ABSTRACT

The thesis deals with a stylistic study of Raja Rao's four novels: Kanthapura, The Serpent and the Rope, The Cat and Shakespeare, and Comrade Kirillov. An attempt has been made in the thesis to study these novels from the point of view of the language of literary texts.

Our study of the language of different literary texts shows that a proper appreciation of the working of everyday language helps us a lot to understand and appreciate the language of literature. Every writer makes meaningful linguistic choices in a piece of work in order to convey the cognitive realities of experience and create authenticity and believability in it. These linguistic choices used in a literary text, are also stylistic in a sense that they are aimed at producing a particular or intended aesthetic effect through the language used in it. The function of literature primarily being aesthetic, we should try to search for explanation of stylistic values of these linguistic choices in terms of considerations internal to the work itself. The study of style is, therefore, the study of the linguistic characteristics of a particular text or texts.

The theoretical base for this work is provided by Leech and Short's (1981) Style in Fiction, particularly
the chapter on the rhetoric of text. We also follow M.A.K. Halliday's (1971) functional model of language which acknowledges the three major functions of language — 'ideational', 'interpersonal', and 'textual'. We follow these two models for the stylistic study of Raja Rao's novels. In order to analyse and appreciate the stylistic values and literary effects of his novels we have particularly concentrated our attention on the textual function of language. In our study of the texts of Raja Rao's novels from this point of view we have also considered Dressier's (1981) discussion of seven standards of textuality.

The organization of the thesis is as follows:

We have divided the thesis into two parts. Part one, 'Preliminaries', consists of three chapters. We intend to prepare the ground for the stylistic analysis of Raja Rao's novels in these three chapters.

Part One - Preliminaries

Chapter one deals with Raja Rao as a novelist. The four sub sections in this chapter deal with (1) Raja Rao's unique position in the galaxy of the Indian novelists in English, (2) His comparison with other indian novelists
in English with a special reference to R.K. Narayan and Mulk Raj Anand, (3) the different domestic, literary, social, political, and philosophical influences which have positively shaped his personality as a man and as a novelist, and (4) his views on literature, his treatment of the ancient Indian philosophy and the metaphysical exposition in his novels.

Chapter two is concerned with a brief survey of the critical works of the well-known critics on Raja Rao's novels. The critical appraisal of the themes, characterization, narrative technique, style, and language of the four novels places him high in the rank of the Indian novelists in English. For his successful handling of uncommon, and so unhandled, themes and his conscious and adventurous experimentations with the English language he is highly acclaimed by the critics like M.K. Naik, C.D. Narasimhaiah, Meenakshi Mukherjee, G.S. Amur, S. Nagarajan, Uma Parameswaran, and many others.

Chapter three is divided into four sub-sections. An attempt has been made to prepare the ground for the analysis of the various aspects of Raja Rao's style and their manifestations in his novels under study. The
Four sections of this chapter deal with (1) an investigation of the phenomenon of style in general terms (2) a model of stylistic analysis adopted in the study highlighting those aspects of stylistic analysis which are crucial for the study of the language of Raja Rao's novels (3) a discussion of the text and textuality, and (4) a discussion of Dressler's seven standards of textuality.

**Part Two**

Part two of the thesis consists of four chapters. It deals with the stylistic analysis of Raja Rao's four novels based on the model provided by Leech and Short (1981). We also refer to Halliday's (1971) functional model of language, and Halliday and Hasan's (1976) *Cohesion in English* in our analysis.

Chapter four attempts to show how Raja Rao has made successful experiments in the field of the English language in order to create the Indian atmosphere in his novels. The analysis of the sampled extracts reveals that the novelist has used many syntactic devices to create 'Indian-ness' in his novels. Indian-ness is found to be used
as a stylistic device in his novels. A socio-linguistic approach for the analysis of Raja Rao's style, especially the style of *Kanthapura*, is found to be very rewarding.

Chapter five is concerned with the use of the device of lexical cohesion in Raja Rao's novels. It is divided into four sections. Section one deals with the discussion of the lexical cohesion as a device contributing to the cohesiveness of the text. Sections two, three, and four deal with the three devices of lexical cohesion, namely, repetition, partial repetition, and parallelism. The citation of ample examples from all novels shows how the device plays a significant role in the cohesion of the text and is also intended for a variety of purposes.

Chapter six deals with the second category of cohesion—grammatical cohesion. It is divided into five sections. Section one deals with the theoretical discussion of the device in which we refer to Halliday and Hasan (1976), Dressler (1983), and Leech and Short (1981) for their discussion of the major classes of the grammatical cohesion. Section two deals with reference and its different types. We discuss exophoric or situational, endophoric or textual, anaphoric, and cataphoric reference as the major types of reference in this section. The discussion of these
different types of reference, supported by suitable examples, shows how continuity of reference contributes to the cohesion of the text. Sections three and four are concerned with the discussion of substitution and ellipsis as the two devices of grammatical cohesion. In these two sections we deal with their three different types - nominal substitution/ellipsis, verbal substitution/ellipsis, and clausal substitution/ellipsis. Section five is concerned with the discussion of the use of linkage as a device of cohesion. In this section we deal with two major types of linkage - coordinating conjunctions and linking adverbials. In all these sections the theoretical discussion is invariably followed by the citation of ample examples from all the four novels and an attempt has been made to show how all of these devices contribute to the economy, stability, and cohesion in the texts.

Chapter seven is divided into seven subsections. Section one deals with the theoretical discussion of segmentation as one of the factors of the rhetoric of text. Sections two and three are about the nature of the different types of sentences. We discuss simple, complex, compound, periodic, and loose sentences as the different types of sentences based on their nature and structure. Section four deals with the discussion of Raja Rao's favourite
syntactic mode - coordinate mode of syntax. In section five an analysis of these different types of sentences in Raja Rao's novels is presented. Our analysis of these sentences is based on the selection of the representative examples from his novels. Section six is concerned with the use of the parenthetical constructions in the novels of Raja Rao. For reasons of time and space we have had to be satisfied with the stylistic analysis of Raja Rao's novels taking only the above factors of the rhetoric of the text into consideration. The thesis concludes with the final remarks given in section seven of this chapter.

A gist of the final remarks is as follows:

Raja Rao's conscious, adventurous, and sustained experimentations with the English language show that he has been greatly aware of the problems of an Indian writer in English.

His consistent use of the different linguistic devices, as discussed in the chapter on 'Indianness in Raja Rao's novels', has made his novels authentically Indian giving a peculiar Indian tone and colour to the English language in his novels. Indianness is found to be used as a stylistic device in his novels. The maximum
use of contextualization as a technique in Kanthapura is a point worth noting in this context. The English language in his novels, especially in Kanthapura, conveys the 'mock reality' of life.

As regards the device of lexical repetition, the highly repetitive style, bringing rapidity and flow in the narration and indicative of the garrulous and gossipy style of the narrator, can be treated as the distinctive feature of Kanthapura. This device is used not so much for the emphatic expression of feelings as for the expression of ideas or philosophical concepts in the other three novels and this makes for a difference of style between Kanthapura on the one hand and the other three novels on the other. The restrained use of the devices of cross reference, of expletives and vocatives and of nouns and verbs aiming at bringing economy, preciseness, and emphatic tone in the narrative, as against the liberal use of these in Kanthapura, can be treated as a remarkable aspect of Raja Rao's style in the other three novels.

The effective use of the two cohesive devices of substitution and ellipsis has brought brevity, economy, and compactness in the effective expression of feelings, thoughts, and ideas in Raja Rao's novels. However, the use of these two devices in Kanthapura is not so prominent
as it is in the other three novels. The elliptical style is a characteristic part of Raja Rao's style in general. Its prominence in *The Serpent and the Rope* and *The Cat and Shakespeare* results out of the nature of the themes and the narratives of the two. He deals with serious philosophical themes in these two novels. His use of the device of ellipsis in the conversational passages in all the novels, is to be noted.

The frequent use of 'and', 'but', and 'for' in all the novels is a common feature of Raja Rao's style in all the novels. However, they occur more frequently in *Kanthapura* than in the other novels. The repetitive use of the causal conjunctions in *The Cat and Shakespeare* is in keeping with its Upanishadic style of the narrative.

Raja Rao's favourite mode of syntax in all the novels is coordinate syntax. The use of long sentences, by joining small dependent or independent sentences with conjunctions, brings speed and flow to the narrative in *Kanthapura*. The variety of sentential patterns and the use of the complex and periodic sentences in the reflective and philosophical passages, for expressing the complex structure of philosophical ideas and the complex reading of experiences, in *The Serpent and the Rope* reveals Raja Rao's ability of handling the syntax in an
efficient manner. His use of the loose and complex sentences in the narrative and descriptive passages in the novel is also a point to be noted in this connection.

A very different kind of experimentation with the English language in *The Cat and Shakespeare* is to be noted for the novelist's use of short, simple, and self-explanatory sentences for presenting a complex structure of ideas. The use of the loose and complex sentences befits the nature of the theme and the narrative of the novel.

Raja Rao uses parenthetical constructions for bringing informality and casualness to the descriptive and conversational passages in all the novels. The repetitive use of the parenthetical constructions in *The Serpent and the Rope* and *The Cat and Shakespeare* is one of the remarkable features of Raja Rao's style in these two novels.