

**The Language of R.K. Narayan—A Pragmatic
And A Rhetorical Analysis of The Guide**

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CERTIFICATE

This is to certify that the dissertation entitled "The Language ~~of~~ of R.K. Narayan - A pragmatic and rhetorical analysis of "The Guide" submitted by ANNA MATHEWS in partial fulfilment of eight credits out of total requirements of twenty four credits for the Degree of Master of Philosophy (M.Phil) of the University, is her original work according to the best of my knowledge and may be placed before the examiners for evaluation.

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INTRODUCTION

Readers of a literary text are involved first and foremost in a response to the language. They perform the act of interpretation, by a reference to what they already know of the language. But very often, they are guided by sense impressions and intuitions - unable to account for them.

One of the important bases, for the study of the literary language of a text, is to analyse it using the concepts and methods of modern linguistics. The British linguist M.A.K. Halliday expresses this position very clearly.

In talking therefore of the linguistic study of literary texts we mean, not merely the study of the language, but rather the study of such texts by the methods of linguistics. There is a difference between ad hoc personal and arbitrarily selective statements such as are sometimes offered, perhaps in support of a pre-formulated literary thesis, as textual or linguistic statements about literature, and a description of a text based on general linguistic theory.¹

¹"Halliday: The linguistic study of literary texts" in Seymour Chatman and Samuel R. Levin, eds., Essays on the Language of Literature (Boston Houghton: Mifflin, 1967), pp.217-223.

Halliday's excellent demonstration of this linguistic analysis is seen in his presentation of the mind of the Neanderthal man in William Golding's 'The Inheritors'.² Critics like David Lodge in his 'Language of Fiction' (1966) have failed to use a technical method in analysing the language. So, there is a difference between a close study of the language, and a study of literary texts using the concepts of modern linguistics. The latter is more explicit, systematic, and comprehensive. A close linguistic analysis involves pragmatic, rhetorical, and discourse analysis.

The term Pragmatics originates in philosophy with Sanders Peirce, the American scientist and logician.³ It is now generally applied to the relation between language and its users. When a particular piece of language is read or heard, we try to understand not only what the words mean, but also what the speaker or writer intends to convey. The study of the uses of language, and of the intended speaker/writer meaning, and the conditions governing the speaker's/

²"Halliday - Linguistic Function and Literary Style: An inquiry into William Golding's 'The Inheritors'" in S. Chatman, ed. Literary Style, A Symposium (London: Oxford University Press, 1971), pp.330-365.

³D. Runes, ed., Twentieth Century Philosophy. Article on the Development of American Pragmatic 'John Dewey', p.452.

writer's choice of utterance is called pragmatics. Leech and Short mention the opening sentence of Jane Austen's 'Pride and Prejudice' in support of this.

It is a truth universally acknowledged that a single man in possession of a good fortune must be in want of a wife.⁴

Here, what the words mean is not as important as what the writer wants to convey. The writer, we know, is being ironical, and this generalising tone sets the pace for the novel.

Pragmatics analyses the language used by the writer and the variations seen in the different language uses by different characters. It also explains to what extent the form of communication is conditioned by the type of culture. But language can be formulated in terms of effective communication or rhetoric. Rhetorics has often been equated with needless embellishment or empty verbiage. Some consider it as a mere elaboration of discourse. During the Renaissance, for instance, it was sometimes customary to contrast logical unembellished prose with a rhetorical text whose message was sugar coated. But rhetorics covers any and every type of

⁴G.N. Leech, M.H. Short, Style in Fiction: A Linguistic Introduction to English Fiction Prose (London: Longman, 1981).

expression, including the unembellished expressions, and it can be defined as goal-oriented effective communication. Since language is a powerful revealing medium, it does not allow anybody to communicate without revealing his attitude to it. Rhetoric hence includes attitudinal colouring. This is not restricted to literature alone, but is the property of all language use. Leech and Short cites the following example from John Steinback's 'Of Mice and Men'.

Curleys fist was swinging when Lennie reached for it.⁵

By subordinating Lennie's action, the author absolves Lennie of responsibility for his actions. Here it appears that he is defending himself under Curley's onslaught. Thus the use of a particular structure by the author, builds up the resultant effect of placing Lennie in a favourable light. Hence, pragmatics and rhetoric, the language use and effect, are closely interrelated. This analysis can be explained thus: "Given that a writer wants to bring about such and such a result in the reader's consciousness, what is the best way to accomplish this by using language? or Given that the writer said such and such, what did the reader mean him to understand by that?" I have used the model of Halliday as adapted by

⁵ Leech and Short, Style in Fiction, 1981, p.221.

Leech and Short in the Style of Fiction (1981) and categories of Roger Fowler's Linguistic Criticism⁶ in my pragmatic and rhetorical analysis of R.K. Narayan's The Guide.

This is especially appropriate for the analysis of The Guide where R.K. Narayan uses, as he always does, simple language for complex effects.

Halliday's model is a functional one, which provides a basis as to why a language user chooses one sentence structure rather than the other, and explains the effect created. This model is also flexible enough to allow individual observations and explanations. Halliday also proves that every utterance has three concurrent functions (1970, 1973): textual, interpersonal, and ideational.

(1) The ideational function - where language serves as a means for conveying and interpreting the experience of the world.

(2) The interpersonal - where language functions as an expression of one's attitude, and an influence upon the attitude and behaviour of the reader/hearer.

(3) The textual function - where language serves as a means for constructing the text.

⁶Roger Fowler, Linguistic Criticism (Oxford, Oxford University Press, 1986).

So, through examining a language structure and the effect, we can validate our intuitive and impressionistic criticism about the text. It also provides a deeper insight into language use. Yet this is not a discovery procedure, but needs constant checking against linguistic evidence. For example, some of the stock assessments of Narayan's English are:

He does not seem to be interested in exploring the fuller, deeper possibilities of the language he is using... The sentence has a certain structural monotony. It is always the same subject-predicate-object-complement ensemble, with a few subsidiary appendage of phrase and clause and occasional inversions.⁷

He has breadth but no depth. His prose... is the prose of the plains, not the prose of the rushing Ganga of the Himalayas, as found in Mulk Raj Anand.⁸

Language is not one of the primary resources. His Indian English represents the way in which Indians talk and think, but is not used to style an Indian version, or to sound the depths

⁷ Prof. Kantak in "Language of Indian Fiction" in Critical Essays on Indian Writing in English. eds., M.K. Naik, S.K. Desai, and G.S. Amur (Karnatak University, Dharwar, 1970) pp.148-50.

⁸ Uma Parmeswaran, A Study of Representative Indo-English Novelists (Vikas, New Delhi, 1976), p.46.

of the Indian sensibility.⁹

But these features are enumerated in the absence of a proper response to language. So these are not justified and hence fail to convince the readers. It is true that R.K. Narayan writes in the spoken Indian English of the Tamil country, retaining some of the regional charm. Yet he betrays a few solecisms, which is perhaps inevitable when one is writing in a language which is not one's mother tongue. Some of these have been pointed out by P.S. Sundaram.¹⁰ In 'The Guide':

I felt bored and terrified by the boredom
of normal life.

(p.123)

This is sometimes quoted, as an example of careless writing.

This analysis reveals that far from sentences having a monotonous structure, there exists a rich diversity, which the author employs to suit different situations and atmosphere. For instance, to create prolonged suspense, Narayan uses different strategies to delay the information after the curiosity has been aroused - strategies like repetitions, elegant variations, digressions, which are both of the inner mind and

⁹ B. Rajan, "India" in Literatures of the World in English, ed., Bruce King, (London: Routledge and Kegan Paul, 1974), p.90.

¹⁰ P.S. Sundaram, R.K. Narayan (New Delhi: Arnold Heinemann Publishers, 1972).

of the outer physical world, the use of the end-focus principle where the idea to be revealed is placed at the end. The different techniques used in sentence structures for dialogues, narratives, interior monologues, reveal the complex range of language employed by Narayan for achieving different kinds and degrees of effect.

Contrary to the widely-held view that in R.K. Narayan there is no difference in the language used by the peasants from that of the other characters, this analysis reveals subtle differences in the way the peasants and others talk. This explains the need to be equipped for response to the language used in a text, for every interpretative procedure is basically a response to language.

In my first chapter, a representative analysis of the opening paragraph is carried out to prove that the simple language of R.K. Narayan can convey complex effects. The nominal and the verbal group structures, Free Indirect Speech and the cohesive effects are closely studied. The foregrounded use of the definite article 'the' occurring in the nominal group structure is analysed for the various functions it fulfills. The verbal structures are studied for the different tenses used; the auxiliaries and the modal verbs used are scrutinised for the point of view and the attitude it indicates. The presence of Free Indirect Speech is taken into

account to understand the nature of the authorial intervention and the role it plays in manipulating the reader's perceptions. The cohesive ties used help us to discover the different effects it brings about in strengthening, raising, deflating, and again raising the readers' curiosity. The motive behind the use of the end-focus principle and the artistic criteria of relevance displayed, is taken note of to understand, the covert control the author exercises through the language.

The second chapter gives a brief over-view of sentence-form and meaning, by analysing the speech acts, modality and deixis. I have used the concept of defamiliarization and incorporated it in the foundation of my whole approach to show how various critical and linguistic practices can break the conventional coding and promote defamiliarization.

The third chapter continues with textual construction, concentrating on the cohesive ties which link sentences together into whole texts. Cohesive devices like reference, substitution, ellipsis, lexical cohesion and collocation are examined.

Chapter four discourse and context, discusses the interactive aspect of the text, by analysing the context of utterance, context of culture, and context of reference. The situational perspective of a discourse is studied through the features of sequencing, speech acts, and implicature.

The second dimension of this discourse involving the implied reader and the author is also taken into account.

The fifth chapter discusses the 'orienting' devices of language, the means by which the point of view of readers and characters are controlled. The two kinds of 'point of view' examined here are the spatio-temporal and the ideological or the mind style.

Chapter I

A REPRESENTATIVE ANALYSIS OF THE OPENING PASSAGE OF 'THE GUIDE'

Text Analysis I

Raju welcomed the intrusion - something to relieve the loneliness of the place. The man stood gazing reverentially on his face. Raju felt amused and embarrassed. 'Sit down if you like', Raju said, to break the spell. The other accepted the suggestion with a grateful nod and went down the river steps to wash his feet and face and came up wiping himself dry with the end of a chequered yellow towel on his shoulder and took his seat two steps below the granite slab on which Raju was sitting cross-legged as if it were a throne beside an ancient shrine. The branches of the trees canopying the river course rustled and trembled with the agitation of birds and monkey settling down for the night. Upstream beyond the hills the sun was setting. Raju waited for the other to say something. But he was too polite to open a conversation.

Raju asked, 'Where are you from? dreading lest the other should turn around and ask the same question.

The man replied, 'I'm from Mangal -'

Where is Mangal?

The other waved his arm, indicating a direction across the river beyond the high steep bank. 'Not far from here', he added. The man volunteered further information of himself. 'My daughter lives nearby. I had gone to visit her. I am now on my way home. I left her after food. She insisted that I should stay on to dinner, but I refused. It'd have meant walking home at nearly midnight. I am not afraid of anything, but why should we walk when we ought to be sleeping in bed?

'You are very sensible', Raju said.

They listened a while to the chatter of monkeys, and the man added as an after thought. 'My daughter is married to my own sister's son: and so there is no problem. I often visit my sister and also my daughter and so no one minds it.'

'Why should anyone mind in any case if you visit a daughter?

'It is not considered proper form to pay too many visits to a son-in-law', explained the villager.

Raju liked this rambling talk. He had been all alone in this place for over a day. It was good to hear the human voice again. After this the villager resumed the study of his face with intense respect. And Raju

stroked his chin thoughtfully to make sure that an apostolic beard had not suddenly grown there. It was still smooth. He had had his last shave only two days before and paid for it with the hard earned coins of his jail-life.

(pp. 5-6)

The impression one gains after reading this passage is that the style is very simple. But it produces complex effects, as the reader is left with a feeling of uncertainty and ambiguity at the end. So an analysis of the language, and the literary effect established is necessary, if something more than an impressionistic account of the story is to be gained.

Nominal group structures:

The common accusation against R.K. Narayan is that "language is not one of his primary resources"¹ and that "he is a deceptively simple writer".² The most striking aspect of this 'simple style' can be found in the opening paragraph. There is a preponderance of the definite article

¹ B. Rajan. "India" in Literatures of the World in English, ed. Bruce King. (London, Routledge and Kegan Paul, 1974), pp.79-97.

² Christian Science Monitor (April 3, 1958), p.7.

the, which occurs 27 times in the relatively short passage. It occurs in the nominal groups where the definite article immediately precedes the noun (modifies), and in groups where it qualifies the noun as in:

the loneliness of the place
m q

One structure, in particular that of the definite article and the head-word (h) is largely repeated in these nominal groups:

the intrusion	 	the other	 animate
the loneliness		the man	
the place		inanimate	
the river steps			
the spell			
the granite slab			

Looking at the nominal groups, the strong impression one gains through the repetition of the definite structure might be termed as familiarity of being with the well known with regard to inanimate nouns, and a strong sense of identity with regard to animate nouns (the man, the other, etc.). It is a familiarity which comes from knowing what is referred to. In visualising Raju sitting cross-legged on 'the granite slab as if it were a throne beside an ancient shrine' (p.5) being confronted by 'the man', we are faced with a typical

scene, of a yogi being approached with awe by the unknown villager in the temple. It needs no elaboration as the setting is something we all know so well. In a related way, we might reasonably be expected to infer that this is the reverential treatment a 'Swami' gets from naive villagers. Given this opening paragraph, the reader might be forgiven for expecting the hypocritical attitude of Raju when it is revealed.

In 'the man', 'the other' repeated several times, the strategy of the author is to make the reader a party to the situation, to put him inside the scene. For instance, in a sentence like this:

Long ago there was a small cottage by a great forest.

-the use of two indefinite articles does not demand any prior knowledge of the situation. But the specific use of the definite expression the man by R.K. Narayan, establishes the identity of the man as one who will play a vital part in the story. It brings the readers closer to the characters and the situation. The two characters, Raju and Velan are brought closer to each other, thus foreshadowing their intimate relationship.] The words 'loneliness' and 'embarrassed' carry the pre-supposition that something has happened, although we do not know what it is. So the language use generates a complex reality with its implications of past, present and future, right from the start.

Verbal structures and free indirect speech:

Here the organisation of the verbal groups, and the relation between the verbal group structure and the viewpoint of the story will be examined. The analysis of such features allows some further support for intuitions concerning the nature of the relationship between Raju and the villager, and the 'ambiguity' of the whole text.

The main pattern for most verbal groups is as follows. These sentences from the opening passage illustrate this:

The man volunteered further information about himself. My daughter lives nearby. I had gone to visit her. I am now on my way home.

A sentence contains either one (usually) or more than one verb in either simple past (mostly) and in the present and past perfect. The use of rather restricted tenses is a feature which contributes to the impression of the simplicity of the story's style.

The presence of both auxiliary and modal verbs which signify the undercurrent of tension and attitude, is of some communicative import in the story. Modality is the grammar of explicit comment, the means by which people express their degree of commitment to the truth of the propositions they utter, and their views on the desirability or otherwise of

the states of affairs referred to.³ The forms of modal expressions include modal auxiliaries: should, had, ought, etc. These words signal 'caution' or 'confidence' in varying degrees:

Modal adverbs: reverentially, thoughtfully, etc.

Evaluative adjectives: amused, embarrassed.

Verbs of knowledge, prediction, evaluation and attitude: insisted, dreading, welcomed, liked, etc.

The modal devices discussed here, make explicit (sometimes ironically) the beliefs of the people. Here the naive attitude of the villager, and the irony of the situation where the jailbird Raju is respectfully gazed at, are forcefully conveyed to the readers.

Prominent among the verbs are those denoting attitudes: welcomed, dreading, liked, good, etc. We are introduced to the main character, at the point when he is mustering courage to interact with Velan. In the subsequent paragraphs we see the narration of Velan, and the gradually increasing confidence of Raju. In between times, a whole psychological scenario is elaborated in which we piece together, the anxiety of Raju about his identity, and the naive admiration of the villager for the Swami.

³Roger Fowler, Linguistic Criticism, 1986, pp.131-132.

In a reference to the past in the last sentence, we get a glimpse into his shady past. The progression is determined not by time sequence, but by other connections. R.K. Narayan grapples with an insuperable problem. For the human 'sensibility', one moment holds a myriad of simultaneous conditions and possibilities, but for the writer and reader one thing must come after another. R.K. Narayan does the best, in focussing our attention on the predicament of Raju in relation to the past and present time, by the use of the various verbs of attitude. In a reference to Raju stroking his chin thoughtfully, we get a glimpse of why the question of identity is important to him. So, the tension of the situation along with the complex predicament of Raju and the irony of the situation, are forcefully conveyed by the verbs of attitude and knowledge.

Another device, which works largely to confirm and extend what has already been said about the verbal group organization, is Free Indirect Speech. This brings about a fusion between the authorial and character viewpoint. In the closing sentences of the opening paragraph:

He had been alone in this place for over a day. It was good to hear the human voice again. Raju stroked his chin thoughtfully to make sure that the apostolic beard had not suddenly

grown. It was still smooth. He had had his last shave only two days before and paid for it with the hard earned coins of his jail-life.

The use of the Free Indirect Speech is prominent here. As the term indicates, it is placed between the direct and the indirect speech. In literary terms this can be explained as a midpoint between an author's reproduction of a character's actual dialogue or thought, and a reported account of what a character has said or thought as in, "for over a day", "good to hear the human voice again", "only two days before".

The convergence of the Free Indirect Speech and a foregrounded concentration of modal verbs, marks this as a moment of particular significance in the story. It also reveals this, to be a not wholly objective narrative presentation. The Free Indirect Speech fusion enables us to conclude, that the viewpoint may be a significant contributory factor in any interpretation of this ambiguous and open ended text. Do we sympathise with Raju and his plight? To what extent is the predicament of Raju later attributable to his hypocritical posing? Or is there no alternative for Raju? The presence of Free Indirect Speech here and later in the novel

Where could he go? (p.30)

What shall we call it, judgement?

No it was something lower than that.

(p.190)

seem to tip the scale slightly in favour of Raju, so that we readers do not condemn him. This technique represents a stream of consciousness narrative, but still remaining within the control of the narrator.

Cohesion - the various effects achieved:

The first aspect of Cohesion⁴ concerns the nature of the supra-sentential organization in the opening paragraph. The definite article 'the' is analysed for the function it fulfills. It has various functions. It can be exophoric when it refers to outward information and knowledge, which the readers can be presumed to share. For instance, in

The matter is worth looking into
'the' functions exophorically.

It can be homophoric when the knowledge is outward pointing out the referent singular and unique as in:

The box is covered with gems.

It can be anophoric when it points backward to information which has already preceded as in:

John is sick. He is weak.

⁴Cohesion refers to the various linkages in a text Halliday and Hasan. Cohesion in English. 1976.

The various usages of 'the' in the opening passage are illustrated thus:

(a) Exophoric use:

the man: the spell: the place: the hard earned coins.

(b) Anaphoric use:



the other: the river: the villager: the human voice:
the same: the chatter.

(c) Homophoric use:

the intrusion: the loneliness: the river steps:
the branches: the trees: the sun: the granite slab:
the agitation: the night.

In the various usages of the definite article, Narayan makes a pretense of shared knowledge with the readers, who by implication are already familiar with the surroundings. The homophoric and the exophoric references, have the same concreteness which lends an authenticity to the experience, and the world presented. Yet the curiosity is aroused by a withholding of certain vital information of Raju's past life. What we have here, is a passage which is wonderfully cohesive and harmonious. These inter-sentential cohesive effects operate to strengthen and reinforce the expectations.

3/11/3, No 7, 10: 2
Diss
Mg
TH-2834

3/11/3, No 7, 10: 2

Diss
Mg

In "Raju welcomed, the intrusion - something to relieve the loneliness of the place" - there is a vague inexplicit reference to the shady past of Raju. Later the sentence - "Raju asked, 'where are you from?' dreading lest the other should turn around and ask the same question" - reinforces the mystery of his background.

But a major effect achieved here is that paradoxically expectations are deflated as well as confirmed. One way it is achieved is by the repetition of lexical items: the man: the loneliness: the agitation.

There is the repetition of lexical items too which have associative meaning which add to a particular effect: lonely: embarrassed: trembling: dreading: waited.

These terms of fear and shamefulness, confirm the mystery and wonder of expectation with regard to the identity of Raju. But ^{it} is deflated by the man's rambling talk, which is unrelated to the main subject and the mysterious effect developed. The talk - "My daughter lives neary. I had gone to visit her..." - counteracts the air of suspense developed.

The last sentence fulfils our expectations partly with the revelation of his jail-life.

He had had his last shave, only two days before and paid for it with the hard earned coins of his jail-life.

When the reason of his going to the jail is held back, we find that though our expectation ~~of~~ of curiosity is fulfilled, yet somehow it is not fulfilled. The expectation is raised to suggest a whole story.

Cohesive organization in the opening paragraph may then be concluded to have some particular effects. On the one hand, homophoric references make us establish a familiar and stereotyped world. On another level, the same familiarity is reinforced by the repetition of anaphoric references, which work to make it all seem too familiar. The pattern is one of familiarity and stereotype, leading to expectation by the exphoric references, and to the frustration of expectation. The effects are all created in the language used by the writer.

So the simplicity of style does not point to a simple or straightforward interpretation. Complex effects, such as a sense of expectation, deflation, and again expectation, emotional heightening, and a development of the subject's identity across the process of the text, are achieved using some very basic linguistic patterning. The original intuition of the language having a complexity, is explained and understood by a close study of the language use and effect.

The rhetoric of the opening passage:

A close scrutiny of the passage will reveal that the author has just selected the information he feels the readers will want to know most. He has the artistic criteria for relevance to keep the readers' mind on tenterhooks, and to keep them guessing. The sentence - "Raju felt amused and embarrassed" - pins down the psychological moment. There is suspense as to why he was shrinking under the respectful gaze of the man. The rhetoric of the author lies in the effect created by the information withheld, than in the information revealed. Our attention again, is drawn not just to the villager, but what he reveals of Raju and his predicament. The effect is gained inspite of having 18 sentences directly referring to the villager and just 10 sentences for Raju. This is achieved by allowing Raju to be the initiator of action (Sit down) and conversation (Where are you from?). The imperative and the interrogative sentences clearly show that Raju is the master of the situation. The effect is one of superiority in terms of the role played.

The last sentence displays the use of the end-focus principle.

⁵G.N. Leech and M. Short. Style in Fiction, 1981. p.155.

He had had his last shave only two days before and paid for it with the hard-earned coins of his jail-life.

Here, the reader is led from the given information - last shave to the new one - two days before and to the revelation - the jail-life. It is important for the effect that the weighty informative words jail-life comes at the end. There is no inversion of the subject and the predicate, and the pattern here is SPOA/cj(S)P.O.C. This illustrates the principle that, the most striking effects are achieved by a language which is totally normal and undeviant. The use of end-focus principle also achieves dramatic effect. The various language usages can thus contribute to different effects.

Chapter II

SENTENCE FORM AND MEANING

A sentence expresses a complete thought or, from the linguistic point of view, conveys a proposition. A proposition is a combination of words, or of a word which refer to entities in the world¹ like Jonah, my parents, a book. The form of a sentence and its meaning can be analysed in terms of its performative aspects, its modality, and its deixis.

Speech acts indicate the performative aspect of a sentence, such as commanding, pleading, etc. The theory of speech acts or illocutionary acts originally proposed by J.L. Austin was developed by J.E. Searle.² The basic insight is that language use has an extra dimension - a performative dimension. It performs actions as well as communicates propositions. This is easy to understand with certain utterances such as:

¹Roger Fowler, Linguistic Criticism, 1986, p.57.

²J.L. Austin, 'How to do things with words (London, Cambridge University Press, 1969).

Sit down	(p.5)
Go back then	(p.7)
Shut your ears to all what they say	(p.151)

Since the utterance of the sentence actually constitutes the action referred to, it is not just saying but doing something through speaking. It is through such speech acts that speakers continuously engage themselves in a dialogue, requesting, pleading, ordering, warning, etc. Speech acts being uttered in inappropriate circumstances are a deliberate source of verbal comedy. For instance, when the villager first addressed the jail bird "I have a problem, sir" (p.13), there is both irony and comedy. A successful technique of defamiliarization keeps this question alive in personal and social dimensions ["What's the world coming to? You must show us the way, Swami. (p.83)]. This technique of arresting our attention with inappropriate titles is maintained till the end, resisting the villager's sensible habitualization of Raju, as the jail-bird. The titles 'Sir' and 'Swami' for Raju is strange. It makes its impact by deliberate linguistic techniques, which disturb relationships between sign and meanings. This is defamiliarization and according to the Russian critic Victor Shklovoksy:

If we start to examine the general laws of perception we see that as perception becomes habitual, it becomes automatic... We apprehend objects not only as shapes with imprecise extensions, we do not see them in their entirety, but rather recognize them, by their main characteristic. We see the object, as though it were enveloped in a sack. And so life is reckoned as nothing. Habitualization devours works, clothes, furniture, one's wife and the fear of war... Art exists that one may recover the sensation of life, it exists to make one feel things, to make the stone stony. The purpose of art is to impart the sensation of things as they are perceived, and not as they are known. The technique of art is to make objects unfamiliar, to make forms difficult, to increase the difficulty, and the length of perception, because the process of perception is an aesthetic end in itself, and must be prolonged...³

Art, for Shklovosky, is characterised by the use of a range of techniques, which promote defamiliarization (making strange). It is the use of some strategy, which force the

³ Lee T. Lemon and Marion J. Reis, "Art as Technique" (trans.) Russian Formalist Criticism. Four Essays (Lincoln, University of Nebraska Press, 1965), pp.11-12.

readers, to be critical. The basic principle of linguistic defamiliarization is well captured by Boris Tomashevsky.

The old and habitual must be spoken of as if it were new and unusual. One must speak of the ordinary as if it were unfamiliar.⁴

The technique of defamiliarization is seen prominently in the opening passage. The face of Raju is unusually gazed at by the villager. The usual is focused as something strange and unnatural, which leaves the readers guessing about the nature of the face of Raju. This is also seen in the use of the names 'Rosie' and 'Marco', which in the Indian context arrest the reader's attention. Defamiliarization also creates irony with regard to the titles and situations of Raju as:

the saint	(p.39)
Swami	(p.80)
Our Saviour	(p.91)
Gandhi	(p.93)
Holy man	(p.209)

⁴ibid. p.85.

No one was more impressed with the grandeur of the whole thing than Raju himself. (p.42) tone of irony

For the first time in his life, he was making an earnest effort, for the first time he was learning the thrill of full application outside money and love... (p.213) tone of honest assessment

The use of different modalities by the narrator, expressing confidence, pride, caution, regret, honesty, reconciliation, etc. and its use by the author expressing irony, pity, etc. captures the enigma of life itself, with its varied complexity social, personal, religious, etc.

Thirdly, for a sentence to be oriented in relation to time, place, and personal participants which we call deixis, there are indications of the spatial, temporal, and interpersonal orientation of its content. The Greek word 'deixis' means pointing and it can sometimes provide the means for interpreting a literary text. They are normally crucial at the beginning of a novel, since there is no context beyond the writing itself to which the reader may refer.

Text Analysis II(á) Deictic analysis of the opening passage:*

At one level, the passage presents no problem. Raju meets the stranger, and a friendship is established. The problem lies in the fact that the world inside the mind of Raju is anything but an agreeable one: it is on the contrary, a disturbing and an uncertain one. This mood is maintained throughout the novel. Analysing the time aspect, the story starts at a point where Raju is a lonely man. An interesting past is vaguely hinted. The reaction of being embarrassed under the stare of the villager and dreading lest the other should ask him where he is from, surely point to a not very pleasant past of Raju. Since the present reaction of Raju is shaped by the past, the past is inevitably present and casts a psychological shadow on him. We are taken away from the anticipated focus - the present situation is relevant only if the past is revealed. There are several time level indicators:

the setting sun	-	the specific time of the encounter
the loneliness of Raju	-	the general past
embarrassed and dreading	-	a specific unpleasant incident of the past?
over a day	-	the past in relation to the place he is staying

* For the text, refer to pp.11-13.

Raju stroked his chin - future indicated
 thoughtfully

two days before - the specific time which
 has lapsed since his
 release

The shifting perspective moves from a distant prospect to a close up. There is thus a complicated and plausible time scheme, evoked by the deictic elements, which is relevant for the rest of the novel too. The past is constantly intruding and is juxtaposed with the present narrative. The kinds of time sequence established in the opening paragraph, work in varying degrees across the whole novel.

The focus of place in this opening paragraph is also significant. The lonely place - the deserted temple, is a place of great importance for Raju, as his career as a spiritual guide takes shape from there. The surrounding place is described vividly. The steps nearby led to a river flanked on either sides by trees, where both birds and monkeys lived. When we know later the earlier place of his stay - the jail, we understand that this lonely deserted place is most suitable for a lonely man. The deserted temple bestows a holy halo, and a splendour on Raju in the eyes of the villager, and the throne like slab on which Raju sat added to his status.

The people too have strong identities. Raju clearly is the master of the situation. The imperative Sit down evokes an individual speaker. The villager is given a strong identity as the man who is to play a vital role in the life of Raju. Raju reconciles with the status the man gave him with his adoring gaze, and establishes a relationship with him, which marks the beginning of the end his career.

So, we see how the macro-structure of the entire novel is adumbrated in the micro-structure of the opening paragraph. Since the kind of meaning established in the opening paragraph works in varying degrees across the whole novel, an examination of the final paragraph of the novel shows that the interpretation of the ending requires recognition of stylistic echoes and recurrences from the opening passage.

(b) Deictic analysis of the final paragraph:

. Here is the final paragraph of the novel.

They sat beside the Swami and read to him the message. He smiled at it. He beckoned Velan to come nearer. The doctors appealed, 'Tell him he should save himself. Please do your best. He is very weak.' Velan bent close to the Swami and said, 'The doctors say - ' In answer Raju asked the

man to bend nearer and whispered, 'Help me to my feet' and clung to his arm and lifted himself. He got up to his feet. He had to be held by Velan and another on each side. In the profoundest silence the crowd followed him down. Everyone followed in a solemn silent pace. The eastern sky was red. Many in the camp were still sleeping. Raju could not walk, but he insisted upon pulling himself along all the same. He panted with the effort. He went down the steps of the river, halting for breath on each step, and finally reached the basin of water. He stepped into it, shut his eyes and turned towards the mountain, his lips muttering the prayer. Velan and another held him each by an arm. The morning sun was out by now and a great shaft of light illuminated the surroundings. It was difficult to hold Raju on his feet as he had a tendency to flop down. They held him as if he were a baby. Raju opened his eyes looked about and said, 'Velan it's raining in the hills. I can feel it coming up under my feet, up my legs - and with that he sagged down.

This is one of the most moving and beautiful endings in the entire range of Indian writing in English. The time is the crack of dawn, not the enveloping darkness of the night, as when the novel opens. ~~The~~ The eastern sky is red when Raju starts his pilgrimage down the steps,

the red colour may be suggestive of his sacrifice. When he reaches the spot of water, the sun is out by then, and illuminates the place with its bright ray, and gives him a halo and grandeur.

The place is the same temple, but not a deserted one any more. It is spilling over with the crowds of people from far and wide who come seeking the darshan of Raju. Everything about the place seems to have a sanctity under the residence of this saint. The effect seems to work in the reverse unlike the beginning of the novel, where the shrine gave some dignity to the refugee. The hills where the sun sets in the opening passage is the place where the rain starts.

The people in focus here, are again Raju and Velan. Raju is no longer a lonely man, but a saint who has to be protected from the mob. Velan is seen wielding mastery over the crowds. Nevertheless Raju is still the master of his own decisions. Nothing can sway his determination. The relationship is one that is still intimate as one gathers from the picture of Raju whispering in the ears of Velan. As in the beginning, he has reconciled to the idea that he must fast, if need be, unto death to appease the villagers' beliefs. But the difference is that he honestly tries to save and guide the people from the famine.

These orientational features like 'the man' instead of 'a man', and the special mention of those aspects of place and time which tend to heighten the effect of the human feeling and situation, reveal to us that the writer is subjectively bound up with what he is writing.

So sentences are used to perform speech acts, such as questioning, demanding, etc. The effect of defamiliarization is seen when the attention of the reader is arrested. The use of modalities help in conveying the attitude and point of view. Deixis makes the message directly relevant to the personal and spatio-temporal situation of the utterance.

Chapter III

COHESION

Texts, as we have already mentioned, have a certain structure which depends on factors quite different from those required in the structure of a single sentence. Some of these features can be described in terms of cohesion,¹ as used by Halliday. This concept substantiates that literary texts are unified by linkings, echoes, and correspondences across sections larger than sentences. There is also the related idea that cross-sentence correspondence gives rise to extra dimensions of meaning. Cohesion distinguishes well formed texts, focussing on an integrated topic with well signalled transitions from arbitrary and unsequential strings of sentences. It works on the principle that each sentence after the first, is linked to the context of one or more preceding sentences by at least one tie.

Halliday and Hasan distinguish five kinds of cohesive relationships linking sentences - reference, substitution, ellipsis, lexical cohesion and conjunction.

¹M.A.K. Halliday and R. Hasan, Cohesion in English (London, Longman, 1976).

(i) Reference:

A word in a subsequent sentence, usually a pronoun (he, she, it) or a demonstrative (this, that) refers to some entity or action that has been designated by another term in the preceding sentence, as in:

Raju felt he was growing wings.
 Shortly he felt he might float
 in the air and perch himself on
 the tower of the ancient temple.
 Nothing was going to surprise
him.

(ii) Substitution:

Here, a word in the second sentence, refers not exactly to the same entity as does the related word in the first, but to some other entity to which the same term would be applicable. Here 'nothing' is used to save repetition.

(iii) Ellipsis:

The omission or deletion of elements, because its meaning can be understood from its context, is called ellipsis.

You wanted to dance, you have
 done it. (p.181)

Ellipsis works across sentences and paragraphs. The second passage is linked to the first in this manner:

He had had his last shave only two days before and paid for it with the hard-earned coins of his jail-life.

(I paragraph ending)

Loquacious as usual and with the sharp blade scraping the scap, the barber had asked, 'Coming out, I suppose?'

(p.6)

(II paragraph ending)

The words "Coming out" is understood from the earlier context of 'the jail life' and the words 'the barber' is clear after the reference of the 'shave'.

Another dimension of ellipsis is seen in the ending of the first part, which mentions the reactions of the mother of Raju, during the time the judgement was pronounced. The second part begins with the suspense about the reaction of Velan and the kind of judgement he would pronounce on Raju. Here, ellipsis works in the reader's mind, and builds the suspense about the consequences likely to arise out of the confession of Raju.

(iv) Lexical Cohesion:

Here the lexical items are repeated fully like 'the man' in the opening passage or with variation (speechless, dumb). These contribute:

(a) to the lexical reiteration, which unlike reference and substitution uses only full words rather than pronouns or other substitutes.

(b) Collocation:

This is a natural and unnoticed aspect of textual cohesion, where members of the same lexical set cohere because they relate to the same idea. The author's use of the word snake is noteworthy here. It collocates with the words, snake women, snake charmer, snake worshipper (p.61).

The use of the word 'snake' fails to bring out the mystic quality, associated with it in the Hindu mythology. The word dancer (p.61) is used in this context with its bad implications associated with the temple of prostitutes. Later this is developed into the snake woman (p.199), serpent girl (p.151) and saithan (pp.137-138)- the accusations of Raju's mother and the porter respectively. The name is used as a Western symbol, with its wicked connotations of deception associated with the serpent - (the Satan) in the Garden of Eden.

In the later half of the novel when the snake song (p.189) is sung with a hypnotic rhythm, there is an allusion to its divinity. This is very soon juxtaposed with the serpent girl, the words of Raju's mother with all its evil implications, "where nothing good could come

out of it." (p.151). The symbol is further extended when Raju accuses Marco "as a cobra lying in wait for its victim" (p.195). The general effect of this collocation is to vindicate Raju in the eyes of the readers, by making him fall a prey to the wiles of Rosy and Marco who are both associated with serpents. The associative incongruity present in this collocation due to the Hindu and Western concepts associated with it, contributes to the ambiguity of Raju's predicament in the story.

The associative incongruity in a collocation contributes to the irony of a situation, when the combination of words used clashes with our expectation, as seen in this passage:

His visitors sat patiently on a lower step, waiting for him to attend to them, like patients in a doctor's room. Raju had many problems of his own to think of. He suddenly felt irritated at the responsibility that Velan was thrusting on him and said frankly, 'I am not going to think of your problems, Velan, not now.'

'May I know why?'

'May I know why?' he asked humbly.

'It is so,' Raju said with an air of finality.

'When may I trouble you, sir?' he asked. Raju replied grandly, 'when the time is ripe for it.' This took the matter from the realms of time into eternity.

The collocating words are:

visitors	Raju
patients	doctor
problems	problem
	responsibility
	time
	eternity

The patient doctor simile is absurd here, and the value picture that emerges is the total inadequacy of Raju to help the villagers, and the lip service he renders them. The incongruity of the collocation results in the irony of the situation.

(v) Conjunction:

Sequences of sentences cohere by various semantic relationships between them. They progress by temporal succession as in:

Raju remained silent. He could not open his lips without provoking admiration. This was a dangerous state of affairs.

(p.27)

The three kinds of conjunctive relationships are:

(i) Additive:

Where a succeeding sentence supplies some additional information about a topic -

Nalini's feet were silent upstairs.
No visitors came.

(p.194)

(ii) Adversative:

The second sentence is in an oppositional relationship with the first, expressing one of the adversative semantic relationships, such as 'yet', 'nevertheless', etc.

I can now see that it was a very
wrong line to take. But how could
I help it?

(p.195-196)

(iii) Casual:

Here the relationships are: 'if', 'then', 'because', etc. which may or may not be stated explicitly as in:

- (a) It was not because I wanted to
utter a falsehood, but because
I wanted to be pleasant.

Expressed Casual

- (b) I asked her, 'What makes you say so?'
'I love jasmine.'

Unexpressed Casual

The different cohesive ties used reveal how writers use various kinds of repetition for prolonging an expectation, or suspense, or for emphasis. The use of ellipsis helps to avoid repetition, and makes the writing terse. Collocation contributes to the coherence and the multi-dimensional view

of a situation. The incongruity in the collocation as in the use of the symbol 'snake', reveals the irony, ambiguity, and paradox of the character and situation. The conjunctive relationships help us to understand the various kinds of progression within sentences and clauses. So, the cohesive ties give us a glimpse into the workings of the language and how it contributes to the viewpoint - whether harmonious, chaotic, ironic, etc.

Radical dislocation of cohesion and inferred linkage is a conventional strategy used by the modern novelists. Inferred linkage and simple juxtaposition allow the reader to infer the connection from the context.

Text Analysis III

In the first half of the year they had evening rains, which poured down fussily for a couple of hours to the tune of tremendous thunder; later in the year they had a quieter sort of rain, steadily pattering down. But no rain affected the assembly. People came shielding themselves with huge bamboo mats or umbrellas or coconut thatch. The hall became more packed during the wet season, since the people could not overflow into the outer courtyard. But it made the gathering cosy, interesting and cool, and the swish of rain and wind in the

trees and the swelling river (which made them carry their children aloft on their shoulders and cross the river only at certain points) lent a peculiar charm to the proceedings. Raju loved this season, for its greenness everywhere, for the variety of cloud play in the sky, which he could watch through the columned halls.

But he suddenly noticed at the end of the year that the skies never dimmed with clouds. The summer seemed to continue. Raju inquired, 'Where are the rains?'

(p.80)

There is a prominent use of logical and referential links between sentences:

they/which/but/since/and

The reference to the implied narrator (the author) is evident from:

they had/since the people/Raju loved/ etc.

We are taken through a series of temporal progression of the vista outside:

first half of the year	-	evening rains
later in the year	-	quieter, sort of rain
wet season	-	swish of rain
end of the year	-	skies never dim with clouds

Suddenly our attention is brought back from the remote skies to the observer himself.

Raju inquired, 'Where are the rains?'

The abundance of cross-reference contributes to the immensely repetitive style.

rains/clouds/they/them/people
themselves/river/sky/year

Elegant variation which is the manner of varying the reference to the same object, is seen at play here, and the alliterative effects add to the cohesive effect.

evening rains - to the tune of tremendous thunder
 t th t t th

quieter sort of rain - steadily pattering down
 s r s r

wet season - swish of rain and swelling rivers
 s s r s r

The elegant variations here are:

people/gathering/assembly/proceedings.

The elegant variation is not merely a repetition, but it indicates the multi-dimensional awareness of the author in capturing the narrating point of time and of the

circumstances in relation to that specific time, and its total relation to the observer Raju:

first half of the year	-	rains	fussily
later half of the year	-		steadily
wet season	-		swish of rain
at the end of the year	-		no clouds.

The implied linkage is seen in the second dimension of the situation, which is linked to Raju.

Time-circumstances	-	Raju
I		II

From the point when the assembly in the temple is mentioned, it is inexplicity linked to Raju. The inferred linkage 'so' is seen in the final sentence.

Raju inquired, 'Where are the rains?'

Here R.K. Narayan's concern is seen with the inter-relatedness of time and circumstances with the individual, within a complex psychological whole. Cohesion is an important aspect of the text, but features like 'elegant variation', 'implied linkage' together with alliteration indicates that this is also an important aspect of the literary style.

Chapter IV

DISCOURSE - CONTEXT AND SITUATION

I. Discourse and the Context:

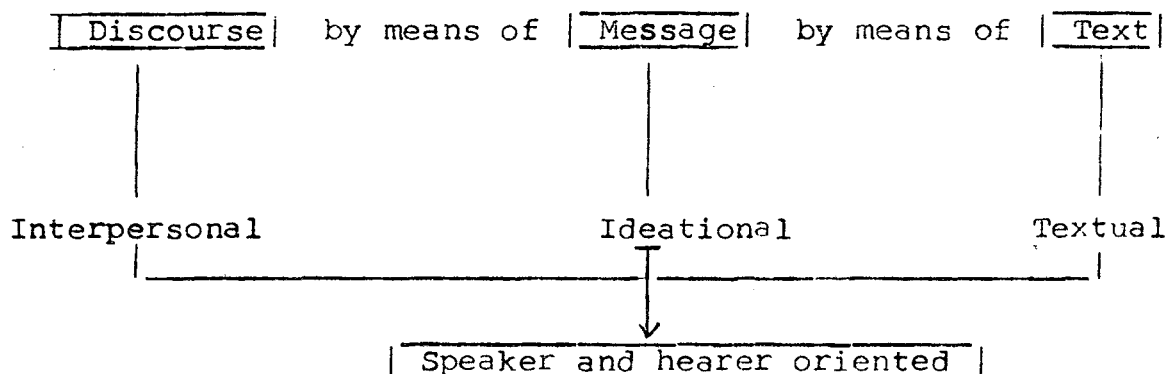
Society is not monolithic: there are many interacting groups and subgroups of individuals, making up the larger whole. Language, like the society, is multi-dimensional. There are many varieties of the language, correlating with the complex patterns of human relationships within the society. Language varies in terms of phonology, grammar, and lexis not only from one social group to another, but also in terms of inter-communication between social groups, and interactions between individuals.

A piece of language has more dimensions than the limited structure of the text. It has a communicative function which reflects the whole process of people interacting with one another in live situations, and within the structure of social forces. So language as discourse through the text, expresses by extra structure, the function and circumstances of the interaction by which it mediates. A linguistic act of communication is described as constituting a transaction on three planes:

- (a) an interpersonal transaction, or discourse.
- (b) an ideational transaction, or message transmission.

(c) textual transaction or text.

Since they are inter-related, they may be described as follows:



A discourse realises language in its full dynamic functioning, within historical, social and rhetorical contexts. So, to study language as the interaction between characters, attention is given to the facets of structures which relate the participants in communion, the actions they perform while uttering the texts, and the contexts in which the discourse is conducted. The contexts are classified into (i) the context of utterance, (ii) the context of culture, and (iii) the context of reference.¹

The context of utterance has within its immediate range, the situation, the physical surroundings of the participants, the number of people talking, the audience, etc. Though the context of utterance varies in character

¹Roger Fowler, Linguistic Criticism, 1986, p.86.

as the number of occasions of utterances, there is a fundamental difference between contexts in which the participants are together at the same time and in the same place, and the 'split contexts' of utterances which receive the message at different points in space and time.²

The split context of utterance occurs when the narrator addresses the readers directly as in:

Don't imagine on hearing her name
that she wore a short skirt or cropped
hair.

(p.9)

It can occur in generalised truth as:

We cannot force vital solutions.
Every question must bide its time.

(p.20)

The split context of utterance is sometimes used to clarify the various doubts that arise in the reader's mind, or to vindicate the narrator.

In the news published about the Swami, "Holy man's penance to end drought" (p.209), the response evoked among the public is overwhelming. It is not 'a' or 'the' holy man, but a confirmed holy man, which suggests the genuineness of the man and the venture. The deictics of time and

²ibid., p.87.

place are not mentioned to arouse public attention.

The social science of place, a term designated by Pocock³ to show the relation between geography and the event, gains importance here. The use of this strategy by Narayan is seen prominently at four important junctures in the novel, where the background enhances the effect of the situation.

<u>Situation</u>	<u>Background</u>
I Raju's confession to Velan (p.99)	The river trickling away in dribblets-dry leaves... made no noise - dry leaves... rustled - Jackal... howled -
II Rosie's confession to Raju (pp.128-131)	Evening darkened - students promenading - children playing - men dip in water (peak of confession) - gong sounded - crowd vanished.
III Raju's first confrontation with the villager (p.5)	Granite slab - throne near the shrine - branches of trees, rustled and trembled - agitation of birds and monkeys - Sun setting beyond the hills (relaxed tone) - chattering of monkeys.

³Pocock, D.C.D. ed. Humanistic Geography and Literature (London, Croom Helm, 1981), p.88.

IV. Raju's last day of penance (p.221)	profound silence - Eastern sky - red morning sun out - great shaft of light illuminated the place.
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This reveals the manner in which Narayan employs the physical surroundings to dramatise crucial situations. In the opening scene and in the subsequent scene with the barber, Raju is seen prominently in two roles - one as a holy man and the other as an ex-convict. The context of utterance - the environment, the person/s, their attitude, contribute to this effect. The deserted temple, the naive villager and his respectful gazing, help in building up of the role of Raju as a Swami. The barber's shop being the first of its kind outside the jail premises, pins down the client as an ex-convict.

People's behaviour is strongly affected by their roles and those of others, and by the conventions imposed upon them. Rosie's dancing tradition makes her to be discontented as a mere wife to Marco. Raju's promises to make her a dancer, gives her an identity and fulfilment. Nevertheless, it is in keeping with the convention that she becomes 'Nalini', but she betrays her unconscious craving for her husband Marco. Rosie deserting her husband and Raju accepting the dancer woman in the family, are unconventional decisions. There are some of the traditional and unconventional forces working upon the characters. Sometimes a person's behaviour

is affected due to the societal pressures. The semi-moron Velan's brother misinterprets Raju's words about fasting, only when confronted by the village elders.

So cultural conventions exert a strong regularising force on the context of utterance, and groups all activities under different categories. Raju's utterances in his secular career are in accordance with the role he is expected to play as a railway guide, and as a guide to Marco and to Rosie. His utterances in the spiritual career are compatible with his role as a Swami. It is here that the context of utterance is related to the context of culture, where the whole network of social and economic conventions influence the structure of discourse occurring within them.

Sociolinguists and discourse analysts⁴ have proved that the various utterance contexts arise, due to the social and economic factors which extend beyond the immediate setting to the broader structures of the society. So the societal and cultural pressures differentiate the characters from one another, and the interaction between them. Velan is painted as a naive man with genuine honesty every villager possesses.

⁴P. Trudgill, Sociolinguistics (Harmondsworth, Penguin, 1974); P.P. Giglioli, ed., Language and Social Context (Harmondsworth, Penguin, 1972); W. Labov, Sociolinguistic Patterns (Philadelphia, University of Pennsylvania Press, 1972).

Some of his gestures reflect his believing simplicity as:

gazing reverentially	(p.5)
clicked his tongue	(p.14)
performed a deep obeisance and touched Raju's feet	(p.15)
stood with folded arms	(p.26)
pulled a long face	(p.80)
dramatically thumped his chest	(p.209)

This gesture language of Velan distinguishes his dialogue and talk from those of others.

Raju's culture of the town endows him with tact and cunning to manipulate people and situations. His hypocrisy is seen in a lack of correspondence between representation and reality. The irony is that Raju deceives himself and not others.

Marco's education alienates him from the practical life around him. Rosie's tradition coupled with her education transforms her into a half emancipated woman. Though socialised into the usual submissive role, her emotions and expectations are discordant with the life she leads. The socio-psychological study relates the character to the sexual identity, where psychological dimensions are seen which result from the

parcelling out of different activities and roles to the sexes. For Rosie, the crises in terms of sex and role played arise when she tries to forge an identity against all the odds of the society.

Finally, the context of reference is the topic or subject matter of the text. One of the most remarkable features of human language, distinguishing it from other animal communication systems, is the relative independence of subject matter from the contexts of utterance and culture. The first of these freedoms, called displacement is the capacity to refer to things and events far removed in space and time from the immediate context of utterance. The context of reference coincides with the context of utterance when the language is used to comment on some present activity or object as in:

I escorted visitors in bunches and
went hoarse in repeating, 'You see
the wild herd is watched for months...
etc.

(p.57)

'I have a banana for you. Come and
take it.'

(p.31)

Displacement occurs when predictions and generalizations occur like:

After all, self help is the best help.
I may be here today and gone tomorrow.

(p.41)

The relationships between the context of reference and the context of culture are varied. While fictional creations may resemble any individual in real life, there are varying degrees of compatibility. The Swami in the Indian scenario is a familiar figure, who is warmly welcomed by the illiterate peasants. But there is a cultural deviation in the abandoned Rosie being welcomed by Raju, and in the defective world view of the semi-moron (p.86).

Defamiliarization occurs where there is an incongruity between the context of reference and the context of culture. Velan's address to Raju as 'Swami' after his confessions is surprising even for Raju:

Raju was taken aback at still being addressed as 'Swami'.

(p.208)

A good relationship between the context of utterance and the context of culture results in verisimilitude and credibility. Ernst Cassirer argues that though language tends to abstraction "art may be described as a continuous process of concretion".⁵ The relevance of the situations in this novel can be traced to the resources pertaining to the novelist's subjective experience.

⁵ Ernst Cassirer, "An Essay on Man" (New Haven, Conn, Yale University Press, 1944), p.144.

R.K. Narayan's own father finds an echo in the description of Raju's father, and in Narayan's own words:

I get all influences from life, from the surroundings, a little bus-stop or a street shop... I seek life wherever I go, I seek people, their interests, their aspirations and predicaments.⁶

The subjective experience lends authenticity to the different contexts and in Finkelstein's words:

Novels give access to human consciousness in the form of biographical experiences, patterns of interaction, perspectives on self and others; and the process of constructing social meaning. The novels as data, allow entry into the lived reality of others as well as outlining typifications, which can be more broadly applied.⁷

Text Analysis IV

What should I wait for? Her eyes glistened with tears; she blew her nose. I could do nothing but just watch. After all, the

⁶S. Krishna, A Day with R.K. Narayan, Span, 1975, pp.40-43.

⁷J. Finkelstein, Novels as data for phenomenological Research, paper given on Illinois Sociological Association Meetings (Chicago, October 1978).

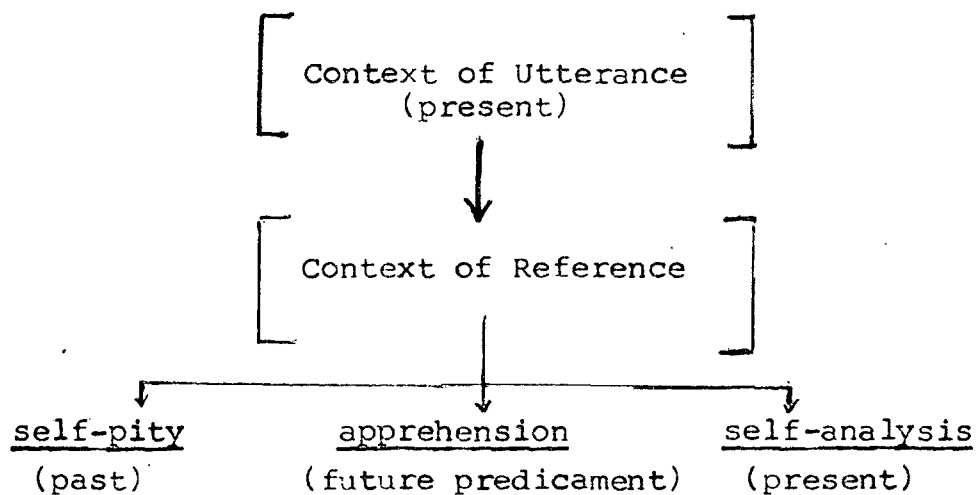
the mastery had passed to her, and if she thought fit to cry, it was her business. She had enough strength in her to overcome if she thought it necessary. It was I that needed comforting. I was overwhelmed with a sudden sense of self pity. Why should she cry? She was not on the threshold of a prison. She had not been the one who had run hither and thither, creating glamour and public for a dancer, it was not she who had been fiendishly trapped by a half forgotten man like Marco, an apparent gazer at cave paintings, but actually venomous and vindictive, like a cobra lying in wait for its victim. I can now see that it was a very wrong line of thought, to adopt. But how could I help it? It was only such perverse lines of thought and my excessive self-pity, that enabled me to survive those moments; one needed all that amount of devilry to keep oneself float: I could give no time for others. I could not bother to think of her own troubles - of the mess she had been led into, of the financial emptiness after all those months of dancing and working, of the surprise sprung upon her by my lack of - what should we call it, judgement? No it was something lower than that. Lack of ordinary character. I see it all now clearly, but at that time, I still clung to my own grievances, and could watch without

much perturbation her emotional tantrums.

I allowed her to have her cry as usual.

(p.145)

The interior monologue or 'stream of consciousness' technique used here by R.K. Narayan, aims to imitate speech in an immediate context of utterance. The context of reference is the sudden set back in the career of Raju and Rosie. The context of utterance is the humiliating stigma Raju suffers as a jail bird, and a split in their relationship. The context of reference shifts away from the immediate context of utterance, as the speaker moves away from his immediate predicament of self pity to the fateful future in the jail, from attributing the responsibility to Rosie and Marco, only to revert back again to self pity.



There is an extreme foregrounding of the interpersonal and deictic parts of the language to create the illusion of of a speaking voice, and the impression of an addressee, towards whom the voice is projected, besides the hearer Velan. Foregrounding occurs whenever some term or construction appears in a text with noticeable frequency.

The time element is important as the thought presentation takes place at a significant now and not just the narrative 'now' of a story-teller recollecting his past as seen in I see it all now clearly. It is the dramatic 'now' of a wretched jail-bird and a fake ⁿsait Raju, a silent reader and an unhappy wife. There is the startling juxtaposition of the past and a fateful future in

Why should she cry? She was not on
the threshold of a prison.

So, the self-introspection occurs at the significant present 'now' and not during the past time of his crises as revealed here:

I can now see that it was a very wrong
line of thought to adopt.

So the context of reference has the past, future, and the present time reference in its sphere. A close scrutiny reveals the fact that the time reference is unfixed - the

past-future-past-present-past-present-past. Hence the time reference is basically psychological. The narrator ponders on his emotions of self pity, at the time of his speech, reflects on the period of decision which landed him in the crises, looks ahead on his probable future in the jail, and analyses the root cause in his character for the past predicament.

Place is not deictically relevant. But the person of Rosie is superior to Raju for the mastery had passed on to her. But by referring to Rosie in the III person and in the negative, Raju manages to direct the reader's sympathy to himself, the villain of the situation.

She was not on the threshold of a prison.

She had not been the one who had run hither and thither.

I was not she who had been fiendishly trapped.

There is also the psychological distancing suggested by:

I could give no time for others.

I could not think of her own troubles.

In the interpersonal features there is a higher frequency of pronouns:

- (a) personal pronoun 'I' (and its variants) = 13, referring to Raju.
- (b) III person references = 19, referring to Rosie
- (c) We = 1, referring to the readers, Velan and himself.

The frequency of I and III person references, contribute to the sensation of an active interaction involving the reader also. The large number of 'I' forms is an index of Raju's pride and potential for wickedness, and the III person references to Rosie in the negative, refers back to Raju himself affirming his sorry plight and hence winning the reader's sympathy. There is also a device of reader control he resorts to, by asking a rhetorical question.

What shall we call it - judgement?

No, it was something much lower than that.

There is a direct appeal to the readers, inviting us to agree to his self-introspection. The other aspect of rhetoric implying 'we', is the use of parenthesis which unlike the memory principle exerts a strain on the memory. The character's thoughts digress from the main structure of the presentation to elaborate and include more information to prove his point as in:

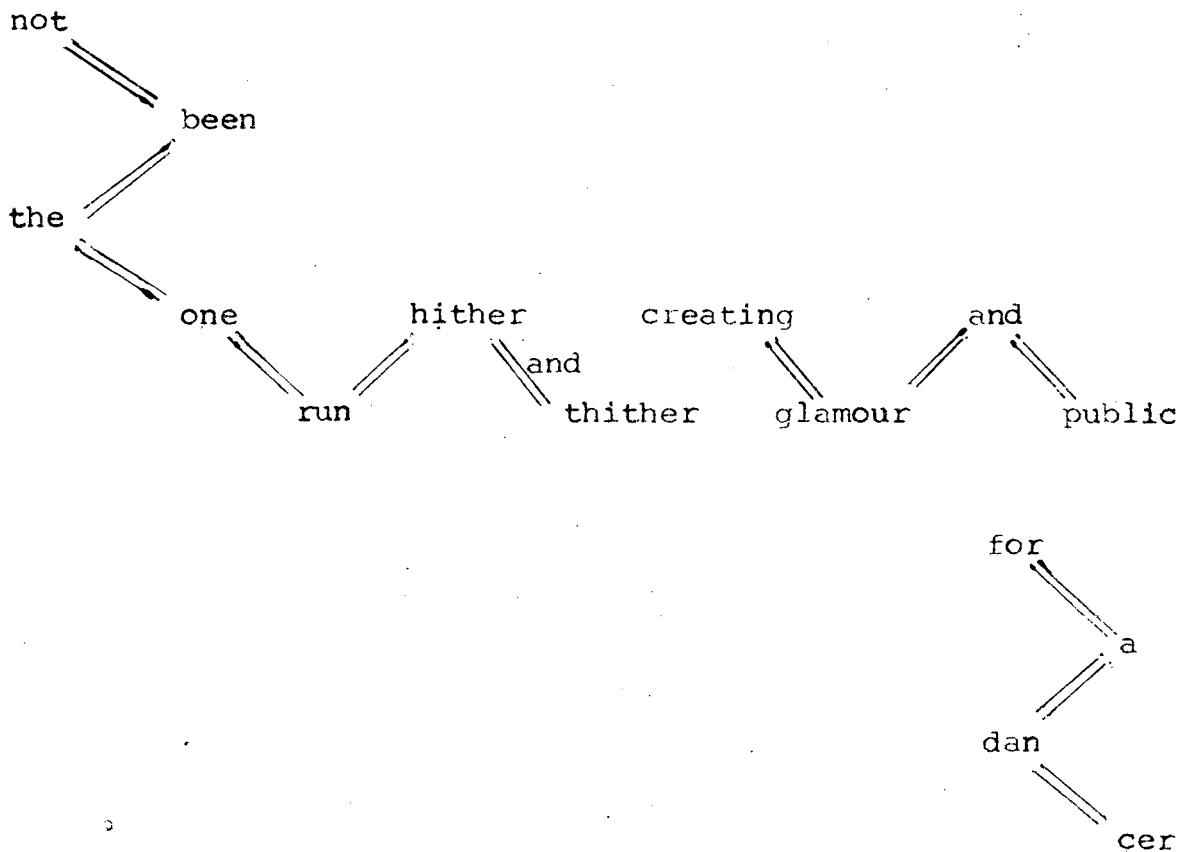
- I. She had not been the one who had run hither and thither creating glamour and a public for a dancer, it was not she who had been fiendishly trapped by a half-forgotten man like Marco - an apparent gazer at cave paintings, but actually venomous and vindictive like the cobra lying in wait for its victim...
- II. I could not bother to think of her own troubles - of the mess she had been led into, of the financial emptiness after all those months of dancing and working, of the surprise sprung upon her, by my lack of - what should we call it, judgement?

The use of paranthesis suggests the natural flow of speech. Added to this, the language contains iconic elements. Iconicity in language is the manner in which the forms imitate the meanings they represent. It includes the onomatopoeic words and the enactment of meaning through patterns of rhythm and syntax.⁸ In (I) and (II) the syntactic relation between the words imitate the events which those words signify and, hence, the readers are able to enter into it iconically as

⁸E.L. Epstein, Language and Style (London: Methuen, 1978), pp.25-37.

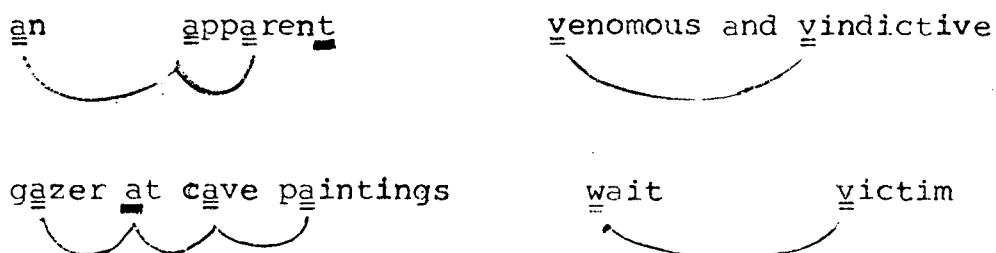
a dramatic performance, through the experience of reading.
 The sounds not only evoke the movement suggested by the words,
 but the use of alliteration contributes to the rhythm of the
 syntax.

She had not been the one
 who had run hither and thither
 creating glamour and public for a dancer



The clauses with the contrasted subject, balance and oppose one another, like the parallel movements of partners in a dance.

The alliterative effect and rhythm are:



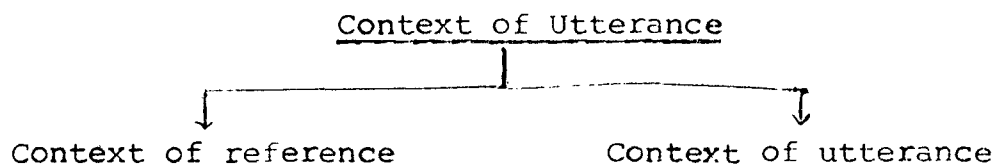
The harsh sensory quality of the sound captures the wickedness of Marco as implied by Raju.

In (II)

suprise sprung upon her

This is an instance of expressive symbolism⁹ - use of words with certain sounds to express meaning and movement, with the alliterative effect as in: 'suprise sprung upon her'.

The foregrounding of interpersonal and deictic parts, not only dramatize the speaker's thought presentation, but also builds up a second dimension of the context of utterance within the context of reference.



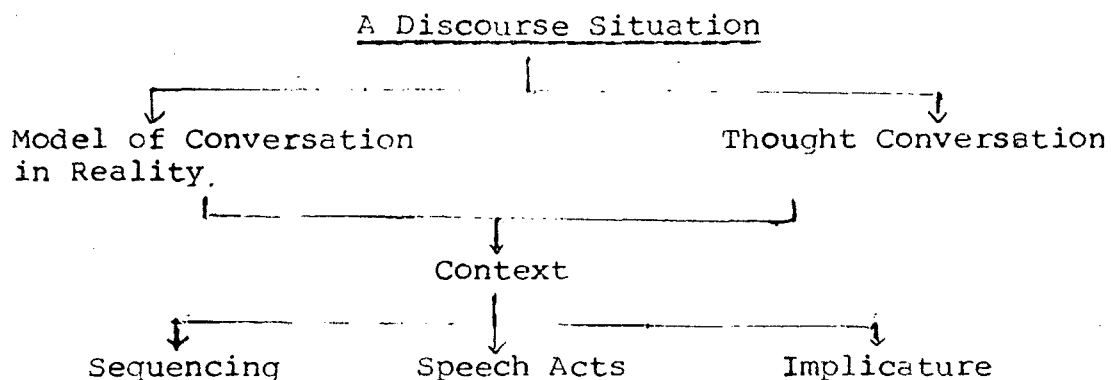
⁹H. Marchand, The Categories and Types of Present Day English Word Formation, 2nd edition (Munich, C.H. Beck, 1969), p.84.

The ingenuity of the author contributes to the interactive affect in this thought presentation.

II. Discourse and Situation:

A discourse consists of a series of interactive situations within itself. Basically a discourse is an interaction between the speaker and the addressee, author and readers, and this interaction can be analysed by examining the linguistic structures which concern communication directly through the dialogues. The structure of the dialogue shows the characters interacting with one another, and the author or the narrator's relationship with his readers or characters.

Sequencing, speech acts and implicature explain some of the conversational features.¹⁰ In the appropriate contexts, they impart dramatic interest to the conversation.



¹⁰Roger Fowler, Linguistic Criticism, 1986, p.102.

Sequencing is the manner in which various contributions are ordered for a conversation. They include questions (sometimes repeated) for opening, developing and prolonging conversations, The manner of interruptions, etc.¹¹ They vary according to the status of the people involved, place of talking and relationship, and the topic of discourse. The three main types of question structure available in English are: -

- (i) Wh- questions introduced by a word such as why, where, when, how, which. These request new information.
- (ii) Yes/No questions are those which provoke a 'yes' 'no' answer. This allows the person who is questioned, very little freedom of reply.
- (iii) Tag questions - They have a form with the declarative sentence as the basis, and the auxiliary verb and the subject at the end, with the 'polarity' of the verb changed. If the main sentence is positive the tag is negative and vice versa.

You are showing a lot of liberality to your mother, aren't you?

These questions can occur anywhere to keep the conversation moving.

¹¹M. Coulthard, An Introduction to Discourse Analysis (London, Longman, 1977), p.87.

In most conversations Raju is seen as the initiator. With his requests, questions, greetings, he opens a talk and also dominates it, on account of his superior status he assumes as a Swami and Guide to the tourists, Rosie and the villagers. In his dialogue with Sait his creditor and his uncle, he maintains a defiant stand which is an indicator of his pride and recklessness. His abrupt entry into the dialogue of his mother and Uncle, has the tone of accusation and reveals his surprise.

You never told me you wrote to uncle.
(p.148)

The tag question, the uncle utters towards the end of the conversation, is full of irony.

You are showing a lot of liberality
to your mother, aren't you?
(p.154)

The fact that this is uttered in the end before he leaves, increases the tragic predicament of the mother.

In his conversation with the Sait, Raju's laughter at the end of the dialogue, not only indicates his recklessness, but also strikes a jarring note in the otherwise serious dialogue. This laughter is more indicative of his pride and disinclination to pay the money, than of his inability to do so.

The clear exception is the talk with the barber (p.6) who reveals his superiority not merely by initiating the conversation

but also dominating it by his clever reasonings and guessings of Raju's past. While the barber knows the identity of Raju, the latter does not know the mastery he has gained due to the advantage of the location of his shop. So, the barber's initial question -

Coming out, I suppose.

(p.6)

is geared to his profession. The repetition of his question -

Just coming out?

shows his determination to get the truth. The compliment that ends his conversation -

You look like a maharaja now

(p.8)

shows the tact of the barber in his dealings with his clients.

Speech acts, the second aspect of discourse situation, reveal the performative verbs that perform action. It includes requesting, pleading, confessing, etc. This is one of the strategies which impart an active interactive element to the dialogue.

Speech acts have conditions of success. If a speech act does not evoke the proper response, it has failed in its function as seen in this passage:

My mother came out of her corner and looking kindly at Rosie said: 'Well young woman, it has been nice having you, but you know it is time for you to go.' She was trying new tactics now of kindness and a make belief that Rosie had agreed to leave. Rosie, girl, you know the train is at four thirty. Have you packed up all your things? I found your clothes scattered here and there.' Rosie blinked unhappily. She did not know how to answer. I intervened to say, 'Mother, she is not going anywhere.'...

And then my mother brought out her trump card. 'If she is not going, I have to leave the house,' she said.

I appealed to my mother, 'You don't have to go, mother.'

(pp.152-153)

Here, the request of the mother is ignored, and she warns that she would leave the house. Then the appeal of Raju is ignored. Such failed speech acts bring unexpected twists and turns in the story.

One major incident where this failure occurs is seen in the moron's misinterpretation of Raju's words of warning to the village elders. Raju's words are:

...Unless they are good, I will
never eat.

(p.87)

Moron's reporting them is:

If I do not eat, it will be all
right and then every thing will
be all right.

(p.89)

The original force of Raju's words of threat is changed, with the failure to convey the speech act of warning. This verbal comedy, which leads to the unexpected fast of Raju, has the effect of defamiliarization.

Prevalence of speech act verbs in a dialogue indicates active interaction. It is the chief mechanism, which keeps the conversation in progress. Failed speech acts lead to interesting and strange happenings in the story.

The third aspect of dialogue which is implicature - is a term coined by the philosopher H.P. Grice.¹² This is the intended speaker meaning, where the proposition emerges from something implied, but not actually stated by the words. It is a product of the relation between utterance and context, which includes the speaker's and the hearer's motives. Grice

¹²H.P. Grice, "Logic and Conversation" (1975) in P. Cole and J. Morgan, eds., Syntax and Semantics, p.102.

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reveals that the 'Co-operative Principle' implies that the speaker expresses himself so as not to hinder interpretation, and the hearers assume that whatever is spoken to them has to make sense, and so makes an effort to understand it. The speaker's obligations are summed up by him under four MAXIMS:-

(1) Maxim of Quantity:

Presenting the information which is just required, neither more nor less.

(2) Maxim of Quality:

Presenting the information which is true and which is believed to be so, avoiding the ones which lack evidence.

(3) Maxim of Relation:

Contributions which are relevant.

(4) Maxim of Manner:

Being orderly and avoiding ambiguity, prolixity and obscurity.

Conversational implicatures arise when one of the maxims are flouted. Since the breach of the maxims which produce implicatures are motivated, the reasons for the deviations

can be explored when guided by the text and the context.

The Maxim of Quantity is broken prominently by Raju in different situations. As a railway guide he freely exaggerates in his talks to the tourists to attract their attention and interest.

The moment they got down from the train... they asked, 'Is there a place where they develop spools?'

'Of course, Malgudi Photo Bureau, One of the biggest...' (p.53)

But in the presence of well-informed tourists he is careful with the amount of information presented, to avoid being detected. Since the maxim of quantity frequently works in competition with the maxim of quality, the amount of information revealed is limited by the lack of evidence. Harish's formula of combined maxim¹⁴ is as follows:

Maxim of Quantity - Quality

This justifies and explains the necessity for violating the maxim of quantity and quality to satisfy the audience's demand.

To illustrate his feelings for Rosie, Raju uses similies:

¹⁴R.M. Harnish, "Logical form and implicature" in Bever Katz and Langendsen. An Integrated Theory of Linguistic Ability (New York, Thomas Y. Growell, 1965), p.362.

She was not very glamorous, if that is what you expect, but she did have a figure, a slight and slender one, beautifully fashioned eyes that sparkled a complexion, not white, but dusky which made her only half visible as if you saw her through a film of tender coconut juice.

(p.58)

About Marco's treatment of Rosie, Raju's words are:

What a treasure you have in your hand, without realizing its worth - like a monkey picking up a rose garland.

(p.71)

To interpret a discourse, Labov and Fanshel¹⁵ have demonstrated the use of conventional knowledge to understand the implicature. A monkey picking up a garland suggests the unworthiness of Marco to possess Rosie, the tender delicate beauty. This has the negative implicature of accusing Marco. The vision of Rosie through the film of a tender coconut juice, carries the positive implicature of Raju's love for her.

The breach of the Maxim of Quality in certain contexts, contributes to irony. This dimension of the dialogue is important, to understand the enigma of human life as presented by the author. Raju's evasive reply to Velan's problem violates the maxim of quality, thereby implying the absurdity of his

¹⁵W. Labov and D. Fanshel, Therapeutic Discourse (New York, Academic Press, 1977), p.80.

transformation from a forgerer and jail bird to a saint.

'When may I trouble you, Sir?' he asked. Raju replied grandly, 'When the time is ripe for it.'

One significant revealing truth is that the villager Velan and his tribe, are unable to grasp the implicatures arising out of the breach of the maxims of quantity and quality. The various speeches of the Swami pass undetected due to the inability of the peasants to grasp the ironic thrust as in "He banged down the aluminium vessel in irritation and went back to his mat.

When he was seated, Velan asked respectfully, "What was that noise master?"

'An empty vessel. Have you not heard the saying - an empty vessel makes much noise?'

Velan... declared with admiration, 'How many good sentiments and philosophies you have gathered in that head of yours, Sir.'

(p.212)

The ironic implicature of the noise indicated by the empty vessel, is related to the former vessel he banged by the 'bridging assumption' of Clark and Haviland.¹⁶

¹⁶Clark, H.H. and Haviland, S.L. 'Comprehension and the given new contract' in Freedle R.O. ed., Discourse Production and Comprehension (Norwood, N.J. Publishers, 1977), pp.1-40.

The anaphoric reference relates the 'empty vessel' to 'the aluminium vessel, bridging the assumption that the proverb of the empty vessel making a noise is understood, without violating the co-operative principle. Here -

- (a) The maxim of quality is superficially violated by Raju refusing to voice his frustration.
- (b) This violation can be interpreted as Raju being reticent to avoid impolite accusation. (relevance)

Thus the maxim of quality and the maxim of relation help us to interpret Raju's remark as something like an indirect accusation, though it is not understood by Velan.

The maxim of Relation is fulfilled by the ingenuous villagers, except the moron whose perception is distorted. Their response of accepting and believing everything they hear indicates their innocence. Their speech and hand gestures also reveal this as in:

'I am asking you to remember only six words', he said pleadingly as a man who was making a great concession, 'not six hundred.'

'Six hundred! Is there anyone who can remember six hundred, Sir?' asked someone with wonder.

'Well, I can,' said Raju, and he got the appreciate clicking of tongues which he expected as his legitimate due.

- (1) Clicking of tongues - speech gesture
- (2) Thumped his chest (p.209)- hand gesture
- (3) Waves his arm indicating a direction (p.5) - hand gesture

These factors also contrast the dialogue of the villagers, with those of the other characters.

Raju blatantly violates the Maxim of Relation in his talks to the villagers during the famine.

...a semi-philosophical discourse
on a set of rambling themes, starting
with the eating of good food...'

(p.93)

The implication is Raju's own craving for good food, though it occurs in the wrong context.

Marco's passion for bills and vouchers, even in the midst of the crises, is significant.

'And I dispense with your service
this very minute', he cried. 'Give
me your bill and be done with it.'

(p.118)

This gesture of asking for bills, is well exploited by the author in this novel.

Rosie's sudden sympathy towards Marco is irrelevant in the light of her meteoric success:

'Any other husband would have throttled me then and there. He tolerated my company for nearly a month even after knowing what I had done.'

(p.179)

In this context the implicature is her disillusionment with her success.

Sometimes the relevance is indirect and unclear, as in the villager's response to Raju's confession:

Velan: 'I will never speak a word of what I have heard to anyone.' He dramatically thumped his chest. 'It has gone down there, and there it will remain.'

(p.209)

The effect of defamiliarization is seen here, by the unexpected reaction of Velan.

Finally, the Maxim of Manner belongs to the interpersonal rhetoric. The perspicuity arises from framing a clear message. The talks of the villagers fulfil this maxim. But Raju's speech to his audience as a Swami is ambiguous.

'Recollect and reflect upon every word you have uttered since daybreak...'

(p.46)

His evasiveness implies the pseudo-sanctity he projects as a saint. His last utterance has this tone of evasiveness, which makes the novel end on an ambiguous note.

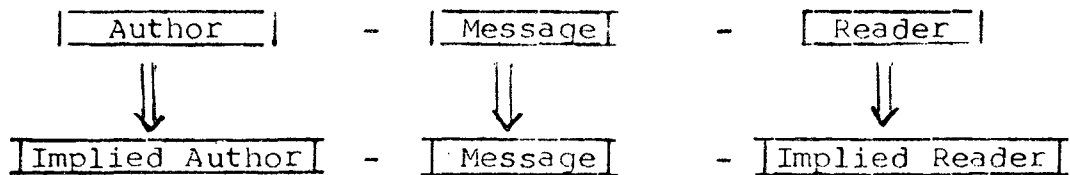
Raju opened his eyes, looked about and said, 'Velan, it is raining in the hills. I can feel it coming up under my feet, up my legs -' and with that he sagged down.

The various explanations given are that, it might be a pathetic illusion of a desperate man, or a mere self-deception, repeating itself as in the opening passage.

One significant factor is that the villagers rarely violate any of the four maxims in their dialogues. But they fail to understand the ironic, mysterious and the absurd thrust of the words they hear. Raju, on the contrary, by his exaggerations and ironic, irrelevant and ambiguous statements, builds up a complex view of life in his various strategies for survival. So a close analysis helps us to discern the different techniques a character uses in his dialogue. The Co-operative Principle being at odds with the breach of the Maxims contribute to the tension, conflict, and the dramatic interest in the dialogue, along with speech acts and the sequencing factor.

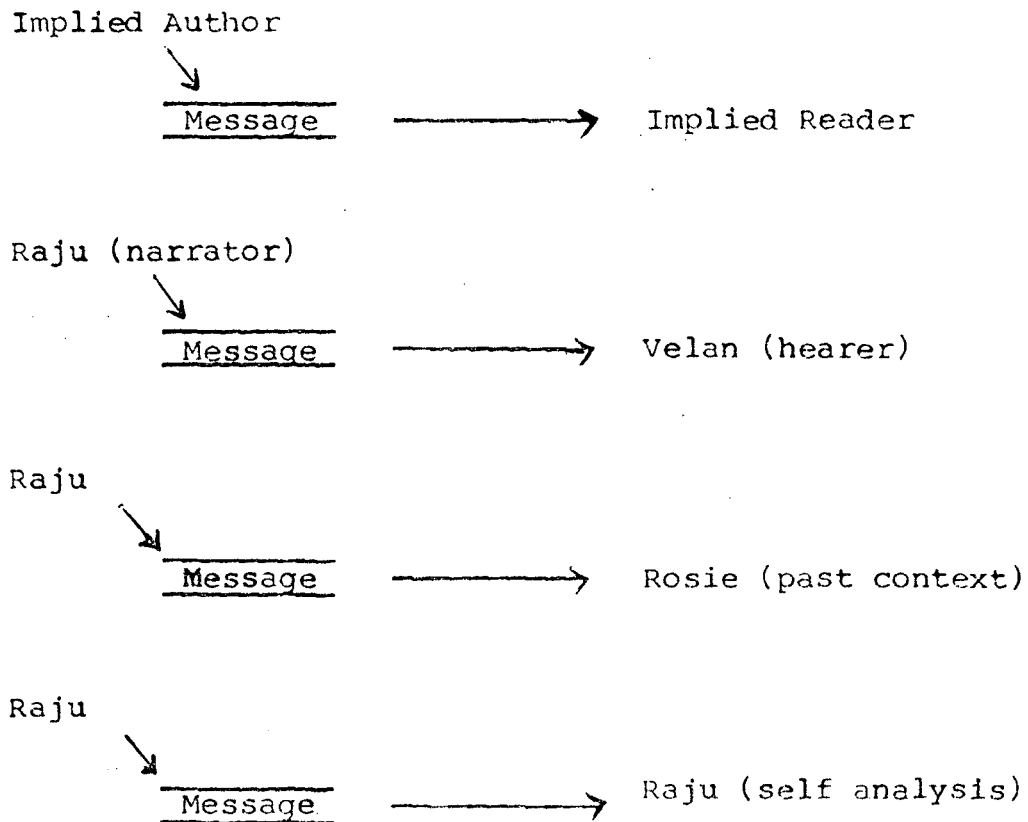
Authors and Readers:

Every writer assumes, that he shares with his readers common knowledge. On the contrary, the reader might not be equipped with the experience, the writer presumes him to possess. To clear all misunderstanding, Wayne Booth¹⁷ uses the term implied reader. Likewise, the term implied author is also used so that all the views expressed in a work are not ascribed to the author himself. So, the parallels are:



Analyzing from this perspective, the thought process at the point of a crisis during the course of Raju's narration to Velan (Text Analysis IV) the different situational dimensions of the discourse can be thus understood:

¹⁷Wayne Booth, The Rhetoric of Fiction (London, Chicago University Press, 1961), pp.138-39.



Raju's narration of the past has Velan as the direct addressee, besides the implied reader, for most of the narration.

At some junctures, there is a pretend dialogue carried on with the implied reader as a direct addresser as in:

'You may want to ask why I became a guide or when.'

(p.10)

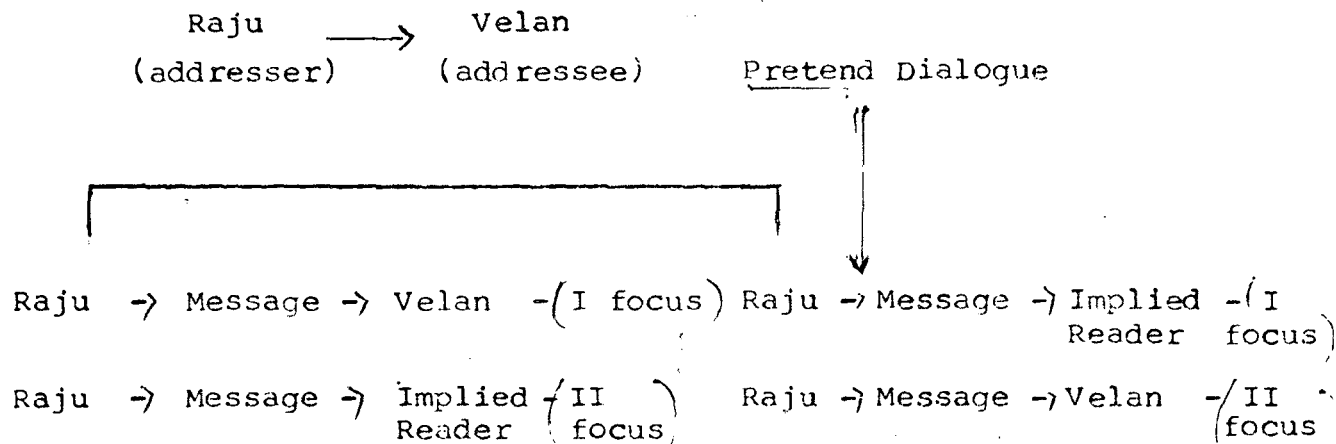
You may ask what I made out of all this?
Well:... it depended upon the circumstances and the types of people I was escorting.

(p.56)

Don't be misled by my present
show of humility.

(p.162)

By foregrounding the first and second person pronouns, I, you, the actual addressee Velan is backgrounded, and the implied reader seems to be the direct addressee, thus drawing the readers deeper into the stream of narration.



The words and phrases used to introduce speech, inevitably indicate the author's comments on, and interpretations of the utterances of the character. The author offers in this way a complete and explicit commentary on the motives and reactions of their characters, as in:

- (i) He (Raju) felt irritated at the responsibility that Velan was thrusting on him and said frankly, 'I am not going to think of your problems, Velan, not now.'

'May I know why?' he asked humbly.

'It is so,' Raju said with an air of finality.

'When may I trouble you, sir?' he asked. Raju replied grandly, 'When the time is ripe for it.'

(p.19)

(ii) He went up to young boys and asked, 'What are you studying?' in the manner of big men he had seen in cities...

'What do you do all day?', he asked without any real interest in their problems...

...Raju commanded authoritatively.

(pp.38-39)

(iii) He replied dodgingly, 'It is not that, that I am asking. I want to know what has made you think so about me?'

(p.98)

The speech introducing expressions are: asked humbly; with an air of finality; replied grandly; asked in the manner of big men he had seen in cities; asked without any real interest in their problems; replied dodgingly, etc.

The indications of the behaviour of the speakers make manifest the author's analysis of the relationship of the characters - Raju's pride, dishonesty, and evasiveness, in contrast to the humility and accepting nature of Velan. This authorial commentary is present extensively in the novel.

Free Indirect Speech, which is thought conversation, allows the characters' subjective feelings to be interwoven by the author's account of them as in:

I could not understand her. I had an appalling thought that for months and months, I had eaten, slept, and lived with her, without in the least understanding her mind. What were her moods? Was she sane or insane?... Would she be levelling various charges against me, now that she seemed to be tiring of me - even to the extent of saying that I was a moron and an imbecile?...

(p.180)

The question in the III person indicate the presence of the author. What were her moods? Was she sane or insane?

The sudden change from the past to the present 'now' is significant.

Would she be levelling various charges against me, now that she seemed to be tiring of me...

It is the present tense of the character's reflecting consciousness, framed by the past tense of the author's narration. The intermingling of the two deictic spheres is characteristic of the Free Indirect Speech. Here the author intervenes not with a judgement, but with a formulation of Raju's dilemma.

Repetition in Free Indirect Speech is another definite indication of the authorial presence -

(1) (About Raju)

He had to decide on his future today...
Where could he go? He had not trained
 himself to make a living out of hard
 work... Where could he go now? Nowhere.

(p.30)

(2) (About Marco)

This man would go on wall gazing all
 his life and leave her to languish in
 her hotel room. Strange man. Why
 did he not bring her along with him?
Probably he was absent minded.

(p.83)

Repetition is a strategy here, whereby the author's empathy with the character is revealed.

Chapter V

POINT OF VIEW

Every discourse carries the difference between the representation of interaction and the point of view from which the interaction is represented. In the organization of the language in a text's communicative function, there is a difference between the character's point of view and the author's point of view. Roger Fowler's categories of spatio-temporal, and ideological /mindstyle 'point of view'¹ are taken into account here.

The temporal point of view refers to the time element used in the narration, and the impression the reader gains of the movement of the story. In 'The Guide', the story opens at a very crucial point. It is the beginning of the final phase of Raju's career as a Swami in the village temple. There are constant disruptions as the story progresses. This disruption of the natural flow of time occurs through his own recollections of his childhood, and the recollections as narrated to Velan. So, the progression of the story is

¹Roger Fowler, Linguistic Criticism, 1986, p.127.

slow, as the unfolding of the past intrudes into the present predicament of Raju. But from the stand point of the main story of Rosie, Marco and Raju (Chapters 7-10), as narrated to Velan, the tempo of the narrative increases and the interest of the reader is aroused. This time aspect, if analysed in detail, will reveal the interweaving of different time spheres as seen in the deictic analysis, where the near past/the distant past/general past/future and present, combine to produce a complicated temporal view point. Sometimes the time aspect is psychological and cannot be fixed, as seen in 'Text Analysis No.IV' of Raju's free indirect speech.

The spatial dimension corresponds to the viewing position from which the reader views the discourse. It can be focused from near or far and the first object which strikes the reader's eyes, can be manipulated by the language used by the author. This is true of the perception of paintings which are composed structurally of different objects in different shades so that the viewer's eyes strike some objects first which are near and well focussed, and then the distant ones which are less clear, grasping some images better and faster than the others. This process is analogous to that by which a reader, who is led by the organization of the language which represent objects, people, etc. and whose perception is controlled by the

objects which strike the eyes first, and the impression of the relationship these objects have towards other objects.

Text Analysis V

Raju welcomed the intrusion - something to relieve the loneliness of the place. The man stood gazing reverentially on his face. Raju felt amused and embarrassed. 'Sit down if you like,' Raju said, to break the spell. The other accepted the suggestion with a grateful nod and went down the river steps to wash his feet and face, came up wiping himself dry with the end of a chequered yellow towel on his shoulder and took his seat two steps below the granite slab on which Raju was sitting cross-legged as if it were a throne, beside an ancient shrine. The branches of the trees canopying the river course rustled and trembled with the agitation of birds and monkeys settling down for the night. Upstream beyond the hills the sun was setting. Raju waited for the other to say something. But he was too polite to open a conversation.

Raju asked, 'Where are you from?' dreading lest the other should turn around and ask the same question.

The man replied, 'I'm from Mangal -'

'Where is Mangal?'

The other waved his arum indicating a direction across the river, beyond the high steep bank. 'Not far from here,' he added. The man volunteered further information about himself. 'My daughter lives nearby. I had gone to visit her; I am now on my way home. I left her after food. She insisted that I should stay on to dinner, but I refused. It'd have meant walking home at nearly midnight. I'm not afraid of anything, but why should we walk when we ought to be sleeping in bed?'

'You are very sensible,' Raju said.

They listened a while to the chatter of monkeys, and the man added as an afterthought, 'My daughter is married to my own sister's son: and so there is no problem. I often visit my sister and also my daughter; and so no one minds it.'

'Why should anyone mind in any case if you visit a daughter?'

'It's not considered proper form to pay too many visits to a son-in-law,' explained the villager.

Raju liked this rambling talk. He had been all alone in this place for over a day. It was good to hear the human voice again. After this the villager resumed the study of his face with intense respect. And Raju stroked his chin thoughtfully to make sure that an apostolic beard had not suddenly grown there. It was still smooth. He had had his last shave only two days before and paid for it with the hard-earned coins of his jail life.

The first focus word that engages our attention is 'the intrusion' (I). The 'long shot' image of this becomes more clarified with the intruder being revealed as 'the man' (II). When the identity of 'the man' is later revealed as a villager from Mangal, the focus of the man becomes a close shot (III). Then the reader's attention is directed to Raju and his predicament, which keeps us guessing about his past (IV). The initial viewing position of the place is important, for the respect Raju gains from the villager, before his past (V) can be revealed. We get a general view of the river, the granite slab on which Raju sat near the shrine, the trees around, and the hills beyond.

down the river	-	Direction
below the granite slab	-	Relation
beside an ancient shrine	-	Relation
the branches of the trees	-	Location
the (loneliness) of the place	-	Location
the agitation of birds	-	Relation
not far from here	-	Direction

The prepositions and prepositional phrases are the components which hold the landscape together. They do not simply refer to locations, but also relate them by indicating relation and direction. Since the text is organized in a sequence, the reader is led from one focus item to another.

Focus Items:

I	-	the intrusion
II	-	'the man'
III	-	Raju's predicament
IV	-	the location
V	-	the past identity of Raju

There are two opposite movements of focus seen in relation to the villager and Raju. While Velan's identity tangle is clarified, Raju's identity gets mysterious thus arousing the reader's interest.

Long shot	-	the intrusion		Raju	-	an apparent close shot
		↓		↓		
Little clarified	-	the man		Predicament	-	long shot
		↓		↓		
More clarified	-	from Mangal		doubtful identity	-	more vague
		↓		↓		
close shot	-	a villager		Jail-life	-	close shot to a degree

The effect of focus on the clarity scale works in a clockwise and anti-clockwise direction with the spot light first on Velan, and then on Raju. This spatial perspective reveals the author's control of the readers visual movements and transitions. The strategy of using language carefully and clearly to focus, locate the place, and to bring out the relationships of the two characters are noteworthy here. The structure of the language chosen in a particular communication, creates a grid of meaning which encourages a perspective from a certain angle. Roger Fowler uses the term Mind Style for this aspect:

Cumulatively, consistent structural options, agreeing in cutting the presented world to one pattern or another, gives rise to an impression of a world-view, what I shall call a 'mind style'.²

²Roger Fowler, Linguistics and the Novel (London: Methuen, 1977), p.76.

Mind style refers to a narrative point of view which is peculiar to a character and a novel, and which cannot be attributed to the author's work as a whole. By considering the various stylistic choices the author had, in choosing a particular syntax, the mind style can be discovered. This is constituted by the ideational structure of the text, which may be significant either at some specific point in a text (local effect), or by cumulative building up of a world view.

Text Analysis VI

He got down from his pedestal - that was the first step to take. That seat had acquired a glamour, and as long as he occupied it, people would not listen to him as an ordinary mortal. He now saw the enormity of his own creation. He had created a giant with his puny self, a throne of authority with that slab of stone. He left his seat abruptly as if he had been stung by a wasp, and approached Velan. His tone hushed with real humility and fear, his manner was earnest. Velan sat still, as if he were a petrified sentry.

(p.96)

The participant relations in a clause, in terms of agency and responsibility, indicate the mind style.³ Here, the sample taken is noteworthy for the manner in which the author slants our preceptions to evaluate events. The second sentence demands special mention in this context:

That seat had acquired a glamour,
and as long as he occupied it, the
people would not listen to him as
to an ordinary mortal.

This could have been written in any of the following ways, which can be considered as semantic variants of the original.

- (1) As long as he occupied that seat which had acquired a glamour, the people would not listen to him as to an ordinary mortal.
- (2) The seat he occupied acquired glamour, and as long as he sat on it, the people would not listen to him as to an ordinary mortal.
- (3) The seat acquired a glamour, and as long as he occupied it, the people would not listen to him as to an ordinary mortal.

³ Halliday, Notes on Transitivity and Theme in English, Part I, Journal of Linguistics, 3, pp.37-38.

Although they are referentially equivalent conveying almost the same meaning, there are subtle differences which invest them with different stylistic values. In the original sentence, the use of the demonstrative pronoun 'that' is powerful and stylistically loaded, as the blame for the problem created is seemingly attributed more to the object - the seat - than to the person - Raju.

But in the other sentences due to the effect of sequencing, the blame is directed to 'Raju', 'the glamour of the seat', and to 'the seat' respectively. But the specific attribution implied by the use of 'that' to the seat, plays down the blame from Raju. The seat appears to be the initiator and the doer and Raju the object upon whom it is acted. The adverb glamour is not attributed to a human agent, but to the physical object - the seat, which cannot in literal actuality possess it. The author makes it seem that, in this believing world of peasants, the qualities of their unquestioning faith have been imparted to the stone. We can draw the implication of the social climate around him, which makes Raju fall a prey to their devisings. So at the semantic level, the agency and responsibility are attributed to 'that stone' and 'the people'.

He now saw the enormity of his own creation.

The stylistic effect projects Raju as a victim who suddenly realises the web he is caught in. In "He had created a giant with his puny self", the effect of something happening to him is enhanced, by the use of the passive 'had created'. This effect is extended to the next sentence - "He left his seat abruptly".

The adverb 'abruptly' is seemingly more related to the seat than to the person. It thereby indicates a tearing away from the place of evil, unlike the meaning in: 'He abruptly left his seat' which indicates that Raju himself left the seat being a 'doer', responsible for his plight. This meaning is deduced due to the placing of the adverb 'abruptly' next to 'he'. *The same sentence:*

...as if he had been stung by a wasp and approached Velan.

The simile, at the end of the sentence, is powerfully loaded, and it seems to suggest that the stinging world of peasant superstition, has caught him in its web. It is here that Velan is significant as the originator of the menace; later his sitting as a petrified sentry seems to indicate that he is the embodiment of the outside forces acting collectively upon Raju.

His tone hushed with real humility and fear; his manner was earnest.

The words 'tone' and 'manner' are seemingly the actors, and Raju as a person is backgrounded. The final effect is that of a tragedy which befalls him, which is conveyed through the structure of the syntax, thus inviting our sympathy for Raju. So the language in which Raju's perceptions and reactions are presented is pointedly the implied author's. Hence the mind style here, linguistically presents the individual Raju's mental life. It is seen elsewhere in the text as in:

It was in his nature to get involved in other people's interests and activities. 'Otherwise', Raju often reflected, 'I should have grown up like a thousand other normal persons without worries in life'.

(p.8)

Attributing the agency to 'his nature' and not directly to the person, takes away the blame from him and he appears to be a mere physical object, to whom something outside his voluntary control happens. So, the form of the events and the evaluation, is perceived by the readers according to the way the language structure organises it. Language also serves to convey or shape a person's experience. According to Halliday:

Language serves for the expression of content; it has a representational or, as I would prefer to call it an ideational function... the speaker or writer embodies in language his experience of the phenomena of the real world, and this include his experience of the internal world, of his own consciousness, his reactions, cognitions, and perceptions, and also his linguistic acts of speaking and understanding.⁴

Roger Fowler illustrates this ideational structuring involving three different types of linguistic feature: (i) vocabulary, (ii) transitivity and certain (iii) syntactic structures.⁵ An analysis of these features can indicate the areas of strength and weaknesses as evident in the language use of R.K. Narayan. The range of vocabulary a person commands, is indicative of his/her experience. Raju, the central character, develops a wide range of vocabulary which conspicuously expands in his career as a Swami. This makes him explain:

Have I been in a prison, or in some sort of transmigration?

(p.20)

⁴Halliday in S. Chatman, ed., Literary Style: A Symposium, 1971, p.332.

⁵Roger Fowler, Linguistic Criticism, 1986, pp.151-67.

This is achieved by his access to many patterns of interactions and contacts from school, and through work in different spheres. Stylistic differences are manifest in different suggestions:

(i) Even as the train steamed in at the outer signal, I could scent a customer... In a few months I was a seasoned guide.
(p.53)

(ii) I was a true guide . Never had I shown anyone the town with greater zest. I took Rosie all over the place.
(p.77)

The difference in connotation, leading to irony between 'seasoned guide' and 'true guide', is well understood from the context.

The second dimension is variation in the generally or abstractness of terms. The title 'Guide' is a general term. The specific words used with variations of effect are:

Railway guide	(p.16)
tourist guide	(p.53)
Saint	(p.39)
Swami	(p.80)
Saviour	(p.91)

Gandhi	(p.93)
dancer's guide	(p.149)
Holy Man	(p.209)
Yogi	(p.219)

The title 'Guide' carries the general implication of the mastery Raju wielded in his profession of guiding, and in the different spheres of his life. Some of the specific titles are ironic, and they are significant of the outward transformation ^{The inner transformation} occurs when he genuinely reconciles to the need to go on fast for the rain with all earnestness:

learning the thrill of full application
outside money and love

(p.213)

Under-lexicalization and over-lexicalization are two other features of lexis. The former is revealed in the individual's lack of words to cogently express his ideas. In literary texts, under-lexicalization has two noticeable linguistic devices, either the noticeable suppression of a term, or the substitution of a complex expression for what in other registers would be a simple term. During Raju's self introspection, the severity of his wicked nature is not mentioned. Instead a deliberate groping after the term is indicated here:

I could not bother to think of her own troubles... of the surprise sprung upon her by my lack of - what should we call it, judgement? No, it was something much lower than that. Lack of ordinary character!

(p.196)

The effect of intentionally withholding the proper term for his depraved character takes away much of the blame attributed to Raju, and ameliorates his crime. Raju, when forced to talk in the temple, resorts to circumlocution by asking them to recollect the words they have uttered since daybreak. He says:

'Recollect and reflect upon every word you have uttered since daybreak...'

'I don't remember exactly...'

'Well, that is why I say reflect, recollect.'

(p.46)

Circumlocution as a device, signals the reader to be alert for implied significance. Here the naive consciousness of the villagers is revealed when they are unable to comprehend the clever evasiveness of the 'Swami' in complicating simple things.

Overlexicalization, as the term indicates, suggest a profusion of terms for an object or concept. It includes

synonyms and near synonyms, and indicates an unusual pre-occupation of the writer with any object of any culture. The word 'serpent' is used extensively in this novel, and the ideas they symbolise become foregrounded. It is noteworthy that when Raju meets Rosie, she asks to see a live cobra dancing. His association with Mālgudi ends with seeing the snake dance of Rosie: Raju's mother's accusation is:

Everything was so good and quiet
until you came - you came in like
a viper... on the very day he
mentioned the serpent girl my heart
sank...

(p.151)

Surprisingly, the symbol of the snake is associated with the Western connotation of deception and cunningness, but the Hindu concept confers divinity on it. Rosie, who is accused as the snake woman, symbolises the beautiful, charming, but ruthless woman. Several other words reinforce this:

saithan	(pp.137, 141)
serpent girl	(pp.101, 189)
snake woman	(pp.137, 199)
snake song	(p.189)
twisting and writhing of her person	(p.205)

Marco too is accused of being a snake for subtly trapping Raju:

...who had been fiendishly trapped by a half-forgotten man like Marco - an apparent gazer at cave paintings, but actually venomous and vindictive like the cobra lying in wait for its victim.

(p.195)

With the exception of the last dance of Rosie, the snake image with the evil connotation occurs often in the novel. But the world view of R.K. Narayan, as expressed to Professor Walsh in an interview is:

My main concern is with human character - a central character from whose point of view the world is seen, and who tries to get over a difficult situation, or succumbs to it, or fights it in his own setting.⁶

He explained his view of the comic as "that vast gap that exists within what a man thinks of his surroundings, and what it happens to be". Illustrating this from 'The Guide', he said:

⁶R.K. Narayan, BBC, Third Programme, 22 February, 1968.

A man may think he is frivolous or dishonest but without realizing it, he achieves something serious. This always happens. A man thinks he wants to do something and it may turn out as something else.

Raju's awareness of his past folly does not help him in the present predicament of the fatal penance. The role he is given by the villagers becomes his identity. He has no alternative, as long as the people worship him as a Swami.

The words of Rosie, when Raju is arrested, are:

This is Karma, what can we do?

This is the Hindi world view to which Narayan subscribes. He describes this explicitly in his introduction to "Gods, Demons, and Others":

There is suffering because of the need to work off certain consequences, arising from one's actions, in a series of births determined by the law of Karma...⁷

⁷R.K. Narayan, Gods, Demons and Others (London: Heinemann, 1965), p.5ff.

That Narayan himself believes in this theory is evident from the conversation in "My Dateless Diary" Greta Garbo asks him:

What is the meaning of existence?

Narayan comments:

I can only view it from the point of view of Karma and rebirth.⁸

To understand the differences in language use and the motives behind it, the propositions in a sentence can be studied in terms of agent, object, action, mental process, etc. Consider the following:

They	addressed	me	as	Raj
↓	↓	↓		↓
(agent)	(action)	(object)		(complement)

These propositions convey partly the concept of transitivity as used by Halliday, which refers to a small set of presumably universal categories which characterise different kinds of event and process and the varying circumstances of place and time, within which the events occur.⁹ Consistent selections from the transitivity system can suggest

⁸R.K. Narayan, My Dateless Diary (Mysore, Indian Thought Publications, 1960), p.189.

⁹Roger Fowler, Linguistic Criticism, 1986, p.156.

a particular world view, as revealed by Halliday's essay on Golding's 'The Inheritors'¹⁰. Here the cognitive limitation of the primitive man is linguistically conveyed. Lok watching an adversary from a more advanced tribe drawing a bow and arrow, is thus conveyed:

...A stick rose upright and there was a lump of bone in the middle... The stick began to grow shorter and shorter at both ends. Then it shot out at full length aim...

There is the deliberate absence of an agent. The inanimate object appears to move on its own accord, when it has been actually manipulated by a person. This limited perception is thus conveyed by the lack of human subjects. Instead of mentioning

His enemy raised a stick...

Golding uses the syntactic structure without the human subject to convey the defective perception of the character.

The proposition in a sentence has its semantic nucleus in its predicate. Predicates convey some sort of activity or state which are associated with the nouns concerned with it. These are different types of activity conveyed

¹⁰Halliday in S. Chatman, ed., Symposium, 1971, pp.330-365.

through these predicates. Here in (i), the action proper is under the control of the principal noun:

(i) Raju welcomed the intrusion. (p.5)

These contrast with states which simply attribute properties to objects as in:

(ii) Upstream beyond, the sun was setting.
(p.5)

There are mental states as in:

(iii) They listened to the chatter of monkeys.
(p.6)

These are the simple distinctions between different types of events, and the mind styles ^{are} related to the predominant pattern. Nouns, not only designate or refer (in propositions), but also perform different roles relative to predicates.

(iv) Rosie opened her eyes. (p.119)

(v) His eyes opened wide. (p.87)

In (iv), Rosie deliberately opens her eyes but in (v), it happens to him - the opening is an act outside his voluntary control. There are various other types like beneficiary, experiences, instrument, etc.

(vi) They brought him huge chrysanthemum garlands, jasmine and rose petals in baskets.

(p.79) (beneficiary)

(vii) Her eyes sparkled with vivacity and gratitude.

(p.78) (experience)

(viii) He said with a lot of authority,
'I like to see young boys become literate and intelligent.'

(p.41) (instrument)

Text Analysis VI

Consider the first four forceful sentences of Chapter 9.

- (1) My activities suddenly multiplied.
- (2) The Union Function was the start.
- (3) Rocket-like she soared.
- (4) Her name became public property.

In sentence (1), the predicate attributes qualities to the activities of Raju. This can be contrasted with:

A sudden activity seized her.

(p.198)

Here the sudden activity is focused, and it is a 'pseudo-agentive structure', but the focus in (1) is on 'my activities' - the self of Raju.

In sentence (2), 'the Union Function' becomes the instrument for the activity and fame of Raju and Rosie respectively.

In sentence (3), the inversion of the subject is noteworthy. The agent is omitted, and the 'pseudo-agentive' structure 'rocket-like' denotes force. The subject (she) is deliberately backgrounded. This is extended into the next sentence (4) where the words her 'name' is used without saying 'Rosie'. The effect in totality is that the spotlight is on Raju himself, as he narrates his story which is an indicator of his pride. This accounts for the deliberate backgrounding of Rosie as a person.

An examination of the language used by the semi-moron is relevant here. (pp.87-89). Unlike Faulkner's Benjy or Golding's 'Lok', the semi moron's language is only partly deviant, corresponding to his mental development which is partially effected. His social isolation is thus explained:

He hardly had anyone to speak to
except his cattle the whole day, and
he spoke to them on equal terms and
abused them on equal terms and abused
them and their geneology unreservedly.

(p.86)

Though his conversation reveals partly ^{the} cognitive limitations, the author's elaborate explanation of the boy's reaction and his consciousness, renders the effect of his words less forceful as seen here.

Text Analysis VII

But this boy brought the news on his own initiative and defended their action. 'But, Swami, why did they cut my brother's face?' He added sullenly, 'Should they be left free to do all this?' Raju argued with him patiently. 'You beat that shopman first, didn't you?' The boy took it literally and said, 'I didn't beat the shopman. The man who beat him was...' He gave a number of local names. Raju felt too weary to correct him and improve his understanding. He simply said, 'It is no good; nobody should fight.' He felt it impossible to lecture him on the ethics of peace, and so merely said, 'No one should fight.' 'But they fight!' the boy argued. 'They come and beat us.' He paused, ruminating upon the words, and added, 'And they will kill us soon.' Raju felt bothered. He did not like the idea of so much commotion. It might affect the isolation of the place, and bring the police on the scene. He did not want anyone to come to

the village. Raju suddenly began to think positively on these matters. He gripped the other's arm above his elbow and said, 'Go and tell Velan and the rest that I don't want them to fight like this... I'll tell them what to do later.' The boy prepared himself to repeat his usual arguments. But Raju said impatiently, 'Don't talk. Listen to what I say.'

'Yes, master,' the boy said, rather frightened at this sudden vehemence.

'Tell your brother, immediately, wherever he may be, that unless they are good I'll never eat.'

'Eat what?' asked the boy, rather puzzled.

'Say that I'll not eat. Don't ask what. I'll not eat till they are good.'

'Good? Where?'

This was frankly beyond the comprehension of the boy. He wanted to ask again, 'Eat what?' but refrained out of fear. His eyes opened wide. He could not connect the fight and this man's food. He wanted only to be released from the terrific grip over his left elbow. He felt he had made a mistake in coming to this man all alone - his bearded face, pushed so close to him, frightened him. This man might perhaps eat him up. He

became desperately anxious to get out of the place. He said, 'All right, sir, I'll do it,' and the moment Raju left his hold he shot out of the place, was across the sands and out of sight in a moment. (pp 87-88)

...Into this council of war burst Velan's brother. The atmosphere became tense. 'What is it, brother?' asked Velan. The boy stopped to recover breath before speaking. They took him by the shoulder and shook him, at which he became more confused and blabbered and finally said, 'The Swami, the Swami, doesn't want food any more. Don't take any food to him.'

'Why? Why?'

'Because, because... it doesn't rain.' He added also, suddenly, recollecting the fight, 'No fight, he says.'

'Who asked you to go there?' asked his brother authoritatively.

'I... I didn't, but when I - found myself there he asked me and I told him -'

'What did you tell him?' The boy became suddenly wary. He knew he would be thrashed if he said he had mentioned the fight. He didn't like to be gripped by the shoulder - in fact, he was averse

to being gripped in any manner at all; but there the Swami squeezed his elbow and brushed his beard on his face, and here these men were tearing at his shoulder. He felt sorry he had ever got involved. It was best not to have anything to do with them. They would wrench his shoulder off if they knew he'd been telling the master about the fight. So he covered up the entire business in the best manner he could think of. He blinked. They demanded of him again, 'What did you tell him?'

'That there is no rain,' he said, mentioning the easiest subject that occurred to him. They patted him on the head and said contemptuously, 'Big prophet to carry the news! He didn't know about it till then, I suppose.' A laugh followed. The boy also simpered and tried to get over it.

Then he remembered the message he had been entrusted with, and thought it safer to say something about it, otherwise the great man might come to know of it and lay a curse on him. And so he said, coming back to the original starting point, 'He wants no food until it is all right.' He uttered it with such solemnity and emphasis that they asked, 'What did he say? Tell us exactly.' The boy deliberated for a moment and said, 'Tell your

brother not to bring me any more food. I won't eat. If I don't eat, it'll be all right; and then everything will be all right.' They stared at him rather puzzled. He smiled, rather pleased at the importance he was receiving. They remained in thought for a moment.

(pp 89-90)

The text can be classified into the (i) narration of the author, and (ii) the direct speech of the semi-moron, Raju and the elders. An analysis of the boy's lexis reveals that he uses extremely simple words. He also uses simple sentences, with an average sentence length of about 5-6 words.

To analyse the language of the semi-moron, we will have to take into account the author's explanation of the boy's reaction and attitude. Narayan's initial reporting that "the boy brought the news on his own initiative and defended their action" prevents the actual conversation from being recorded from the initial stage. This would have been very impressive, if it was linguistically conveyed. Similarly, the reporting of Narayan that "the boy took it literally" mars the power of the boy's words - "I didn't beat the shopman. The man who beat him was... He gave a number of local names". The author could have mentioned a number of local names, and conveyed

the effect through the conversation of the moron, that he had taken literally the words of Raju. Here the effect is conveyed more through the author's words than through the moron's conversation.

Again, the moron's words are withheld with the author's statement that "The boy prepared himself to repeat his usual arguments". If the author had allowed the boy's language to convey the effect of repetition, it would have been powerful. But the author's statement blots out the actual words of the boy.

There is a sudden change in his speech pattern, when he is gripped by fear. His words, 'Eat what?' Good? Where? reveal that he is progressing rather jerkily and illogically. It also reveals the gaps in his lexical repertoire, which is due to his defective comprehension and social isolation. The aspect of poor linkage or cohesive tie that exists between Good and Where could have been exploited elsewhere too, as it is a good indication of his limited cognition.

The words "His eyes opened wide" are powerful by itself, though the explanation renders it without force within the context. His panic and fear makes him repeat words like 'The Swami, the Swami', when confronted by the village elders. The structure of the dialogue dramatises the character's speech - "Because, because... it doesn't rain". The sudden reversal of the subject

verb order in 'No fight he says' places the spot-light on 'fight', thus inviting the wrath of the villagers in having revealed the secret to the Swami. Narayan's statement that "he covered up the entire business in the best manner he could think of" apparently contradicts the fact that he is a semi-moron. In 'He blinked', the use of the intransitive verb is powerful by itself, as it is suggestive of the moron's limitation of the grasp of the world around him. When the tense situation eases, his speech gains the normalcy and the words he utters play a significant role in the story. His reporting of Raju's words are:

If I don't eat, it will be all right
and then everything will be all right.

The words all right are used as a clever cover-up substitute for 'fight', as Raju used it. But the villagers interpret that the 'rains' will come if he fasts. By using the causal linkage 'If' at the beginning of the sentence, the moron conveys the meaning of Raju volunteering to take the burden of the fast upon himself to bring the rains. This usage of 'if' and 'all-right' is well exploited by the author to bring about a misinterpretation of Raju's words, thus involving him in the fatal penance.

Here, R.K. Narayan's long explanations and judgment of the semi-moron's cognitive limitation, indicate the strong presence of the writer and reduces the interactive relation between the reader and the moron.

CONCLUSION

I do not claim to say everything about the language of the text. But my language analysis reveals certain illuminating facts about the language used by R.K. Narayan which otherwise would have remained undetected. Within the limited time and space, I have carried out a representative analysis of the language of 'The Guide'. Questions like social background of the author, and the historical development of English in India, are all important considerations which we have not here taken into account. Ours is a synchronic analysis taking the object as it is and dissecting it. But this analysis sheds considerable light on the constitutive process, as also the effect of the work on the reader. The model developed by Halliday helps us to organise an analytic knowledge of the rules and conventions of the literary language of this text.

One important observation is that R.K. Narayan uses simple language with complex effects. One feature which contributes to this simplicity, is his use of rather restricted tenses like simple past, (mostly) present, or past perfect tenses. Only rarely do his

sentences display complicated grammatical constructions. He also does not indulge in elaborate figures of speech, and when he uses them they are very apt and suggestive on account of being locally noted:

(a) She was not very glamorous... but she did have a figure, a slight and slender one, beautifully fashioned, eyes that sparkled, a complexion, not white, but dusky which made her only half visible as if you saw her through a film of tender coconut juice.

(p.58)

(b) Rocket-like she soared. (p.162)

(c) ...it was not she who had been fiendishly trapped by a half forgotten man like Marco - an apparent gazer at cave-paintings but actually venomous and vindictive, like the cobra lying in wait for its victim.

(p.195)

He also does not use Hindustani words, or phrases, or elementary philosophy like Mulk Raj Anand, Raja Rao and B. Rajan. Nevertheless, he does convey the complex predicament of man involving the social, cultural, religious, and the individual perspectives. This "irresistible impression of Truth"¹ is powerfully created by the use of simple

¹Walter Allen (from the jacket of Mr Sampath), London, 1949.

normal features of the language, like definite/indefinite, reference and transitive/intransitive predication, etc.

For example, in the representative analysis of the opening passage of 'The Guide', one observes some kind of prominence in the use of 'the'. This unusual frequency or foregrounding reveals very interesting facts. By using the definite article 'the' before man, Narayan firstly involves the readers in the situation and makes them a party to the development. Secondly, the use of 'the' establishes the identity of the stranger (Velan), as one who will play a major role in the destiny of Raju. Thirdly, the use of 'the' brings the characters Raju and Velan closer to each other and to the readers.



The use of Free Indirect Speech subtly allows the author to intervene in favour of Raju. One major effect achieved here through the various usages of the cohesive ties which contributes to the complex effect is that first, the readers' expectation is aroused, by the repetition of lexical items suggesting an air of mystery and fear, relating to the background of Raju. The raised expectations are deflated by Velan's rambling talk. Again it is aroused by the partial revelation of Raju's till then mysterious past life - the jail life. The partial revealing of his past prompts the reader to read ahead, thus revealing the

strategy of Narayan in arousing the readers' interest. The Cohesive organization of reference contributes to the same effect. The homophoric references establish a familiar world, which is reinforced by anaphoric references, which make the world seem very familiar. The exophoric references frustrate the expectations aroused, by a partial revelation of facts. Since all these effects are achieved, it is arguable that Narayan achieves complex effects by using simple language.

He also displays the 'artistic criteria of relevance' in presenting just the needed information to keep the readers' mind on tenterhooks. The rhetoric of the author is seen through the information withheld, than in the information revealed. The use of the end focus principle by Narayan, helps to bring about a dramatic effect in sentences. These illustrate that striking effects can be achieved by a language totally simple and normal.

In the second chapter, in our analysis of the sentence form and meaning, Narayan is also seen to successfully use the technique of defamiliarization to arrest and sustain the readers' attention. The use of modalities which is another feature of sentences, helps the reader to discover the character's/author's point of view. By

the use of different modalities, Narayan focuses on the varied complexities - the social, personal and religious forces, impinging on a man.

An analysis of the use of deixis (the spatio-temporal and interpersonal element) can distinctively indicate how a subtle substitution of 'the' for 'a', can reveal the author being subjectively bound up with what he is describing: the complex but credible time scheme, detected from the use of the deictic elements in the opening passage, holds good for the rest of the novel too. The role of the deserted temple and the person Velan, are seen clearly from this perspective. We can also discover the contrasting use of deixis in the closing passage. These differences in time, place, and person are deliberately created to enhance the final drama of the penance.

Cohesive relationships, according to Halliday and Hasan, are determined by the set of sentences which constitute a text. Different cohesive devices like reference, substitution, ellipsis, lexical cohesion, collection are used by Narayan for varied effects like reinforcement, or creation of suspense, or generating expectation, or for avoiding circumstances. Here we discover how the associative incongruity, present in the collocation of the symbol 'snake', contributes to the irony

and ambiguity of Raju's predicament in the novel. When the words used in the collocation clash with our expectation, it results in irony. So, the different effects created by the various collocations, and the manner in which they contribute to the multi-dimensional view of a situation, can be studied by a closer analysis. Features like elegant variation, as used by Narayan, reveal that cohesive ties form an important aspect of literary style, and a glimpse into the various ties used can help us understand how and what view point is established in the novel - whether harmonious, chaotic or ironic.

The contextual aspect of discourse takes into account the communicative function of language within three frameworks; context of utterance, context of culture and context of reference.

The context of utterance accounts for the physical surroundings, the immediate situation of the utterance, the participants, and the audience involved. This study reveals how language is used to enhance or alter certain effects of the physical surrounding. The social science of place gains relevance here, and we are able to observe how Narayan uses the strategy of employing the physical surroundings to change and dramatise the effects of a crucial situation at various places in the novel.

Since utterances occur within a certain framework of culture, they are greatly regularised by the latter. This aspect helps us to understand the differences in the speech of the villagers and of Raju and other characters. This awareness contradicts the accusation of critics that all characters in R.K. Narayan use the same language.

Again, a carefully worked relation between the context of utterance and the context of culture, results in greater verisimilitude and credibility in the novel. The subjective element of the novel which is often the result of R.K. Narayan's direct observation, lends an authenticity to the subjective situations portrayed. Here, the analysis of the stream of consciousness method, (Text Analysis No. IV), as used by the author to imitate speech in an immediate context of utterance, is noteworthy. There is an extreme foregrounding of the deictic parts to create the illusion of a speaking voice. There is also the co-ordination of the past, present, and future time within the context of reference, which is embedded in the context of utterance. This achieves a psychological reality of time. We also understand that the language user has relative freedom within the context of reference, to use generalizations and predictions. This aspect is called 'displacement', which can occur irrespective of

the context of utterance and culture. This is used extensively by Raju to dupe the believing villagers. The other aspects of language use, identifiable within the context of utterance and reference to imitate speech, are iconicity, alliteration, expressive symbolism and the use of parentheses.

The situational perspective of discourse revolves around the three dialogic categories of Roger Fowler: sequencing, speech acts and implicature. Analysing the conversation of Raju, one detects that he not only initiates most of the talk, but also dominates it, which is an indication of his pride and the superior position he assumes. The speech acts are used extensively by R.K. Narayan to give the impression of an active interaction. Failed speech acts are seen to bring about unexpected twists and turns in the story.

The conversational implicature arises when any one of the four Maxims - of quality, quantity, relation and manner - is flouted. While Raju flouts all the maxims in his various strategies for survival, the villagers violate none deliberately in their dialogue, and they are also unable to understand the various implicatures. This is another indicator of their naive mind, which is reflected in their talks. This further distinguishes their conversation from that of the other characters.

The other dimension of dialogue which is fruitfully analysed here, is that of the implied author/reader aspect. We find that sometimes the author's use of a pretended dialogue with the implied readers gains predominance over the actual addressee in the novel. This method helps him to draw the readers' deeper into the stream of narration. R.K. Narayan's comments revealing his attitude can be understood by analysing the words and phrases used to introduce the speeches. Repetition in Free Indirect Speech, on the other hand, indicates the author's presence and R.K. Narayan's empathy with Raju or any character is conveyed unobtrusively through this device.

The two kinds of 'point of view' analysed here are: spatio-temporal and ideological or the mind-style. The temporal aspect generates the disruptions and the interweaving of the various deictic spheres, to convey the varying psychological reality of time. The spacial dimension is manipulated by the author, through the organization of the language. Here we find that, the readers' perception is controlled by positioning the important items relative to the less importances. An analysis of the opening passage throws good light on the manner in which the focussed items are projected by R.K. Narayan. The viewing place is highlighted as this is important both for the stranger and the readers, for it bestows a halo on the jail bird. The

effect of focus on Raju and Velan seems to work in the opposite directions. For Velan - it is first the intrusion, then, the man from Mangal, a villager: For Raju, it is the predicament, doubtful identity, and jail life.

While Velan's mysterious identity becomes clear, Raju's identity becomes increasingly mysterious. When the readers' attention regarding Velan decreases, it increases with regard to Raju. This is an important strategy R.K. Narayan uses to arouse and sustain the readers' interest and orientation.

The mind style of the author is also taken into account by analysing the particular syntax he chooses at a specific, crucial point in the novel. The text analysis No.VI examines the participant relations in a clause, in terms of agency and responsibility. Here we discover how R.K. Narayan linguistically tilts our perception in favour of Raju, by ameliorating his crime. The language effects work to project Raju more as a victim than as a doer. Underlexicalization is another device used by the author to place Raju in a favourable light, by withholding the actual term for his degradation in his self-introspection: "What shall we call it judgement? No, it was something much lower than that. Lack of ordinary character!"

Another interesting fact which emerges about the language used by the semi-moron is that R.K. Narayan does not, unlike Golding or Faulkner, allow the language itself to linguistically convey the limitations of the boy. Instead he introduces external explanations, judgements like:

This was frankly beyond the comprehension of the boy.

This reduces the direct interaction between the reader and the moron, and contributes to a strong visible presence of this writer - a fact so evidently true of R.K. Narayan's general technique.

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