cosmopolitanism of D'Mello, and the linguistic framing of the 2004 tsunami, this study explores how language functions as a site of both estrangement and authentication for those living in the south.

Literature Review

The study of English as a global language has sparked significant scholarly attention. A number of Scholars have examined its historical expansion, diversification and role in contemporary globalization. As a prominent writer in English, Rushdie's works have also generated critical engagement in terms of language, identity, and postcolonial experience. This section has been divided into two.

Scholars on Global Intelligibility, Localization and Sociolinguistic Variation, and Transnational Flows and Cultural Dynamics

The present study is grounded in the theoretical perspectives of Global English and World Englishes. It draws primarily on the works of David Crystal, Braj B. Kachru and Alastair Pennycook. These scholars have provided a comprehensive framework for

Subedi, 2026, Local Worlds, Global Language: English.....

understanding the spread, diversification, and global functioning of the English language.

Crystal (2003) argues that English is no longer the property of its native speakers. Rather it functions as a global lingua franca used by millions of people across diverse linguistic and cultural backgrounds. He states, “The problem has traditionally been solved by finding a language to act as a *lingua franca*, or 'common language'” (Crystal, 2003, p. 11). According to him, this worldwide spread is closely linked to historical and contemporary forms of power, colonial expansion, industrialization, media influence and now, the digital revolution. However, Crystal points out that the most striking development today is not the spread itself. The emergence of new varieties of English around the world contributed a lot. If such emergence observed, we notice that from India to Nigeria to Singapore, English is constantly being reshaped. These are contributing to reflect local identities, sounds and cultures. So, he argues that this has resulted in what he calls “New Englishes” (Crystal, 2003, 140) marked distinctiveness by grammar, vocabulary, code switching and other domains like pragmatic and discoursal. He also points out that this diversification is natural and should not be seen as a decline in standard. Instead, he shows that English is alive and evolving. Despite having such understanding, he also acknowledges a tension between intelligibility and identity. Intelligibility is the need for a shared form of communication and identity as communities adapt English to express their own cultural realities. The digital age has created new forms of writing, vocabulary and expression. Such forms have made English more creative, flexible and fast evolving. Translation software and online communication tools will continue to influence how English is learned and used globally.

Moreover, he opines that we should move beyond promoting a single correct version of English such as British or American. Instead recognition of all language varieties and treating all equally is must. He suggests that the goal of English should be effective for international communication rather than limitation of our native model. He believes that it is a powerful tool for engagement and linguistic creativity. The central message of Crystal is that English today belongs to everyone who uses it. Change is not a threat but a sign of strength. We all should embrace the diversity, adaptability and

creativity. Such effort will really be helpful to define English in the 21st century. The radical spread of English over the globe which took place over the last decades has created changes in the sociolinguistic profile of the language and provided new varieties of English. Nowadays, English is not only a tool of communication among native speakers but also a language institutionalized in many former British and American colonies, and a lingua franca used all around the world. Crystal (2003) observes, “The problem has traditionally been solved by finding a language to act as a *lingua franca*, or 'common language' (p. 11). This fact has resulted in a great concern of the classification of World Englishes, in addition to the need to familiarize English Language Teaching to its new status.

One of the ways to understand and study this phenomenon is according to Kachru's three concentric circles model. Kachru's model was first introduced with the term “World Englishes” in 1985, opening the door for new ways of understanding the spread of the English language throughout the world. Kachru (1985) described the distribution of English in relation to three concentric circles: The Inner Circle, the Outer Circle, and the Expanding Circle. These circles signify “the type of spread, the pattern of acquisition, and the functional domains in which English language is used across cultures and languages” (Kachru, 1985, p. 12). The Inner Circle presents the countries where English is the primary language and is used in daily life and government institutions, such as the United States of America, the United Kingdom, Canada, Australia, and New Zealand. The Outer Circle includes countries that have British colonial ties, and English is widely used in social life or in the government sector. Most of the countries that belong to this circle are former colonies of the British Empire, such as India, Malaysia, Singapore, Ghana, Kenya, and others. The use of English in these countries is English as a second language. Finally, the Expanding Circle includes countries that introduce English as a foreign language in education, mainly for the purpose of communicating in English with the Inner and Outer Circles. Such countries include Turkey, Saudi Arabia, The Emirates, Japan, China, Korea, and others.

Pennycook (2006) discusses English as a localized, hybrid language. He emphasizes that English is not a single, uniform entity but a set of global Englishes shaped by local contexts. He maintains “The use of English becomes not merely

Subedi, 2026, Local Worlds, Global Language: English.....

imitative, but part of a localized subculture in many parts of the world” (Pennycook, 2006, p. 4). In the use of English, it is appropriated, localized and transformed rather than simply imposed. He further states, “English is a translocal language, a language of fluidity and fixity that moves across, while becoming embedded in, the materiality of localities and social relations” (Pennycook, 2006, p. 6). Argues that Pennycook also discusses that cultural forms move across borders. When they are interpreted and gain meanings. He states “In talking of transcultural flows, therefore, my focus is not merely on the movement of cultural forms across the globe but of the local take-up of such forms” (Pennycook, 2006, p. 7). According to him language becomes rich when it goes to another culture by taking some linguistic and cultural elements. He also stresses on the performative politics of English. He maintains, “English, like any other language, does not exist as a prior system but is produced and sedimented through acts of identity” (Pennycook, 2006, p. 73). He argues that English is not just neutral tool of communication but a language that carries political weight through its performative act. Each act of speaking or writing performs identity and power relation.

Together, these theoretical perspectives provide a multi-dimensional framework for examining English as a global language in practice. Crystal's emphasis on global intelligibility, Kachru's focus on localization and sociolinguistic variation, and Pennycook's attention to transnational flows and cultural dynamics collectively enable a comprehensive analysis of how English operates across different domains and contexts. This integrated framework is especially relevant for the analysis of Rushdie's “In the South”. The story presents a South Indian urban environment through globally accessible English. His narrative is global.

Critical Engagement on Salman Rushdie and Nepali Writers' English

Khanna (2011) examines the ways in which the fact of writing about the postcolonial city of Bombay inflects the language of Rushdie's novels. She makes specific reference to *Midnight's Children*, *The Satanic Verses*, *The Moor's Last Sigh* and *The Ground Beneath Her Feet*. The article proposes that a productive analysis of language in Rushdie can be made by replacing the unwieldy and diffuse category of Indian English with the more meaningful contextualization provided by the category of Bombay English.

Subedi, 2026, Local Worlds, Global Language: English.....

Similarly, Thomas (2025) studies five major stylistic techniques used by Rushdie at the lexical level in his two selected novels- *Midnight's Children* and *Shame*. She sets the context by discussing how the English language underwent numerous significant modifications throughout the post-Independence period as writers' displayed their creative ability. She argues that many renowned Indian English fiction writers have proven the level to which English can be nativized in their works. Among the acclaimed writer, Salman Rushdie is the one who has a distinctive language. She finds him employing linguistic amalgamation. She further maintains that Rushdie used a hybrid English called Hinglish to depict the feelings of his Indian characters. He uses this 'chutnified' language as a tool to decolonize the English language. She applies the theoretical framework of Stylistics to understand his unparalleled style. She also looks at the special effect of his chutnified vocabulary on the narrative.

Likewise, Chatterjee (2004) carries out a research on Rushdie's use of language in *Midnight's Children*. The study mainly attempts to address the issue of the dynamics of Rushdie's language in the novel. He discusses on the factors contributing for the popularity, controversiality, and complexity of the work. He argues that the novel's language and perspective played vital role in the novel. The post-colonial language and post- modernist perspective made the novel noteworthy. He finds that the narrative strategy and vocabulary and syntax are very important aspects of the novel.

Dwivedi (2008) also studies linguistic experiments in Rushdie's *Midnight's Children*. He argues that Rushdie has become wordy and rhetorical in the novel. The study discusses Rushdie's description of the operation on Saleem's nasal passage. He opines that the passage tends to be lengthy, witty, humorous, and complex. The study concludes that Rushdie's numerous experiments with the English language have made the novel a highly challenging and complex work of fiction. His linguistic experiments in it are strange and startling at times as they are. They have attracted readers and reviewers the world over, and have placed Indian English fiction on a sound footing in the present-day highly competitive literary scene.

Luburić-Cvijanović and Muždeka (2016) traces Salman Rushdie's shift from postmodern and postcolonial concerns towards a cosmopolitan literary mode. This shift reflects the conditions of a globalized world where literature is no longer tied to a single

nation, culture or linguistic identity. It argues that his earlier works foreground hybridity and resistance. However, his later writing reflects transnational mobility and global interconnectedness.

A number of studies through Global English perspective have been carried on Nepali literature too. Adhikari and Poudel (2024) set out to trace the history of Nepali English creative writing. They also discuss the strategies used by Nepali English creative writers in creating Nepali English literature. This study has been divided into two sections. The first section of the paper accounts the historical path of Nepali English creative writing, illustrating Nepali English bilinguals' increased use of English as an alternative medium of creative expression. The second section analyzes four contemporary Nepali English literary works in light of bilinguals' creativity. Furthermore, they also highlight the notions of abrogation and appropriation processes. The analysis revealed that such writers have adopted four nativizing strategies: leaving cultural references untranslated, cultural references accompanied by explication, hybrid innovations, and syntactic meshing. Through these strategies, the writers inscribed and foregrounded Nepali-specific linguistic and cultural features in their English literary works, resourcing their bi/multilingual creativity.

Upreti (2011) explores the challenges and potential of literature written in English by Nepali authors. The key aspects discussed by the author are contextual challenges and the possibilities. He discusses about the difficulties in navigating the gap between local Nepali experiences and the English language. He notes that it may not fully capture local nuances. The study also discusses about the possibilities. He opines that there may also be opportunities for developing a unique hybridized, form of Nepali English writing that bridges local and global audiences.

Ghimire (2021) studies two fictions written by two Nepalese literary figures writing in English. He finds that there is the influence of Nepalese socio cultural, socio political, socio norms and values in English literature. The finding also illustrates that Nepalese words for characters, location, kinship, and taboo terms are used. It has helped to develop a new variety of English as Nepalese English among the different assortment of English.

Salman Rushdie writes in English even though he is not a native speaker.

Subedi, 2026, Local Worlds, Global Language: English.....

Despite such linguistic background, his works have received comparatively limited critical attention through the lens of Global English. Existing scholarships on his writing basically center on postcolonial writing, stylistic techniques, narrative strategy and vocabulary in earlier novels, linguistic experimentation and literary mode. Furthermore, such scholarships are on the earlier novels. Moreover, a few scholars have carried out research on Nepali writers writing in English. No sustained global English reading has been made especially focusing on international intelligibility, normalization and transnational flow in the later short stories of Rushdie. Thus, there is a gap. This article therefore builds upon existing literature and seeks to address this gap by demonstrating how this story reflects such issues of global English.

Methods and Materials

The research employs a qualitative, text- centered research design to examine the functioning of Global English in “In the South”. The study is grounded in an interpretive framework. The method employed is textual analysis and it adopts a critical analytical approach. It does not focus much on the plot rather the analysis concentrates specifically on the use of language. The analysis is guided by the Global English theoretical perspectives of David Crystal, Braj B. Kachru and Alastair Pennycook. Crystal's concept of English as a lingua franca informs the examination of the story's international intelligibility. Similarly, Kachru's model of World Englishes provides a framework for identifying features of localization and cultural embedding. Pennycook's discussion supports the analysis of how the narrative situates local experiences within a broader global context. The study uses selected phrases, clauses, sentences and passages from the text “In the South” as primary data. Likewise, literary criticism, journal articles and scholarly essays are used as secondary sources to set the study in context. Close reading of narrative techniques, linguistic and cultural study is conducted. This includes lexical identification finding nativized terms and their integration into the English without typographic marker of otherness.

Results and Discussion

Salman Rushdie's “In the South” situates its narrative in post- tsunami south India, focusing on aging, memory and domestic life shaped by state system and modern infrastructure. The analysis reveals a complex linguistic landscape where English is not

merely a colonial inheritance but a dynamic, nativized medium that facilitates internal migration, performs class identity, categorizes global catastrophe and cosmopolitan. In earlier postcolonial texts English often appears hybridized or visibly indigenized. However, the English in “In the South” is stylistically restrained. The narrative does not italicize local vocabulary to produce exotic effect. Nor does it present English as an alien language imposed upon local experience. Rather it possesses a high degree of what Braj Kachru identifies as nativization within the text. English is used to describe the specific sensory and cultural realities of South India without the need for translation or italicization. Some of the global English features marked in the text are analyzed here.

Lexical integration is one of the noted features in the story. The narrative seamlessly incorporates terms such as "item number," "veshti," "tiffin," and "konrai" (the southern name for the golden shower tree). “...the cheap film music rising up from the floor below, the pelvic thrusts of an “item number” dancing across a neighbor's TV (p. 3). Even if it is written in English it is deeply infused with Indian cultural references. Item number is used to refer the very popular dancing song used in the Hindi movies. The term is not explained. Readers are expected to understand or infer it. Here as maintained by Crystal media's function in English in action. Such integration suggests that English has been fully reclaimed to serve the "Outer Circle" context of India. It carries Indian realities rather than erasing them. English here is localized as argued by Pennycook that English operates as a global language reshaped by local identities. Similarly, “...explosion of heat rippling the air, the trumpeting sunlight, the traffic's tidal surges, the prayer chants in the distance, the cheap film music rising up from the floor below ... (p. 3). The scene at the very beginning of the story contains culturally specific Indian soundscapes. Religious chanting, film music, crowded traffic and neighbourhood life all come together in English. Here English functions as a descriptive medium for non- western realities. English makes local experience global.

In the same vein, Rushdie writes “...a child's cry, a mother's rebuke, unexplained laughter, scarlet expectorations, bicycles, the newly plated hair of school girls, the smell like a strong coffee ... (p. 3). In this description it is seen that English narrates everyday Indian street life. It includes behavior that may be culturally specific. As argued by Pennycook, “The use of English becomes not merely imitative, but part of a localized

subculture in many parts of the world” (p. 4). The word choice 'Scarlet expectorations' shows local practice yet it contains global literary practices.

Structural hybridity is another aspect of the novel. The dialogue between Senior and Junior is explicitly modeled. Rushdie writes, "...the rhythmic dialogues or 'duels' of the virtuosi of Carnatic music during the annual festivals"(p. 4). By framing English "ritual speeches" through the structure of a local musical tradition, Rushdie demonstrates how the language's rhythm is reshaped by indigenous cultural forms. The expression is filled with Indian flavor, Indian musical features even though it is English.

English is also used as a performance of identity. Following Alastair Pennycook's theory of the performative politics of English, it is brought in the noticed that for Senior, the language is a tool for constructing a specific, high-status identity. He desires to look like a European gentleman. He placed his grey trilby upon his head and moved through the gate into the lane. Junior was bareheaded and traditionally dressed in a white Veshti and a long blue check shirt and sandals but Senior like to go to the post office in the guise of a European gentleman wearing a suit and hat and twirling a silver handle walking stick like the man in the old song he liked, (p. 14). Here, Senior adopts the "guise of a European gentleman," wearing a suit, a grey trilby hat, and twirling a silver-handled walking stick. His performance is tied to an old English song about "The Man Who Broke the Bank at Monte Caaar-lo," (p. 14). It illustrates how Global English allows for a form of colonial mimicry that Senior uses to distinguish himself from his surroundings as maintained by Crystal that language is also power and Pennycook's concept of identity.

Linguistic ability as status can also be noticed in the story. Despite his silence in the presence of visitor D'Mello, Senior is secretly proud of his prowess in what he called the world's number one tongue. "Whenever, D' Mello visited Junior, Senior sulked and refused to speak, even though, secretly he was proud of all his prowess in what he called the 'world's number one tongue” (p. 9). This supports Pennycook's assertion that English is never a neutral tool; it is a site of power and "secret pride" used to maintain a sense of intellectual superiority over his "prosaic localities". Furthermore, it is also strengthening that language is power as discussed by Crystal.

The global lingua franca and spatial connectivity as discussed by Crystal are

Subedi, 2026, Local Worlds, Global Language: English.....

visible in the story. David Crystal's theory regarding the pragmatic utility of English as a global link is evident in the character of D'Mello. D'Mello Junior's friend visits these elderly people. He had grown in another city, named Mumbai. As he was grown there he “had to be spoken in English” (p. 9). Here, English serves as a *lingua franca* what crystal argues “The problem has traditionally been solved by finding a language to act as a *lingua franca*, or 'common language' (p.11). If they did not have competence of English language, they would not have been able to establish connection with each other. The inter-regional bridge is another remarkable point explored in the story. D'Mello, coming from Mumbai a frontier ville that is "neither of the north nor of the south"—must be spoken to in English. This reinforces Crystal's view of English as the necessary "common tongue" that connects dissimilar regional identities within a globalized nation. English has served as a connecting language regardless of distinct geography. People belonging to different geography come together in case of English.

Cosmopolitan nerve is also evident in the story. It does not look typically British American Indian or Pakistani but rather functions is standard variety that readers everywhere can understand. For Junior, D'Mello's English-inflected stories make the distant megalopolis feel more "exotic" and "dynamic" than his local neighborhood.

“De Mello always arrived with the stories sometimes angry accounts of injustice against the poor in a Mumbai slum, sometimes funny anecdotes about the characters who took their ease at the Wayside Inn, the famous Mumbai café in the Kala Ghoda area, named after no longer present equestrian statue, the Black Horse district from which the Black Horse has been exiled” (p. 9).

English thus acts as a window to a wider world, allowing the characters to live "vicariously" through its global reach. These various themes stories have been told in English supporting the idea of Crystal's (2003) linguistic engagement and creativity lying in the use of English language.

Stripping the identity marker is also noteworthy from the perspective of Global English. The character's names are reduced to 'V'. As Rushdie writes, “By banishing the name, by reducing it to its initial letter V.” (p. 4) which can be interpreted as an attempt to strip away the chains of religious or cultural identity that full name carries. Here, Rushdie wishes to make it universal by not using the full name.

Universal predicament and tragedy and the tension of naming is also noticeable in the story. The discussion of the 2004 tsunami highlights the tension between global categorization and local experience. The name is globally used but the experience is of India. The Japanese Word Tsunami has been used for the catastrophe. The narrative notes that while the event sends "pain across the globe," (p. 19) it is categorized by the "Japanese word tsunami" (Rushdie, p. 18) which "everyone used to name the waters of death" (Rushdie, p. 18). Senior does not like to use the word rather he uses death itself. It can be taken as resistance to global standards. In a significant act of linguistic resistance, Senior "did not like" this globalized term, preferring to see the waves as "Death itself" (Rushdie, p.18). This reflects a conflict between Crystal's vision of a standardized global vocabulary and the individual's need to find "no other name" for a local tragedy that has "taken Junior and many strangers away" (Rushdie, p. 19).

Ultimately, the findings suggest that in Rushdie's use of English functions as a tri-lingual archive. It contains the "southern language," the "tongue of the north," and the "language of flowers and trees" (*Cassia fistula*) (Rushdie, p. 13). The English language is very effectively used to tell about global disaster, proving that English in the post-colonial world is a name that joins disparate worlds together for decades.

Conclusion

This study has examined the functioning of Global English in Salman Rushdie's "In the South". The story serves as a poignant example of Global English in action. Through a qualitative text -centered methodology based on close reading, the analysis has demonstrated that English used in the story acts as a bridge between the intensely local and the expansively global. The study has integrated the theoretical frameworks of David Crystal, Braj B. Kachru, and Alistar Pennycook. The analysis has demonstrated that English in the story functions not merely a linguistic medium but as a site where global intelligibility, local specificity and transcultural flow. Moreover, it is not monolithic colonial trace but a pluricentric tool for navigating identity, tragedy, and memory. Theoretical application on the story can be summarized in the following way.

Drawing on Crystal's concept of English as a global lingua franca, the study has shown how the narrative employs a form of English that is widely accessible to an international readership. Moreover, English provides the necessary pragmatic link

between the South and Mumbai. It also facilitates the categorization of global trauma, though the narrative reveals a resistance to letting the "Japanese word tsunami" overwrite the raw, personal reality of "Death itself".

Kachru's Framework of World Englishes has enabled an understanding of how the language in the story is deeply localized and nativized. The story demonstrates the full nativization of the Outer Circle by reflecting the rhythms, textures and cultural practices. English seamlessly absorbs the rhythms of "Carnatic music" and the specificities of local life—from "item numbers used in Indian movies and "veshtis" a traditional unstitched garment worn by South Indian Men, to the tri-lingual naming of the golden shower tree.

Through the concept of Alastair Pennycook's performative identity, it is observed that for Senior, English is a discursive site of performance. His European gentleman persona and his secret pride in English through the remark "world's number one tongue" show how language is used to construct a high-status identity that is simultaneously deeply Indian and performatively Western.

The analysis of the story demonstrates the normalization of English as a global language in literary form. The narrative reveals a shift from contested, hybridized postcolonial English to stalized, infrastructural English. Now it is more capable of articulating modern consciousness.

The study contributes to post- colonial and world Englishes scholarship. It does so by demonstrating that English in contemporary literature can be domesticated and normalized without loss of narrative or thematic power. Rushdie's late short stories thus offer a paradigmatic example of global English in practice. English now is a language no longer primarily contested but seamlessly integrated as the medium of global modernity.

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