Chapter 1
Chapter 1
Introduction

“There is no life, truth, intelligence, nor substance in matter. All is infinite Mind and its infinite manifestation....”
- Mrs. Eddy’s Science and Health

1.1. Focus

This chapter introduces stylistics, its significance and its application on fiction. The status of Indian writing in English and the authorial distinctiveness of Shashi Deshpande (hereafter Deshpande) are also mentioned. The researcher’s objective in choosing Deshpande, an Indian author, and choosing her novel That Long Silence (hereafter TLS) is highlighted. The aim, scope and methodology of the study are also included.

1.2. Significance of Stylistics

Stylistics, one of the branches of Linguistics, is a scientific study of the usage of a language for the expression of a subject matter. Leech and Short highlight Spitzer’s view in the following lines in their Style in Fiction:

Spitzer argued that the task of linguistic-literary explanation proceeded by the movement to and fro from linguistic details to the literary ‘centre’ of a work or a writer’s art. There is a cyclic motion whereby linguistic observation stimulates or modifies literary insight, and whereby literary insight in its turn stimulates further linguistic observation. This motion is something like the cycle of theory formulation and theory testing which underlies scientific method (1984:13).

Every communication has a specific aim and specific audience and hence uses a specific code in a specific way to express a specific subject matter. The subject matter includes all information shared among people under the sun. Fiction also comes under this category as it has the traditional objective of interacting with its contemporary society or elicits the awareness of specific distortions in the social system from the audience. Besides there are psychological aspects associated with communication situation, communicator and receiver. Since communication has to go through a complicated process, it needs examination for identification and rectification of complication or for revealing the success of
communication. Since the present study is restricted to the linguistic evaluation of the language code of a fictional world, which is the ‘imagination-bound replica of the real world’, the ‘style of fiction’ gets the focus. Julia S. Falk says, “Language is a mental phenomenon, a body of knowledge about sounds, meanings and syntax which resides in the mind.... Linguistics studies the knowledge of the language of the speaker” (1978:13). Riffaterre says “Style is understood as an emphasis (expressive, affective or aesthetic) added to the information conveyed by the linguistic structures, without alteration of meaning. That is to say that language expresses and that style stresses....” (qtd. Gargesh, 1990:7). It is also suggested that ‘language and mind’ go together for a better expression of a subject.

1.3. Stylistics of Fiction

To make an appropriate analysis of the communication process, stylistics is essential as it deals with identifying the linguistic aspects in the making of a literary text (Style in Fiction, 1984:12). The world created through a novelist’s technique needs a careful scrutiny to find out the means by which the shaping of the world takes place. Fowler says, “We can... interpret a writer’s linguistic structures in relation to the values and preoccupations of the community for which he writes” (1977:3&4). New innovations are adopted for expressing creative consciousness and mental processes of an individual and such innovations exploit typical linguistic devices. Henry James, Virginia Woolf, James Joyce, William Faulkner and others used steam of consciousness technique for rendering their mind. Since the present study revolves around the subject matter of an Indian woman writer/character, additional information on the above mentioned writers is not warranted except reaffirming the fact that their ‘creative writings’ have strengthened stylistic approach to literary text. Hence, Stylistics is applied to study the linguistic habits of a particular author or narrator or character of a fiction and also to evaluate the quality of the work of art.
The style and stylistic nature have been different from writer to writer, from age to age, from genre to genre and country to country. Wordsworth’s ‘rustic style’ is different from John Milton’s ‘grand style’ and John Dryden’s ‘prose style’. Graham Hough says, “Whatever view we may take of its nature, it is clear that in talking about style we are talking about choice – choice between the varied lexical and syntactic resources of a particular language” (1972:8&9). This choice is meant for the expression of a subject matter.

Fowler says, “Stylistics is a branch of linguistics, but one concerned especially with the treatment of variables in entire texts.... If linguistic relations above the sentence are assumed to be ‘free’, this is to say that they are in fact linguistic variables and therefore the concern of stylistics” (1970:17). However there have been contradictory views regarding the evaluation of literary work applying literary criticism and linguistic analysis. Literary criticism was meant for evaluating the aesthetic value and linguistic study for analyzing the quality of language. They were treated as though they work in isolation without sharing anything with each other. But both are significant for evaluating the work of art and both have to be studied in the light of each other. In such a situation Stylistics plays the major role of bridging the gap between aesthetic value and linguistic value as it links the subject matter and expression.

1.4. History of Indian English

Four major European languages, viz. French, Portuguese, Dutch and English invaded India, thanks to commercial interaction with the west. Father Thomas Stephens was the first Christian missionary to settle in India in 1579 and also to encourage British merchants to take up business expeditions to India. Royal Charter was granted to English East India Company in 1600 to dominate trade in Eastern Waters. English started dominating the trade interactions during this period between English merchants and Indian
agents. The peons, as interpreters for business dealing between English and Indian businessmen, were the earliest users of English language in India. (Mehrotra, 1998:3). Evangelism and Army were the other two avenues for invasion of English language. English missionaries framed English syllabus and taught in Indian schools in the early 19th century. The main focus of introducing English during 1800 was to impart modern science and western knowledge. Thomas Babington Macaulay, the then member of the Supreme Council of India, strongly recommended English as a medium of instruction in the British - Indian universities. English became the most popular subject and the proficiency in it was considered prime importance for jobs. However English language went through lot of changes as Indian faced inconsistent periods of political and social changes. Mehrotra states that the following three varieties of English emerged after 1940s:

(a) The high variety (Sahib English)
(b) The middle variety (Babu English)
(c) The low variety (Butler English or Pidgin English) (1998:5)

After the I World War, under the influence of Mahatma Gandhi, the language prominence was shifted from English to vernacular. The standard of English got weakened as new Institutions were established with first language as medium of instruction. However English could not be deleted as it dominated the higher education and administration. After independence the status of English was seriously discussed and it was found that English language was rooted firmly in the Indian society. Hence English was named associated official language of the Government of India along with Hindi. The states were allowed to have their own regional languages as official language along with English, though the introduction of Hindi as third language was protested in some of the southern states.

In spite of its troubled journey in India during the last four centuries, English language has retained its distinctiveness and uniqueness in India. Besides, in its lengthy sojourn in India, it has shaped communicative capability of Indian minds and in turn it has been influenced by Indianness of India society. Thus the status of English in India is historic.
and respectable and its use in Indian contexts needs a thorough examination for better understanding of the language and for granting better position among Indian languages.

In his *English as a Global Language* David Crystal states:

> Indeed, if there is one predictable consequence of a language becoming a global language, it is that nobody owns it any more. Or rather, everyone who has learned it now owns it — 'has a share in it' might be more accurate — and has the right to use it in the way they want (2003:2&3).

He also says that some countries use English as second language “because it is seen as a complement to a person’s mother tongue or ‘first language’” (2003:4). Joshua A. Fishman in his Sociology of English as an Additional Language”, categorically puts forth the following:

> The growth of English speaking “false foreigners” in various parts of the non-English mother-tongue world (e.g. West Africa, East Africa, India, Puerto Rico) is an indication that a non-native variety of English may succeed not only in stabilizing itself cross-generationally (i.e. in nativizing itself), but also in becoming a mother tongue in certain speech networks.... Steps have been taken to make sure that English does not intrude upon the domains of local ideology, literature, history and citizenship. (Kachru, ed., 2001:20&21).

1.5. Indian Women Writers

Since the data for stylistic analysis is chosen from the writings of a woman author, a short note on the position of women writers in India is considered relevant. Before mentioning the roles played by Indian women authors, it is considered of paramount importance to quote the words of Deshpande from her recently published critical essays, namely, *Writing from the Margin and other Essays* (hereafter *Writing*) to reveal her point of view. She strongly denounces the idea of considering women’s writing as “marginal, inferior, insignificant” (2003:152). She points out that even the significant writings by women do not go beyond being considered as just “women’s novels or stories”(2003:152) with inferior connotation. She reveals the fact that art is not appreciated for art’s sake. If woman’s writing is considered ‘marginal’, it shows the prejudice against women. The
controversy is highlighted here only to affirm the researcher’s stance that TLS is viewed linguistically in the following pages for its literary value.

The Indian creative writing scenario has been dominated by men writers and their topics are wide-ranging from politics to the upliftment of down trodden. Women were also mentioned in their writings, but with a focus on the secondary/insignificant role allotted to them by the society, as in the case of Mulk Raj Ananad’s *The Old Woman and the Cow* (1960), Bhabani Bhattacharya’s *Music for Mohini* (1952) and R.K. Narayan’s *The Vendor of Sweets* (1967). But in recent times there is a lot of realization towards the importance of expressing the ‘inner feelings’ of the woman to make the society realize that she, the ‘other individual’, is required to complete a society or a family. Her insignificant live is vital for the significance of living and in this way her life becomes fundamental for human life.

Deshpande quotes Rosa Luxemburg in her *Writing*: “It is in the tiny struggle of individual peoples (here, Women) that the great movements of history are most truly revealed” (2003:153). So she asks, “And how would we know about these tiny struggles if they were not written about? And how can we call these marginal when they perform so important a function in human history?” (2003:153). Anita Desai, Kamala Markandaya, Bharati Mukherji, Nayantara Sahgal, Gita Mehta, Arundhati Roy and Deshpande are some of the significant women writers who write about the society and the problems of women. Since male writers did not seriously focus on the real problems of women, these writers started writing advocating freedom for women, the struggles of women in the family, work place and society at large. All these writers, along with exposing the problems of the ‘better half’ of the family/society’, revealed the thinking process of women. For example, the significance of Anita Desai’s novels, especially *Cry The Peacock* (1963) depend on the unique expression of the innermost experiences of a woman. Nayantara Sahgal examines the complications of Indian marriages. Thus women writers tried to show that they deal with
a very unique topic which has not been examined/explored systematically so far. Since Chapter 2 is exclusively meant for Deshpande, her theme is not discussed here.

1.6. Views on Deshpande

Deshpande began her writing career with short stories, and then moved on to writing novels. To her credit, she has written so far six short story collections, nine novels, including the recent *Moving On* (2004), three stories in Anthologies, four children’s books and one collection of essays. Five of her books have been translated into languages like Italian, Russian, German, Finnish, Dutch, Danish and a few of Indian regional languages. Her novel *TLS* won the highest literary award in India, the Sahitya Akademy award. Her short story collection *The Legacy* is prescribed for the students of Columbia University.

According to Suneel Seema, “Shashi Deshpande has emerged as a great literary force” in Indian writing in English and “she reflects a realistic picture of contemporary middle-class woman” (1995:20). Deshpande was born in Dharwad, Karnataka, and is now settled in Bangalore with her husband and two children. She is one of the distinguished Indian writers in English. She mentions Somerset Maugham, Jane Austen, Doris Lessing, Simone de Beauvoir and Tolstoy as the personalities who influenced her. She identifies herself as wife, mother and a human being. She values ‘human relationship’ and her writings mostly revolve around middle-class Indian families. Her novels start with characters and end with characters, though a little bit of fictionalization is introduced in the expression of the personal experience of individual characters. Like Jane Austen, her novels have narrow range in dealing with theme and characters.

As a daughter of a famous Sanskrit scholar and writer Adya Rangacharya, she ventured into writing ‘naturally and casually’. As she is not serious or conscious about the panels and Institutions which decide coveted prizes, she sticks to her own themes and
approaches. Her main concern is the middle-class life, which dominates and influences the Indian society. Within this life, she makes a profound study of 'human relationship', which has a universal appeal as the society, anywhere in the world, exists with the coexistence of men and women. That is the reason why the author values human relationship than anything else. Her critics view her style as a 'racy style of narration with crisp language'.

All her writings are from the point of view of women. However, she requests her critics and readers to view her writing as creative writing and not as 'writing by a woman'. She deplores the idea of considering women's writing as an isolated genre and men's writing as general genre. Woman should also be considered as another human being and her writing must be viewed accordingly. While writing about the creativity of a writer, she says,

> Each novel is a voyage of discovery for me, a discovery of myself, of other humans, of our universe ... as we go on living, we learn to cope, becoming each day a little more understanding of human frailty, a little more compassionate... Writing is for me part of the endeavour to understand this process, to articulate the human struggle, the human triumph (Writing, 2003:29).

Thus her writing revolves around human relationship which is the main concern of every human being in the world. Her novel, *TLS* focuses on this relationship. Almost all her writing is dominated by the first person narrative. The main character, especially a woman, narrates the story, the story of the contemporary Indian society and its complexities.

### 1.7. Her views on Creative Writing

In *Writing*, Deshpande puts forth frankly her views on creative writing, Indian women writing in English, using English for writing novels concerning Indian society and her belief and convictions. She says, “My stories came not out of the ideas and theories, but out of my emotions, my ability to enter into one person, one woman and write through her” (2003:10). Her writings represents her heroine's mental metamorphosis. Since her main concern is of human relationship, she concentrates on the 'person to person' relationship.
According to Deshpande a writer needs ideas, the urge to express and the ability to use language with comfort and understanding. “There are two schools for writers. One is life itself. To live, to learn about human being, to know human emotions” (Writing, 2003:6) for better understanding and better expression. The second school is ‘Reading’ from where a person learns the skill of creative writing. A writer should be able to hear his own inner voice of the surroundings and write using his/her imagination. She does not agree with the idea of expressing one’s experience, as experiencing every situation is impracticable. She signifies that creative writing is possible with a little amount of experience and of imagination. While suggesting that Jaya’s desperate words echo her own desperation at times, she outrightly rejects the idea of recreating herself or any real person. Deshpande had a conflict within herself to decide about the type of narration, whether to have first person narration or third person and if first person, whether it should be Jaya or Mohan. Finally she decided to have Jaya as the Narrator of the novel. Hence Deshpande convey her view that the author is only an “instrument” through which the characters’ interpersonal relationship becomes audible in a melodious/jarring way to the audience/readers.

1.8. Author’s view on That Long Silence

TLS is the story of Mrs. Jaya Kulkarni, a middle class housewife with creative skill, who attempts to pen her own story. Deshpande cautions the critics and research scholars in her Writing, “This was Jaya’s story; it was not a novel about Jaya, it was Jaya’s novel, the one… writing…. I can only write out of a complete submersion in one character; here, it was Jaya. And Jaya’s voice came out strong and true…. This novel was shaped by Jaya’s intellect. An intellect which gave a ruthless clarity to the way she looked at everything, even herself”. She further says, “In TLS, Jaya’s desperation was mine, some of her ideas about women and their roles, about women’s lives and silences were mine. That is all …. This was, in a way, the most painful, as well as the most difficult book to write”.


(2003:16,17,18). Her view is justified that the writers have to look at the society through individuals, but objectively, so as to enable the readers to comprehend it in his/her own way.

In one of the “Meet the Author’ programme, organized by SCILET, Madurai, the researcher met the author and got clarified certain aspects of her language style. She reaffirmed that Jaya was not the replica of the author herself, though a little bit of influence could be traced. She revealed that her writing style was Indian and it was mainly to show that she was a writer having natural flair for English and to show that she was writing for Indian society to read and understand the truth of Indian life. For another question she revealed that the experiences of men and women influence their language style. About Indian women writers she said that she would like to call them Indian writers.

About her objective of creative writing, she says the following in her *Writing*: “... I call myself just ‘novelist and short-story writer’. Truth is .... I’m deeply interested in human beings, in the human condition. Through the stories I tell, I am probing into this condition, I am asking those questions most of us ask of ourselves some time or the other – about life, about death, about our relationship with one another , with society and our moral selves. My novels come out of these ideas and thoughts.” (2003:58). Hence the main focus of the propose research is to look at the mind style of the characters and narrator in the fiction.

1.9. Review of Literature

Indian writing in English in considered one of the branches of Indian literature and the best novels in this genre are awarded highest Indian literary awards by Sahitya Akademi. In this context there is a growing interest among research scholars to study and evaluate the language style in Indian novels. Mentioned below are two of such research
A stylistic study by R. Suganthi (1995) on the selected novels of Mulk Raj Annad, mainly focuses on the sociolinguistic aspects. Extensive stylistic study is made on the novels, viz. *Untouchable* (1935), *Coolie* (1937), *Seven Summers* (1951) and *Private Life of an Indian Prince* (1953). The study compared the novels to highlight the significance of the theme, style and language use. The contemporary features of the society are identified to show the significance of the period in which the novels were written.

Stylistic study of Arundhati Roy’s *The God of Small Things* was undertaken by A.R. Bhavana (2002). The research work analyses the novel from various perspectives. Shklovsky, Vladimir Propp, A.J. Greimas and Labov models had been taken as guidelines for the analysis of the narrative. An elaborate study was also made on characterization. An examination was made on language use. Semiotics and Sociolinguistic aspects are also examined.

The present study on Deshpande’s *TLS* is chosen after a thorough examination of the previous studies undertaken by the research scholars. The present study is unique as it applies the mind style technique to study a fiction written by an Indian woman writer, who was born in India, educated in India and has been writing about Indian middle class society. Thus the present study differs from previous research works.

### 1.10. The Text for the Study

The original text of the author is used for the ‘analysis of language and mind style’.

The publication details of the text are given below:

1.11. Uniqueness of the Study

The research work attempts a comprehensive examination of mind style as projected by the language of Jaya, the Writer-Narrator in Deshpande’s *TLS*. The study makes a revelation of the inconsistent human relationships and the failure in human communication of a typical Indian middle-class family. The study revolves around the “distinctive linguistic presentation of Jaya’s mental self, with special focus on lexical selection, sentence structure, narrative discourse, question patterns and the style of Indian English.

The primary purpose of a language is to express information and, in the words of Roger Fowler, is to express the information with relevant attitude. The speaker’s choice of lexical items and sentence type depends on his/her mind set, socio-economic situation and the perception of the world around himself/herself. In India, speaking or writing in English is distinctively different as it is considered expressing in second language (L2). In this context, the present study makes an elaborate attempt on *TLS*, a typical Indian English novel, applying the technique of ‘mind style’ as invented by Roger Fowler.

1.12. Methodology

This topic has been chosen after having found that *TLS* was a fertile ground for applying the Mind Style aspects. Moreover *TLS* has so far been viewed at from feminist perspective and not from Mind Style perspective. Hence the present study is undertaken mainly to focus on how Language and Mind metamorphose concomitantly. Since the author herself speaks her mind out in her recent *Writing*, the researcher looks at the fiction from the stylistic aspects put forth in the book.

In addition, Roger Fowler’s view on ‘lexis as the encoding of ideas or experience’, Mark Turner’s ‘Narrative imagining’, the views on ‘question patterns’ by Robinson, W.P &
Susan J Rackstrawi, the ‘narrative discourse’ expounded by Leech, Short and Roger Fowler, and Deshpande’s views on language stylistics and Braj B Kachru’s views on Indian writing in English are applied for the present research work.

1.13. Objective of the Study

In the Indian context of recognizing English as one of the Indian languages and also as one of the varieties of World Englishes, the present research is undertaken to bring out the effectiveness of English in Deshpande’s TLS. Since the author herself openly declared her intention of making the mental process of men and women of middle class to be known to common people through her language, there is a scope for evaluating the language. As the novel deals with the workings of the minds of characters, Roger Fowler’s mind style technique is used for the present research. The aim and objectives of the proposed research are given below:

- To evaluate the ‘transitional mind style’ of the characters and narrator in the novel.
- To find out how the mind goes through the development process by studying the language. Mental metamorphosis is revealed through the language metamorphosis. The focus here is the selection of lexical items. A study is made on the mental attitude and lexical selection.
- To study the significance of the use of questions in the novel. Questions are frequently used and they are notably rhetorical in many occasions. In interactive situations, the questioner and answerer either end in quarrel or in silence. Hence questioning aspects are studied.
- To highlight the narrative discourse with special reference to the narrative technique adopted by the I-narrator.
- To appreciate the Indianization in the novel. A study is made on the novel to show the Indianness in the language by adopting Kachru’s Indianization aspects.
- To make a quantitative analysis of certain features to highlight the uniqueness of the novel by using computational approach.
1.14. Plan of the Study

The findings of the study are brought out through well-formatted chapters, including Introduction and Conclusion. The introductory chapter gives a clear background to the proposed research and reveals the purpose of study. The concluding chapter highlights the findings and recommends future study on the same author, which has greater scope. The body of the thesis has the following five chapters, which deal with the analysis.


Detailed theoretical aspects of Mind Style as projected by Roger Fowler, Leech, Short and Mark Turner are put forth in detail. According to Deshpande mind is the amalgamation of ‘human past, present and future’ and it is difficult to separate one from the other. It is also noted that Deshpande concentrates on the ‘stories of families and human relationships’. Thus the chapter reveals the mind style of the author and her capability in bringing out the mind patterns of the middle class Indian families. A brief discussion is also made on the themes of the selected novels from the Mind Style perspective to form a clear background to the mind style of Deshpande. Since the author values ‘relationship’ between human beings, the present study reveals the kind of relationship she has established between ‘language’ and ‘thought’ while highlighting the human relationships. A quantitative analysis is made using the software ‘MODALITIES’ to compare the linguistic features of three novels namely, *TLS*, *The Dark Holds No Terrors* and *The Binding Vine*.

1.14.2. Chapter 3: Mind Style and Characters: Computational Approach

A short comment is made on the ‘Mind Style’ relevance to the present study. The characters in *TLS* are studied, focusing on their lexical selection and sentence types. This chapter shows how the language metamorphoses along with the development of mind and
brings forth complexities of the characters' minds. It concludes that the mind observes and
projects the world in its own way by exploiting the language patterns. Thus it is revealed
that Jaya's observation of her own past comfortable world is 'in the negative'. The chapter
makes a conclusion that the stylistic choice of a language reflects the mental attitude of a
speaker and the world created by him/her. Language is not the one that initiates expression
but the mind that projects its view of the world. Moreover women and men make their own
lexical selections, which reveal their distinct personality traits and social situations. To
make a data output for the study, the software 'MODALITIES' is used.

1.14.3. Chapter 4: Question Patterns

The uniqueness of Shashi Deshpande's novels is the frequent use of questions. In the
interactive situation question plays a major role of sharing the information. In TLS
minimum number of questions are used for interaction whereas Jaya, the protagonist uses
questions frequently with rhetorical effect. However this chapter specifically deals with the
questions used during conversation, because they play a major role in affecting the mind of
the characters in the novel. Question-answer situations between Jaya and other characters
are taken for consideration. There are certain questions which go unanswered or wrongly
answered. The reason for the same is studied in the light of the questioner's intention and
the answerer's attitudes. Finally the researcher, based on the available types of questions,
comes out with a new set of question types. These questions have greater significance
though they revolve around the communication situation in the novel.

1.14.4. Chapter 5: Narrative Discourse

This chapter focuses on the skilful exploitation of narrative discourse by Deshpande
in her fiction. There is a unique situation in TLS that Jaya, the First Person Narrator, who is
also the primary character, is an author herself. She also admits that, as an author, she is
determined to look at her own life objectively. However the study proves that Jaya's narration was born out of her confused angry feelings about herself and her status in the family and social situations. The narrative discourse theories of Roger Fowler, Leech and Short and Shlomith Remmon Kenan are followed for studying the present fiction. Discourse study helps to bring out various functions of interactive expressions. Thus the present attempt is made on *TLS* to highlight the narrative technique used in the novel. Discourse structure is also made for the novel based on the way in which the narrative functions. The social aspects, temporal relations and various types of irony are also examined.

1.14.5. Chapter 6: Indianization

This chapter gives a detailed account of the effectiveness of the expression of the characters about themselves, their customs, traditions and ideas through English language. The uniqueness of English used by Deshpande is analyzed based on her views on English language. Braj B.Kachru's Indianization of English language is considered for examining the language style of *TLS*. The sentence structure and lexical selection are viewed from Indian perspective. This study is significant since the author, the characters, the setting, the story and the dialogues are completely Indian in nature. English language in India has the most advantageous position of 'linking the people of different status who own their own regional languages'. However it is not fully accepted as the 'language of intimate emotions'. The study reveals that Deshpande has proved to be successful in making Indian English an effective literary vehicle for creative expression.

1.15. Researcher's Note

After obtaining permission from the author, the text has been scanned and spell-checked for the study. Assistance of a software expert was sought to design a software namely 'MODALITIES' for the purpose of the present study. Since the Programming
Language used for this software is based on 'event driven' programme, algorithm is not given. But the software can be demonstrated. This software is unique as it is 'user interactive'. The programming language used is C#.Net. With the help of this software some of the specific language elements such as frequency of questions, content words, number of sentences with frequency of utterance and words and length of sentences and words have been separated from the text for analysis. This has facilitated the aim of substantiating the uniqueness of certain usage, repetition of certain lexical items and unusual structure of statements and interrogative sentences. The statistical output using this software might have slight variation due to the type of data and also the use of notepad for storing the data. Hence all the frequency mentioned has only an approximate value. Though the software 'MODALITIES' is used for the basic output, there is a scope for advancing this software into typical tool for doing the cognitive stylistic study of the language in conversational situation or narrative situation or L2 situation in the future.

It may also be noted that frequent reference to Author’s recently published essays *Writing (2003)* is made. These essays evolved out of the lectures delivered by Deshpande over the last fifteen years and were already published in various books and magazines. For easy reference, her book is quoted in the presentation of the thesis. All the passages from the chosen novel/novels are italicized to differentiate them from other references.