CHAPTER - IV

RESEARCH METHODOLOGY

The previous chapter reviews literature in Discourse and Cohesion Analysis. This Chapter discusses the objectives of the research, the scope of the study and the method employed for the analysis. The chapter also mentions the short stories that are selected for the study. A brief description of the authors of the stories is given, followed by the major features of their short stories. An outline of those select stories is given to enable the reader to follow the analysis made.

4.1. Objectives of the study

The objectives of the study are –

- To find out how cohesion is built in a text.
- To find out how cohesion leads to the comprehension of the text.
- To find out which cohesive item dominated over others.
- To find out how cohesion makes the text intelligible i.e., the process through which the text becomes meaningful to the reader and how the encoded message reaches him.
- To find out the syntactic ties in the text.
- To find out if there is any consistency in the frequency of occurrence of cohesive ties in terms of distance and presupposition and the occurrence of coherence.
- To find out the occurrence of deixis types in the stories.
- To find out the role of pronames in the stories if any.
- To find out which category of lexis dominated the story.
- It also tries to find out the impact of the authors’ usage of cohesive elements on the readers’ mind.
4.2. The Scope of the Study

The aim of my research is to explore new avenues in understanding literature by using the cohesive elements as applied by Halliday and Hasan (1976). The scope of the present study is confined to “The Analysis of Cohesion in Short Stories”. Written text analysis with the identification of ties that establish semantic relations form the crux of the study. The categories of ties like grammatical and lexical and the subcategory of lexical elements fix up the frame of analysis of the study. Micro analysis of the subcategory of lexical elements like the same item, synonym, morphological variant furnish a quick glance of their occurrence in the story. Similarly, the proname which falls under the grammatical category of Reference gives a comprehensive view to the analysis. The present study contributes to the body of educational knowledge by improving the comprehending skills of the students. Very few studies have been reported in this area. Hence, this study provides useful information to the learning community. Moreover the study identifies the elements that influence cohesion and the analysis of cohesion, limitations and suggestions for further research.

4.3. Selection of Texts for the Study

Five short stories are selected for Cohesion Analysis. Out of these, three stories are chosen from the text Language Culture And Explorations -1 which is prescribed for the second year B.Tech., students of JNTU Kakinada, in the 3rd semester and the other two stories are taken from other sources. The three stories chosen for the analysis from the 2nd year B.Tech. text are “Bade Bhai Saab” by Munshi Premchand, “The Hawk and the Tree” by Mohammad Azam Rahnaward Zaryab, and “The Cop and the Anthem” by
O. Henry. The other two stories selected for the study are R.K. Narayan’s “Selvi” and Anita Desai’s “A Devoted Son”.

Since the texts for analysis are short stories, the characteristics of the genre of short story has been mentioned followed by a brief introduction of the authors. The summaries of the stories are also given.

4.4. The Short Story and its Characteristics

A good story is an organic whole: one sentence or one phrase within a sentence may advance the plot, defines a character, represents a point of view, describes a setting and promotes a theme or meaning. These are all important elements of a good story. A story organizes the action, thought and interactions of its characters. The beginning, middle and end seamlessly melt into one another.

Plot is the structuring of events in a story. A story usually follows a structure that has often been charted to show the exposition, climax and denouement of a story. Exposition is the presentation of basic facts and can occur at any point in the story, but it is usually at the beginning. After exposition the conflict unfolds and grows more intense in a rising action, until it is resolved. Then we have denouement that elucidates and concludes the story. Conflict means that a story brings together two opposing forces and then develops and resolves the struggle between these two opposing forces. (Wikipedia).

Conflicts may arise between characters and ideas, or between characters and events, or between characters and situations and the larger forces of existence. In most stories, conflict assumes one of the patterns. First, the conflict must be of obvious importance to the characters involved. Second, opposing forces must be relatively equal
in strength. Balance of opposing forces is necessary for the outcome of a story to remain in suspense. Third, a story must have unity, i.e., the conflict, the characters, the theme, the point of view; the incidental devices must be functional and related to the story’s basic purpose or effect. Each development must follow logically from a preceding development. A story’s plot excites our curiosity to know what happens next and thus sustains the interest of the readers.

According to E.M. Forster, plausibility is an element which is a must in the story. The characters will in a large part determine the nature, development, outcome and effects of the conflict. The story must deduce what a character does and why. A character may remain stable or may undergo a radical change but a character should be consistent. According to E.M. Forster (1954) in Aspects of the Novel, a flat character or type character is built around a single idea or quality, whereas a round or complex character is primarily an individual in his or her own right and has many intricacies, depth and intensity represented in his/her temperament. In short the character evolves. A round character is three- dimensional. Apart from simple and complex characters, there are stock and shadowy characters that are mere functionaries and help the plot to develop. Characters can be types according to their socio-economic grouping or occupation. Characters can be situated within their socio-political-historical context and time and within the context of self, grappling with their own inner predicaments and anguish. While characterizing, the writer uses either the method of showing or telling. In showing the author presents the characters and leaves them to exhibit their character, their dispositions and reveal themselves to the reader. In telling, the author describes, evaluates and gives his or her verdict on the character.
Any work of fiction has five main elements – character, plot, context, theme and mood. The sixth element of fiction is point of view. Who tells the story? It means the position or stand from which the story gets told. Robert Penn Warren says, “Narrative position in stories ranges from panoramic in which the story is viewed from constantly shifting positions to strict or single locus” (cited in Southern Review 2005). Point of view is the window of the fictional world and gives us our angle of vision. It is the choice of the narrator to position himself/herself as the first person narrator or third person narrator. The third person point of view can be Omniscient. The omniscient point of view might also be a shifting or multiple or panoramic point of view. It is the oldest in fiction. With this, the writer assumes the freedom to move at will from one point in the story to another. A writer may tell one part of the story through the eyes and mind of one character, another part through a second character. The author may shift from a character’s position to his own – shift known as author’s intrusion. This point of view offers maximum scope and flexibility to the writer (Atwell 2002).

In a central point of view, the story is told from the point of view of the central character, wherein the writer allows himself or herself access to the mind of this character but not the minds of the other characters. It is the most popular of all fictional points of view because the purpose of most stories is centered in the experiences, reactions or changes of the central character.

In a peripheral point of view the story is seen through the eyes of a minor character.
In an objective point of view, it is a point of view from outside. According to Robert and Henry (1995) in an objective point of view, the writer does not participate but watches. The story accomplishes everything through the external actions, speech or appearance of the characters or through the description of the setting.

According to Atwell (2002) point of view is a very important element of fiction because behind every honest story is a writer who has certain views about life and certain positions about the realities of the time in which the writer is writing. Point of view thus depicts the position of the writer vis-a-vis the times in which the writer is living.

It was only in its written form that a narrative assumed an apparently fixed position and plot became an essential element. A narrative, therefore, is a narrative, irrespective of any technique; techniques are a part of the story but a story is not merely technique. In other words, there is something tangible about a story; something which is always there and yet it cannot be touched with words. It can be felt in ways which are not so palpable and hence, a story touches different readers in different ways.

4.5. Munshi Premchand

Premchand was the pen-name of the writer Dhanpat Rai Srivastav (1880 – 1936). One of the greatest fiction writers of modern Indian literature, he is credited for bringing realism to Hindi and Urdu fiction. Premchand began writing in Urdu under the pen name of Nawab Rai but later started writing in Hindi as well in order to address a wider audience. A school teacher by profession, he chaired the first All India Progressive Writers’ Association in 1936. Inspired by Mahatma Gandhi, he gave up his secure
government job to join the Independence movement in the country and tried unsuccessfully to run printing presses for the movement.

Premchand’s works depict the pathologies of the ordinary man of rural India, especially the miserable conditions of poor peasants and the exploitation of them by landlords and moneylenders. He wrote fourteen novels and more than three hundred stories, essays and plays. His stories represent the entire gamut of human emotions that stems mainly from the author’s firsthand experiences of the stark realities of rural India including issues of widowhood and exploitation. Several of his stories are published in a number of collections, including the 8th volume Mansarovar (1900 – 1936). Some of his stories included in this collection are “Bade Bhai Saab”, “Namak ka Daroga”, “Saut, Adeeb ki izat”, “Beti Ka Dhan”, “Ishwariya Nyaya”, “Panch Parameshvar” etc.

4.6. Summary of “Bade Bhai Saab”

“Bade Bhai Saab” is a gripping and ironic tale of a hapless elder brother, unnerved by the rapid yet casual academic strides of his happy-go-lucky younger brother. Each time he builds a wall of defense in a desperate attempt to prove his assumed superior wisdom, he finds it unknowingly crumbled by the little one. In this story one finds several shades of human emotions. The entire story revolves around the elder brother and the younger brother. The younger brother is the narrator of the story. The very opening of the story introduces us to both the brothers; their views, attitude towards each other. The kind of relation they maintain and the type of responsibility the elder brother feels towards the younger brother is seen at the very beginning of the story. The elder brother’s many assumptions and the younger brother’s deference to his elder
brother, though always having misgivings about the elder brother’s wisdom, gives the necessary impetus for the rest of the story to take place.

The story has unity of action in the sense that the elder brother talking and sermonizing about the significance of attaining knowledge and lambasts his younger brother by enumerating the difficulties of each and every subject. He also makes a vitriolic attack on the system of education that insists upon writing a lengthy essay for what can be said in 3-4 lines. The elder brother continues haranguing his younger brother and takes him to task. He also asserts his right to being superior to his younger brother as he is elder to him and claims he knows the world better than him. The funniest part of the story is the depiction of the restless waiting of the younger brother for the end of his elder brother’s monotonous discourse, so that he can go to school. All these confrontations with his elder brother he endures, in spite of good academic performance and the very thought of failure makes him shudder because of an imagined confrontation which may be excruciatingly painful. But, he would never forego his fun and his friends. The ironic situation in the story is the failure of the elder brother once again. It is a repetition of the earlier situation where in the annual exams the elder brother failed in spite of hard labour while the younger brother topped again. The elder brother was bitter and frustrated. His tears of failure strike a sympathetic chord in the younger brother. Even in that situation the younger brother doubted whether his elder brother would ever have shown any sympathy for him if he had failed. He had a wicked thought that may be if his brother flunks his exam again, they could end up being in the same grade. He savoured the thought for a while but he immediately realizes the wickedness and banishes the thought from his mind. After this incidence one notices a sharp contrast in the attitude of the
elder brother. He is no longer strict towards his younger brother as he used to be. This in fact made the younger brother feel that the elder brother might have realized that he had lost the right over his brother. This had made the younger brother all the more assertive. But he had never shown any disrespect to his elder brother overtly.

The assertiveness is clearly seen when the narrator along with an “army of lads” was involved in running after the colourful kites and collecting as many fallen kites as they could. He bumped into his elder brother who was returning home from the bazaar. The elder brother caught him by the wrist and took charge of him.

Contrary to his expectations of the elder brother’s supposed reduced status, the elder brother scolds him for being vagrant and irresponsible. He quotes statistics about people who became magistrates, collectors, leaders etc., by just completing the eighth grade. He reprimands him for not taking his studies seriously as eighth grader. After this the elder brother resumes his lost authority and assumes the role of responsible elder brother. He tells his younger brother to his face that he being elder to him by five years none can challenge his superiority and authority over him. He also expresses contempt for the examiners for being negligent in their duties. He then proceeds to enlighten him about the worldly knowledge that he possesses and gives the examples of his ‘Amma and Dada” who are very wise without ever attending to a school.

The elder brother in the anxiety to establish his superiority over his younger brother loses his sanity and becomes nervous. The younger brother empathizes with him and asserts that he does not hate his elder brother and seeks his forgiveness. This makes him sentimental and he hugs the younger one emotionally. At this juncture he confesses
that he is not against flying kites and at times he too gets tempted to fly kites. But what prevents him from doing so is his responsibility towards his brother. If he too takes things light, he asks, who will look after the younger one and who will see that he does not become negligent.

This confession melts away the artificial relationship between the brothers and they become kids running after the kites.

4.7. Mohammad Azam Rahnaward Zaryab

Mohammad Azam Rahnaward Zaryab (born 1944) is a short story writer from Afghanistan. He was born in Kabul and completed his higher education in Britain. Zaryab writes short stories in the Dari (Persian) language which is a local folk dialect and his work has been published in magazines and journals since his school days. His writings comprise satires, diasporic pieces and social sketches which are a blend of Western aesthetics and indigenous literary traditions. In them, Zaryab presents the attitudes of Afghanistan’s various social classes and the everyday contradictions inherent in a society undergoing the process of modernization. Zaryab published literary criticism for a short while under the pen name ‘Nab’. He has worked on many translations from English to Dari and served as President of Afghanistan’s Writers Association that encourages critical works and contemporary prose writing.

4.8. Summary of “The Hawk and The Tree”

For many long years there was a dead tree in the narrator’s street. Near by there was a cobbler’s shop. He would open his shop early every morning and close it at sunset. There were two jobless men living near the cobbler’s shop; they became a part of the furnishings. One day when the narrator was passing through the shop, he noticed that the
cobbler was not happy and talkative as usual. The two jobless persons also looked dejected. They were mimicking the cobbler.

The narrator approached the shop and asked the cobbler why he looked sad. The cobbler told the narrator that his Sparrow Hawk had escaped. The narrator felt very much pleased because he thought that the Hawk got freedom. Suddenly the cobbler started laughing. When the narrator asked him the reason for his joy, he explained that the Hawk had strings tied to its feet and the strings will get tangled in the branches and the bird would die. The narrator felt very sad. The narrator thought that the cobbler was very cruel. Then the cobbler said that he used to feed the Hawk with live sparrows and the Hawk ate them gladly. But now it had flown away.

The narrator could not sleep peacefully that night. In his sleep he saw that the world was full of strings, long and short, thick and thin strings but very difficult to be broken. He saw strings tied to someone’s foot. Every person had a string tied to his foot. He too had a string on his foot. When he woke up in the morning, he heard noisy shouting from the street and he saw a crowd near the dead tree. The cobbler was dancing and shouting. The narrator saw the Hawk hanging from the tree. It was dead.

The narrator saw that all the people were tied with strings. Then he imagined that all of them were hanging from the branches of the dead tree – the cobbler, the two loafers were also hanging. He saw the hawk hanging from another branch. There was a second string hanging from its foot, a string that stretched all the way to the cobbler’s shop and this string was made of live sparrows.
4.9. O.Henry

William Sydney Porter (1862-1910), under the pen name O.Henry, made his own mark as a story-writer in the pre-World War I period. Perhaps the most striking example of the influence of journalistic standards is found in the fiction of O.Henry as he had been a columnist for the *Daily Post* of Houston, Texas.

O.Henry continued the heritage of the Southern oral tale and local colour derived from Irving and Poe. However, his most famous stories deal with life in New York city. He avoids problematical aspects of human experience in his stories. What made him most popular is the technique of the proverbial twist in the story, by which he attracted millions of people towards his stories. This he does by manipulating language. In fact language is the hero of his stories. The stories of O.Henry are stamped as stories written by a man with a warm, human heart, a penetrating vision and a delightful sense of humour. His work has become a part of American life and literature. He achieved so much success that an annual volume of the best current short fiction has been named in his honour, as “the O.Henry Memorial Award Prize Stories”. Many of his works have been adapted for the stage, screen, radio and the television.

O.Henry was an inventor of plots and fantastic situations in which characters capered rather than lived. O.Henry had an opportunity in his eventful life to realize just what a problem the coming of winter meant to the typical vagabond who lived by his legs and his wits. This is reflected in “The Cop and the Anthem”. O.Henry invites the reader to follow amusingly the hero’s trials and tribulations.
O.Henry is a master craftsman. His stories have exceptionally well crafted structure. The beginning of his stories arouses our curiosity and is sustained till the end where a surprise awaits. The technical devices deployed by O.Henry include the choice of appropriate titles, manipulation of the beginning, reversal, coincidence, substitution and the trick ending in which he specialized. Humour is omnipresent in his stories. It is coupled with sentiment, philosophy and surprise. The element of surprise is the soul of his art. The end is always a dramatic twist. The reader is directed towards certain expected end. And to his surprise the end turned out sometimes to be the exact opposite. It does reward the reader with tremendous entertainment.

4.10. Summary of “The Cop and the Anthem”

The short story “The Cop and the Anthem” by O. Henry is about a jobless and homeless man called Soapy. In the summer, he sleeps on the roads or in the parks. But in winter, he has to find a place to stay. For years, Blackwell’s Island had been his winter home. Three months in the prison provides food every day and a bed every night which would ensure safety from the cold wind and cops. So, Soapy made his small plans for the Island.

There were many ways of doing this. The most pleasant way is to dine in an expensive restaurant and to tell the waiter afterwards that he could not pay the bill. And then a cop would be called. The judge would do the rest. When Soapy enters into the restaurant, the head waiter has thrown him out directly because of his outward appearance.
His next attempt to go to prison was a different one. He saw a shop at a corner of sixth Avenue with a wide glass window. Soapy picked up a big stone and threw on the glass window, stood still and he smiled when he saw the cop. But the cop’s mind would not consider Soapy as a person who did that crime. He reasoned that men who break windows will not stop there and talk to cops. They run away as fast as they can. And Soapy sick at heart, walked slowly from there. He failed twice.

In his next attempt, he entered a restaurant which catered to the modest purses. He sat down at a table and ate many food items and when he had finished, he said he had no money. But the manager did not call the police, instead, the waiters twitched his ear and threw him out. Again his attempt failed. Soapy found a young woman near a policeman. He waited for his chance to get into prison. He walked towards the woman and acted like a ‘masher’. But she clung to Soapy and hung on to him, so much that he had to shake her off at the next corner.

Soapy thought of something else to try. He began to shout as if he had drunk too much. He danced, he cried out. But the cop ignored Soapy because the cop had been informed that the students from Yale are celebrating a party that night. Soapy was quiet. No cop was going to touch him. He began to think of the Island as if it were as far away as a star. Then, he saw a man in a shop buying a newspaper. The man’s umbrella stood beside the door. Soapy stepped inside and walked away with the umbrella. But the man himself had stolen the umbrella and so he did not call the cop.

While Soapy was going home, at a very quiet corner he heard sweet music coming from a church. There was a sudden and wonderful change in his soul. He saw his
worthless days, his wrong desires, his dead hopes and the lost power of his mind. He had decided to take up a job next day. But a cop came towards him and arrested him because he was not allowed to sit there. The next morning the judge sentenced him to three months prison in Blackwell’s Island.

The style of the story at the beginning is very comical. There is a comical side in all the efforts of Soapy who tries to get arrested by committing a petty crime, including the encounter with the umbrella thief and his failed attempt to be a masher. The episode in which he hurls a cobblestone through a glass window to get arrested seems Chaplinesque.

4.11. R.K.Narayan

R.K.Narayan was born in Madras (now Chennai). His father was a school Headmaster. As his father’s job entailed frequent transfers, Narayan spent part of his childhood under the care of his maternal grandmother Parvati. Narayan was a voracious reader. At a very early age he read Dickens, Wodehouse, Arthur Conan Doyle and Thomas Hardy. At the age of 12 he participated in a pro-independence march and was reprimanded by his uncle. In 1930, Narayan wrote his first novel, Swami and Friends. With this book, Narayan created Malgudi, a town that creatively reproduced the social sphere of the country; while it ignored the limits imposed by colonial rule, it also grew with the various socio-political changes of British and post-independence India.

The Guide is the most representative of Narayan's writing skills and elements, ambivalent in expression, coupled with a riddle-like conclusion. The book won him the Sahitya Akademi Award in 1958. His stories and novels are a record of the sad still
music of lives of ordinary men and women presented with a warm heart and an amusing mind. He never judges. There is a gentle irony all through.


### 4.12. Summary of “Selvi”

The story line of “Selvi” is very simple and it closely recalls part of the plot of Narayan’s most renowned novel, *The Guide*.

‘Selvi’, a renowned singer, where people throng to take her autographs is a soft and good natured lady with a dominating ‘husband’ said person named Mohan. She had been brought up in a back row of Vinayak Mudali Street by her mother in a small house and had learnt music from her mother, practicing with her brother. At that time Mohan had a photo studio and he casually used to visit Selvi’s house to listen to her and give some advice and guidance. After some time he proclaimed Selvi as his wife and no one knew when, where and how they were married. No one would dare to investigate closely about that.

She is a popular celebrity and there is tremendous amount of speculation about her life and much town talk is exchanged over coffee tables by her admirers. She used to live in a huge building of East India Company days with rich sculptures inside along with
Mohan. Mohan’s office was always besieged by various people who arrived to organize Selvi’s musical concerts from all over the country. Sometimes he shouts at Selvi to hurry up among her autograph hunters to demonstrate his authority. He always insists on her doing musical shows thinking only of money without caring to know her desire to perform. He occupied the centre seat in the first row of the auditorium and riveted his gaze on the singer, but carried out his complicated arithmetic with reference to financial issues in his mind.

Mohan did not want any visitor, however important, to hold her attention, but would draw it to himself at the right moment. He always feels proud for making Selvi into a successful celebrity. He slowly isolated Selvi from her mother, brother and sister saying that her dates were not free. On occasion when she mentioned her mother, he would almost stop and say ‘Next time’.

On one unfortunate day, when she was preparing for a program in Calcutta, she heard of her mother’s death, started to Vinayak Mudali and decided not to go back from Vinayak Mudali whatever pressure she received from Mohan. Repeatedly, Mohan requested Selvi to complete the accepted programs, but she shook her head negatively. Finally he felt helpless and desperate and left that place. She finally became a singer entertained music lovers in Vinayak Mudali holding up a Thambura and was singing to the audience as if it were an auditorium.

Selvi is a reincarnation of Rosie of The Guide. However Rosie in The Guide was kept in the background. Her thoughts and views were subdued. The novel was written solely from the point of view of Raju. But Selvi is written as a woman-centric story.
Here Selvi’s thoughts, her desires, her frustration are given much more space than of her paramour Mohan. “Selvi”, is a story where a naïve, unassuming woman asserts herself, told in the inimitable style of R.K.Narayan.

4.13. Anita Desai

Anita Mazumdar Desai was born in Mussorie, India on June 24, 1937. Her mother Toni Nime was a German and her father D.N.Mazumdar was a Bengali business man. She is a member of the Advisory Board for English of the National Academy of Letters in Delhi and a Fellow of the Royal Society of Literature in London. Her published works include novels, children’s books and short stories. She can be rightly called a polyglot since she is well versed in German, Bengali, Urdu, Hindi and English. She began to write in English at the age of seven and published her first story at the age of nine.

"A Devoted Son" appears in Desai’s renowned collection of short stories, *Games at Twilight and Other Stories*. In contrast to her earlier works of fiction, where female characters dominate the text, this story is about male characters. The entire story depicts the relationship between the father and the son, situated in a locale, where traditions and rituals become tyrannical judges of human behaviour.

Anita Desai has been shortlisted for the Booker Prize three times; she received a Sahitya Akademi award in 1978 for her novel *Fire on the Mountain*, from the Sahitya Akademi, India’s National Academy of Letters. She won the British Guardian Prize for *The Village by the Sea*. She is presumed to have introduced the psychological novel in the tradition of Virginia Woolf to India.

**4.14. Summary of “A Devoted Son”**

“*A Devoted Son*” is a short story about the attitudes of people and how they vary in different circumstances. Varma, a proud father of a doctor son does not feel the same pride about his son in the autumn of his life.

Rakesh’s father Varma, was an employee in a kerosene depot. Rakesh does not have the ambience of educated people around him. He was born to illiterate parents. He was the first to receive education in his generation. His hardworking nature crowned him with success and made him stand first in all his studies. His success was celebrated with great revelry and joy. Like every other parent, Rakesh’s father too, felt proud of his son. That Rakesh touched his father’s feet as soon as he saw the results in the paper became celebrated news and turned him into a devoted son like Rama. The neighbours too participated in the celebrations on this occasion. Later on Rakesh moved to the U.S. and studied medicine. He acquired professional skill and expertise in his field and
moved back to his native place to establish his practice. In all these years, what impressed everyone was not his achievement but his respect and devotion to his parents.

Many wondered that he still paid obeisance to his parents at every occasion. His devotion towards his parents was proved when he married an uneducated girl of their choice. The girl was simple, innocent and good-natured and they were soon blessed with a son. Soon he settled down. He runs a clinic, has a car and became a surgeon, and the best and the richest doctor in the town. This can certainly be called the achievement of a lifetime. Added to this is the fact that he touches his parents’ feet as a devoted son on every occasion.

As years passed by, his mother died. He took great care of his father. He brought his morning tea; read newspaper for him; took him to the garden in the evenings for a breath of fresh air. During summer he helped his father sleep in the open lawn. He made the servants carry the old man's bed to the lawn and he personally helped him down the steps on to the bed. After his return from the clinic, every evening he sat with his father and spent some time with him.

Then came a time when he had to restrict his father’s diet. As he was ageing, rich and fatty foods like oil, ghee, butter, cheese etc., had to be cut down. Sweets were completely forbidden. Though the old man was not a connoisseur of food, he could not abstain totally from tasty food. So, he bribed his young grandchildren to get him jalebis from the market. However this arrangement did not last long. Rakesh caught his son red-handed and he became furious with his father. Rakesh scolded his father, for not only
spoiling his health but also teaching children to lie. Since then there was heavy restriction on the old man's food besides heavy supervision of the same.

Mr. Varma felt insulted by all these activities. He felt it was unbecoming of his son to behave in such a manner. Though from Rakesh’s point of view, he was only doing his duty to his father, and that he does all this for his father’s benefit and not out of discourtesy. But his father was dissatisfied with everything and became cranky and started sharing his real or imagined slights with his neighbour Bhatia who was also old and adamant. As if adding insult to injury, his daughter-in-law who carried out the instructions of Rakesh regarding the old man's diet, seemed to relish the act of denying something that he liked most. As is bound to happen, he fell ill. On one occasion during his second grandchild’s birthday, he lay down like a corpse, stretched his legs stiffly and became the main focus of attention and spoiled the fun. The celebrations had to be abandoned. But soon he got up and spat a mouthful of betel juice, dispelling all the anxiety. Since then his stretching like a corpse became a regular feature but not the attention he demanded. He became contentious, spiteful and suspicious of everything and everybody.

The number of pills and medicines increased. Though Rakesh did them all with affection and care for his old father, Varma was not ready to believe it. His loneliness intensified. A stage came when he had to react sharply to his son's advice. He began to woo death. He made it clear to his son that he had no intention to live. He refused his tonic and said that he did not want to survive on medicines. Despite the fact that Rakesh was indeed a devoted son, Varma refused to recognize it.
Anita Desai’s story is all about the unreasonable and irrational demands of duty and devotion. It paints a picture of the life of a tradition-bound devoted son. The story suggests that traditions and filial devotion should not become irrational and tyrannical.

Thus the five stories taken for study are analysed in the next chapter and the process of analysis is mentioned below.

4.15. Method and Procedure of Analysis

The method followed for the present study is based on the work of M.A.K. Halliday and Ruquaiya Hasan (1976). These are Sentence Number, Number of Ties, Cohesive Item, Type, Distance and Presupposed Item. The analysis of cohesion is done taking the cohesive elements like Reference, Substitution, Lexis, Conjunction and Ellipsis. After the analysis of the story, the interpretation is given. Lexical elements are further categorized into synonym, morphological variant and same item for the comprehensibility of the text and pronames which are part of reference element are also shown separately in chapter V. Since the pronames in the stories “Bade Bhai Saab” and “The Hawk and the Tree” are very few they are not shown in a separate table. The number of pronames occurring in “Bade Bhai Saab” and “The Hawk and the Tree” are two and one respectively. The percentage of occurrence of these elements is calculated to quantify the data. The occurrence of ‘deixis’ too is quantified. It is also mentioned which type of deixis occurred and which is more in number. Since person deixis is common in all the stories and they are of no exception, they are not shown in the analysis. The occurrence of deixis in the stories is shown for more clarity. Thus Cohesion Analysis is based on the coding scheme of Halliday and Hasan (1976). Each story is divided into small passages to make it convenient for analysis. Every sentence in the passage is given a number so that it would be convenient to mark the cohesive
elements in that particular sentence. The application of the analysis for the study is given below. The cohesive items are shown in different columns headed by the following items.

**Sentence Number** – This has been indicated in the first column as S.No.

**Number of Ties** – The number of cohesive elements that form a tie are stated in this column.

**Cohesive Item** – The items that contribute to the cohesion of the text are mentioned in this column.

**Type** – In this column the distance of the cohesive item is categorized based upon its property.

**Distance** – In this column the distance of the cohesive element from its presupposed item is calculated and given. If the tie is immediate it is stated as ‘0’. If it is mediated which means if the tie exists continuously without a break, then it is numbered M.1, M.2 etc., basing on the number of sentences in between the tie and the presupposed item. Suppose the tie is a remote tie and there is a gap of one sentence between the actual occurrence and the presupposed item, then it is coded N.1. If the gap between the tie and the presupposed item is two sentences then the distance is mentioned as N.2. If three sentences, it is N.3 and so on. If the same item occurs after a gap of one sentence then it is again coded as N.1. In the following sentence if the same subject occurs again, the distance is measured as ‘0’. If the same subject continues, the distance is calculated as M.1, M.2, M.3 and so on. Again if there is a gap for the same subject of one sentence then it is N.1, if the gap is two sentences then it is N.2.

**Presupposed Item** – The last column in the analysis is presupposed item. It is an item that the cohesive element refers to in contributing to cohesion of the text.
4.16. Quantitative analysis

To make the analysis more scientific the analyzed data is quantified and the percentage of the occurrence of cohesive elements is calculated and shown story wise at two levels – micro and macro level. Then a comparative analysis is made to show which type of cohesive element dominated over others and which story has more elements. Micro analysis is done only for a few subcategories of lexical elements like *synonym*, *morphological variant and same item* as the frequency of these items is more compared to other subcategories. *Proname* which is a part of reference element is also shown separately in chapter V and the data is quantified.

4.17. Conclusion

In this chapter the objectives of the study are presented. The method of research like the use of Halliday and Hasan’s scheme of cohesion, the procedure of analysis like dividing the story into passages, giving each sentence a number and categorizing the elements into different items like the *Sentence Number, Number of Items, Cohesive Item, Type, Distance and Presupposed Item* is discussed. It delineated the features of short stories, gave a few biographic details of their authors and the summaries of those stories. In the following chapter the analysis of the short stories is made, as per the coding scheme of Halliday and Hasan (1976).