Chapter II

TECHNIQUES OF ANALYSING DISCOURSE IN FICTION

This thesis attempts to bring about an appreciation of literature through language. It is the discipline of stylistics which has helped me achieve the aim of bringing about the importance of landscape representation in a novel through a language oriented approach. An analysis of a writer’s features of style (a sum of linguistic features distinguishing one text from another) have helped me arrive at the conventions of representing landscapes (already discussed in chapter one). A linguistic analysis at the levels of lexis, syntax and discourse reinforces the conventions which writers invariably use in the language while setting the scenes of their fictionalised worlds. It also helps the analyst in trying to explicitly state the relationship between the 'creator' and the 'created' world of fiction.

2.1 Stylistics in Literary Appreciation

Stylistics as a discipline is concerned with variation in language use and hence with analytic choice. It is used in the analysis of literature for furthering one’s understanding of a text’s ‘literary’ meaning, a writer’s preoccupations and intentions and thirdly the circumstances of production. Stylistics explains and relates intuitive reader responses to an analysis of language ‘choice’ made at the levels of lexis, syntax and graphology (analogical to phonology in speech).

A stylistic analysis is still to quite an extent based upon statistical and computational analyses of texts. A listing of the lexical, syntactic and graphological features of a text help in the formulation of stylistic patterns. These patterns are then analyzed and explained on the basis of how language works as communication. This enables the analyst to discover which patterns are deviant and what is the writer’s motivation in representing them ‘prominently’ in a literary text. Analysis thus develops into explicit description and evaluation.
Stylistics has since its inception evolved from a stripling discipline into a diversified area of study having developed links with fields like anthropology, sociology, philosophy and psychology. The result has been a theoretical tension which disputed whether linguistic structures are motivated internally by the principles of grammar or if they are motivated externally by social and cultural forces. “The tension between this internalized (psychological) and externalised (sociological) orientation has tended to polarise the study of language into either a formalist or functionalist perspective and has determined the various profiles and practices of stylistics” (Asher 8:4378).

Whether stylistics follows the formalist or the functionalist model, the fact remains that it uses linguistic structures for a better understanding of literary texts. Linguistic structure brings us to the level of discourse, for every literary text is a ‘message’ conveyed by the author to a reader. The aim of the discourse analyst is to uncover meanings that are not explained through a strict semantic or grammatical analysis. His/her aim is to focus on the situation or the context of an utterance and this leads the analyst to an understanding of speaking voices in fictional discourse, e.g., the relationship between the implied author and the implied reader (explained later in the chapter) or between various other participants in a discourse.

An analysis of literature as discourse would thus entail analysing the stylistic features associated with the context of a literary text like the use of deictics, distinct manners of discourse reference, the use of pragmatics in the interpretation of other ‘fictional voices’, an analysis of the illocutionary determinants of texts and lastly the mingling of narrator’s and character’s speech as signifying irony and empathy. As a background to all these features is the cohesive force of the text which depends on how well the sentences are connected to each other.

Stylistics as a critical study of language has embraced various critical theories as they have developed, particularly the work of Bakhtin/Volosinov; the Frankfurt School; French philosophers as Jacques Derrida and social historian as Michel Foucault and critical linguists such as Roger Fowler, Gunther Kress.
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and Robert Hodge. Thus stylistics is not just a study of the structures of the language and style of a text but is also a study of the political, social and cultural institutions which shape the various ways in which language means. This falls within the scope of Critical Discourse Analysis or CDA which has been examined in the analysis of some passages.

2.2 Formalist Stylistics

Let us begin from formalist stylistics and then evaluate some of the views of Roman Jakobson at the “Style in Language” conference in 1958. Significant in this regard was the development of two organizational centres in Moscow – the Moscow Linguistic Circle and the society for the study of poetic language (OPOJAZ). Both these groups supported the close interaction of linguistic and literary scholarship. ‘Form’ was not opposed to ‘content’ but “treated as an independent notion, as something essential for art” (“Russian Formalism”). The concrete “material” and the specific techniques of the material’s “formation” were at the centre of their interest. Some specified the properties of literariness and techniques by which artificiality is achieved. They were not concerned with the message or the theme of the literary work, or its sociological, biographical or psychological dimensions. “...from a productive perspective, art was characterised by a process of “making strange” (ostranenie) in order to render perception more difficult; from a receptive perspective, artistic perception was understood as “seeing anew” (videnie) as opposed to ‘re-cognising’ (uznavanie) (“Russian Formalism”).

Art was thus characterized by deautomatization or defamiliarization and this made the recipients focus their attention on the literary artifact's “differential qualities” or its “markedness” (Ibid 552).

The meaning of the text was a result of the 'correlations' among all the elements which made up the text’s internal organization. These elements stood in structural relations both to each other and to the whole text on the syntagmatic axis. Single works of art and literature as a whole were defined as systems and
perceived in correlation with other social or cultural phenomena. Analyzing art, immanent structures of the artifact were thus related to external structures.

The formalists' views on literary evolution were rather mechanical because they felt that if art de-automatizes, these 'new' forms had to be made strange as only then art could maintain an innovative character. A device and its function had to acquire a new role as all devices remained virtual in a given culture's memory and could always be reactualized in a focal position at a later time.

2.3 The Prague School

The members of the Prague Linguistic circle, notably Havránek, Mukařovský and Jakobson took up and further developed the ideas of the formalist school pertaining to the distinction between the aesthetic and non-aesthetic functions of language. Havránek and Mukařovský proposed an opposition between fully automatized uses of language and foregrounded ones. Automatization occurred where the link between intent and effect is not broken and 'foregrounding' is the use of the devices of the language in such a way that this use itself attracts attention and is perceived as uncommon. According to Mukařovský, the consistency and systematic character of the grounding is important. However, the opposition between 'automatized' and 'foregrounded' invokes the fiction of some realist or naturalized criteria against which speakers' intent and communicative effects can be judged.

Mukařovský's achievement lies in replacing Šklovskij's formula that "everything in the work of art is form" with the equivalent formula that "everything in the work of art is content" and secondly that external factors must also be considered in the analysis of art. However the internal laws still represented a major interest of structuralism. As a result, structuralism emerged as a method synthesizing intrinsic (formalist) and extrinsic (sociological) approaches.

For the Prague school, language was an ultimately coherent structure with a recognition and analysis of the variety of functions like the referential or cognitive, the expressive or emotive, the conative or injunctive and the phatic and the metalingual. It was Roman Jakobson who at the 'Style in Language'
Conference in 1958 presented these functions and gave yet another dominant, determining function of verbal art. The literary use of language manifests itself in a sixth function – the poetic or aesthetic function of language. "The set (Einstellung) toward the Message as such, focus on the message for its own sake is the Poetic function of language" (Jakobson 355).

A major achievement of the poetic function of language lies in recalling two basic modes of arrangement used in verbal behaviour, selection and combination. The selection is produced on the basis of equivalence, similarity and dissimilarity, synonymity and anonymity, while the combination, the build up of the sequence, is based on contiguity. The poetic function projects the principle of equivalence from the axis of selection into the axis of combination. The selective process manifests itself in similarity and its mode is metaphoric, the combinative process manifests itself in contiguity and its mode is metonymic. Messages thus are constructed by a combination of a ‘horizontal’ movement, which combines words together and a ‘vertical’ movement, which selects the particular words from the available inventory or inner storehouse of the language. These two fundamental dimensions may be represented as follows:-

[Diagram: Selective/Associative Synchronic Dimension (Metaphor) vs. Combinative/Syntagmatic Diachronic Dimension (Metonymy)]

Although Jakobson offered the more refined proposal that the metaphoric mode tends to be highlighted in poetry and the metonymic mode in prose; ‘poeticalness’ as an aspect of all uses of language cannot simply be confined to poetry. However, ‘poeticalness’ occurs when it is raised to a higher degree than

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any of the other competing functions which continue to operate in a verbal artifact.

The definition of the poetic function of language holds good so far as the verbal artefact has remarkable qualities of intricate structuration and cohesion. The aesthetic function of language is to draw attention to its own nature, its own sound patterns, diction, syntax etc and not to refer to a reality beyond itself. Jakobson's views thus undermine any 'transparent' connection between signifier and signified, sign and object. This view however serves to re-integrate form and content and to present the work as an intrinsic self-generating, self-regulating and ultimately self-regarding whole, needing no reference beyond its boundaries to validate its nature. Thus a work of literature was to be understood as a whole, without any reference to the extra-textual reality.

However, the avoidance of any appeal to the readers and to the values or expectations they bring to the text, is part of a wider elision of the cultural determination of literature itself, in its many changing forms (Attridge 40).

2.4 The Functionalist Approach

The formalist approach to stylistics evolved into the functionalist approach which was led chiefly by M.A.K. Halliday. The functionalist model rests on the principle that all options available to a writer are embedded in the language system. Whatever choices of language a writer opts for at the lexical, grammatical and graphological levels are in fact derived from the various functions of language. Thus each 'selection' made by writers at the three levels can have more than one function. Amongst the multiplicity of functions, Halliday lists three functions – the ideational, the interpersonal and the textual which belong to language as a system or in linguistic terminology to 'the language'. The ideational or representational function of language becomes apparent when writers embody in language their experience of the phenomena of the real world, of the internal world of consciousness and also their reactions, cognitions and perceptions. The speaker can see through and around the 'settings' of his/her semantic system but in doing so “he is seeing reality in a new light, like Alice in
looking glass house" (Halliday 58). The second form of the ideational meaning is not related to experience but encoded in language in the form of co-ordination, opposition, modification and the like.

The interpersonal function of language is the means by which writers intrude into their speech events. Speakers or writers use language as the expression of their comments, attitudes, evaluations etc. and they set up a relationship between themselves and their listeners. This is of prime importance in the analysis and understanding of any piece of fictional prose writing as it is both interactional and personal. This function in fact subsumes the expressive and the conative functions of language outlined by Roman Jakobson.

The third primary function of language is the textual according to which the language makes links with itself and with the situation thus making discourse possible. It is because of this function that a speaker/writer can produce a text and the listener or reader can recognise one. The textual function is concerned with the internal organisation of the sentence, with its meaning as a message both in itself and in relation to the context.

2.5 Co-relating Functional and Stylistic Significance

Geoffery Leech and Michael Short in their book *Style in Fiction* co-relate functional significance with stylistic significance. The term 'function' as applied to language, belongs to a code which relates the system to the ends which it serves or the manner in which it is adaptable to the needs of its users. The plurality of functions in the context of a literary text are related to how best it represents a world of experience, how the speaker/writer fulfills his/her designs upon the hearer/reader and thirdly how well a text serves the decoding needs of the hearer. The diagram below co-relates the levels at which language is encoded to the plurality of functions at each level.
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**Semantic Ideational**

**Syntactic Interpersonal**

**Graphological Textual**

Plurality of coding levels in the 'Langue' or system of Language

Plurality of Functions in the 'Parole' or a particular speech event/literary Text.

These "three macro-functions of language are the governing principles of stylistic choice in both literary and non-literary language" (Leech and Short 138).

Since the elements of language tend to have multiple values, any one theme may have more than one interpretation in the content expressed. In William Golding's novel, "The Inheritors", "it is the linguistic representation of experience through the syntactic resources of transitivity, that is especially brought into relief, although there may be other themes..." (Halliday 82).

While describing the language of Lok and his people, the writer brings into the foreground clauses with a non-human subject or an actor in a non-directed action or a participant in a mental process. A body part too could be in the place of an actor or agent. The body part occurs with either an anaphoric demonstrative or a personal possessive, e.g. 'his nose examined this stuff and did not like it'. It is in fact the perceiver that is the 'affected' participant, not the thing perceived and thus is expressed circumstantially, e.g., 'Lok peered at the stick'.

A recurrent theme in the first part of the novel is the difficulty of communicating in memories and images, of transmitting experience through language. The features of prominence are thus at the level of syntax, e.g.,

(i) ‘A stick rose upright.... The stick began to grow shorter at both ends.’
(ii) ‘The man had white bone things above his eyes and under the mouth....’

These sentences derive from the ideational component in the language system. These features, i.e., the intransitive clauses, are foregrounded because
they constitute a world-view, a distinctive structuring of experience of Lok and his people. There is no cause and effect relationship represented in their experiential reality.

It is the language of the people, occurring towards the end of the novel and in the context of modern English, which constitutes the ‘norm’ or the standard, from which the language of the first part of the novel deviates. The establishment of a syntactic norm is thus a way of expressing one of the levels of meaning of the work. The transitive clauses at the end represent the theme of the novel: “Transitivity is really the cornerstone of the semantic organization of experience...” (Halliday 81). It is only when human cognitive powers are developed that they can interpret their experience of the world in terms of transitivity or in terms of agent and affected.

Halliday in his functional model located stylistic effects in linguistic prominence which was motivated or to put it simply, related to the meaning of the work as a whole. The distinguishing features of prose-style tend to become detectable over longer stretches of text and they can be demonstrated only in quantitative analysis and writing. Halliday calls for a rough indication of frequencies or listing at the lexical and the syntactic level to suggest that some feature is prominent in the text. However, stylistics as the relation between linguistic form and literary function cannot be reduced to mechanical objectivity.

Stylistics is also a dialogue between literary reader and linguistic observer in which insight or meaning and not mere objectivity is the goal. The lists which feature motivated prominence at the levels of lexis and syntax must relate to the contextual features of discourse of a literary text. Thus, a prominence of pronouns or pronominals in a literary text becomes significant only when they relate to the ‘message’ which the author is conveying to the reader. Prominence on other levels such as the use of transitives or the use of attributive adjectives may converge on a common point of meaning or signification.
2.6 A Checklist of Features for Analysing Style

In a stylistic analysis of passages on landscape representation, some framework or a checklist of various features will have to be adopted to streamline it and arrive at the conventions of landscape representation. The 'findings' would bring about the importance of closely examining landscape representations in a world of fictionalised reality. Given below is a sketch or an outline of the various features which are a prerequisite to the study of style in fiction. The method bears close resemblance to the framework adopted by Leech and Short (198).

Every analysis of style is an attempt to find the artistic principles underlying a writer's choice of language. All writers and texts have their individual qualities. Although there is no infallible technique for selecting what is significant, it is useful to have a checklist of features which can be applied to all texts. The list enables us to collect data on a fairly systematic basis and examine the stylistic values associated with it. The categories can be placed under four general headings: lexical and grammatical categories, cohesion and context. An analysis of the contextual features has been done by an analysis of the discourse structure of each passage. There may be a slight overlapping of categories as the same feature may be noted under different headings.

The lexical categories will be examined under the headings of Nouns, Pronouns, Verbs, Adjectives, Adverbs, etc. Depending on the context of the passage, some categories may be given prominence over others and as a consequence some may be left out. The prominent ones will be listed and followed by their semantic functions performed in that context. The following considerations will be taken into account while dealing with lexical categories.

a) **Nouns** – Proper, Common, Count/Non-count, Abstract, Locative or any other category.

b) **Adjectives** – Attributive or Predicative. The analysis would also take into account the positive or the negative functions acquired by adjectives in the context of the passage.
c) **Verbs** – Verbs would be categorised as stative (referring to states) or dynamic (referring to actions, events etc). Do they refer to movements, physical acts, speech acts, psychological states or activities, perceptions etc? Another very significant categorisation of verbs is under the heading transitive or intransitive. As already discussed, transitivity according to Halliday’s analysis of *The Inheritors* reflects goals-directed action, whereas a frequency of intransitives reflects the action being limited to the sole participant and not affecting anybody or anything else.

d) **Adverbs** – What is the frequency of adverbs? What semantic functions do they perform (manner, place, direction, time, degree etc.)? The adverbs, adverb phrases and the adverb clauses have been closely examined at the syntactical level as they play an important role in the representation of place and time.

B **Grammatical Categories**

**Sentence Types**: Are the sentences in the form of statements (declarative sentences) or are questions, commands, exclamations or minor sentence types (such as sentences with no verb) also used?

**Sentence Complexity**: Are the sentences simple or complex? What is the length of the short and the long sentences in number of words? Is the complexity of the sentence mainly due to (I) Co-ordination, (II) subordination, (III) parataxis (juxtaposition of clauses or other equivalent structures)? Some of the complex sentences in the passage would be analysed in terms of different clauses (adverbial clauses, different types of nominal clauses (that clauses, wh-clauses, etc.). If the clauses are non-finite clauses, what type are they (infinitive clauses, -ing clauses, -ed clauses, verbless clauses)? Although no separate heading of figures of speech will be made, they will be analysed alongwith the sentence structure. An analysis of the sentence-structure would also take into account cases of formal and structural repetition (anaphora, parallelism etc). Are there any salient rhythmical patterns such as alliteration, onomatopoeia, assonance,
etc? How do these phonological features often found in poetry interact with meaning in a fictional discourse?

Lastly, are there any departures from the linguistic code in the form of neologisms, deviant or unusual lexical collocations, syntactic or graphological deviations.

Such deviations may often be the clue to special interpretations associated with traditional figures of speech as metaphor, metonymy, paradox, irony etc. How are dissimilar semantic fields related through simile?

**Minor Word Classes:** Minor word classes such as prepositions, conjunctions, determiners, auxiliaries, interjections will be analysed if they figure prominently in a particular passage. Even the use of the definite or indefinite article can prove to be of great stylistic significance in the text. The analysis of deictics is particularly important in landscape representation as it may have been rendered from close or distant quarters. Thus an analysis of deictics like ‘this’, ‘that’, ‘these’, ‘those’, ‘here’, ‘there’ is significant for arriving at their meaning potential. Deictics also figure prominently in the use of Free Indirect speech as near and far deictics. This would be taken up under the heading Discourse Reference. Let us now take up the heading Literature as discourse. This would be followed by a descriptive analysis of cohesion, Discourse Reference, Deixis, Pragmatics and Free Indirect Discourse.

### 2.7 Literature as Discourse

Having analysed a literary text at the levels of lexis and syntax, it is time to analyse the organisation of language above the sentence and arrive at the ‘message’ communicated by an author to a reader. This brings us to the level of discourse and techniques in discourse analysis uncover meanings not explained through a semantic or grammatical analysis.

Earlier stylistic approaches to literature treated it “as a contained, quiet, socially unresponsive object outside of history” (Fowler 84). However, literature being language is not exempt from its general responsibility to work in the real
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world of conflicts and sympathies. Literature can never shed its interpersonal function no matter how much the theorist and critic may emphasise and favour the formal – textual – poetic function. Jakobson's demonstration of a structural mechanism by means of which is achieved the foregrounding of linguistic surface structures exemplifies the poetic use of language. Its effect is to make 'form' more important than 'content'. However linguists like Fowler draw attention to the inevitable and important interpersonal-interactional discourse dimensions of literary texts.

Treating literature as discourse is to view "the text as mediating relationships between language users: not only relationships of speech, but also of consciousness, ideology, role and class" (Fowler 80). Considering a literary text as interactive and communicative, transforms it into a process from being an object "which signal(s) the interaction of consciousnesses, the awareness by a speaker of the voice of another" (Ibid 94).

Leech and Short in their views on literature as discourse treat the literary text as a communicative act between the implied author and the implied reader. Everything penned down in a created text cannot be attributed to the author as the author may well nigh not believe in what s/he has written. Thus the text is addressed by the implied author who in his/her address is not addressing readers who are unaware of all the background knowledge about the literary work but an indefinite set of implied readers who bring their own assumptions and expectations into play and also have the requisite knowledge for interpreting or reading a literary text (for further discussion see ch IV passage I). The text is hence addressed to the implied readers. Every novel can have as many as four embedded levels of discourse structure shown in the diagram below:
2.7.1 Diagram showing various levels of Discourse

Author → Message
Implied Author → Message
Narrator → Message
Character → Message

This discourse model, given by Leech and Short has been analysed with reference to all the passages subject to a stylistic analysis for discovering the viewer and the vantage-point from which s/he views a landscape. There may be as many as eight or nine levels of discourse in a literary passage but it is one level which dominates the rest or subsumes other levels. The viewer at this level, becomes the ‘focaliser’ whose ‘point of view’ dominates other view-points and thus the discourse or the message takes off from his/her advantageous position.

Novels can have “highly individual architectures” (Leech and Short 265) but in many of them the narrator chooses to make his/her presence felt whereas in others the narration may issue forth from an omniscient narrator.

Authors represent their views of the world through a first person narrator where the ‘I’ is also a primary character in the story, thereby producing a personal relationship with the reader as in Jane Eyre where the narrator says ‘Reader, I married him’ (38). Here the implied author has merged into the narrator who is talking directly to us. A novel may have more than one narrator and a single narrator may address different interlocutors at different points in the
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story. In third person narration, the implied author and narrator become merged as third person narrators are omniscient and take on absolute knowledge of the implied author as in Raja Rao's *Kanthapura*. In this novel, it is the grandmother who is the representative of the community and in the discourse structure of every illustrated passage, it is the community's 'voice' which dominates all other 'voices'.

In literature, the priority is to investigate the implications of both marked and particularly unmarked illocutionary determinants of the discourse structure of texts. An understanding of illocutions like confirmation, denial, prediction, reflection etc. is a prerequisite towards interpretation of a literary text. "The presence of the author, her discourse relationships with her subject and with her reader are signaled by the variety and shifts of illocutionary acts..." (Fowler 90). George Eliot, for example, often uses the question – a marked illocutionary act reminding us of the questioner (the author), the questioned (the reader) and the topic of the discourse. Thus the three are drawn into a discourse relationship. Let us examine these questions from George Eliot's *Middlemarch*:

...was he not making a fool of himself? – and at a time when he was more than ever conscious of being something better than a fool? And for what end? (Eliot qtd. in Fowler 88)

These questions have a triple significance. First, they are Eliot's questions to the reader and the topic is Will Ladislaw, secondly the questions are a moral interrogation of Will and thus addressed to him. Thirdly they can be the character's reflection on his position and thus indirect free thought. Thus the author, the reader and the character Ladislaw are placed in a complex of dynamic relationships. Questions as illocutionary acts are used by novelists "to make direct addresses to the reader, inviting judgements on the events they relate and the characters they describe or giving us opinions on the world in general..." (Leech and Short 267).

The generic sentences and interpersonal constructions are marked features of the controversial aspect of 'point of view' which is a deciding factor in
the degree of 'presence' and authority of the narrator in the content of the novel. A generic statement is a particular kind of illocutionary act which can tentatively be called universalization. In English, present tense is the usual medium for generics as most of the interesting judgements one would make apply to one's present situation within it. The opening sentence of Jane Austen's *Pride and Prejudice* is a significant example, "It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife." The speaker believes and asserts that the predicate attributes an essential and immutable quality to the subject-noun within a specific world. This speech act is at odds with the primary act of narration which is usually in the past tense and it ventures more than the report of a single fact. The 'thrusting forward' by the author may be heightened by a foregrounding of interpersonal linguistic structures: questions, exhortations, vocatives ('madam', 'dear reader') or first and second person pronouns. Roger Fowler's stance of studying the rhetoric of fiction is to do it in the context of a theory of discourse structure in any text.

The range of analytic frameworks adopted by stylisticians widened appreciably in the 1980's because of numerous developments in linguistics. Largely, it was pragmatics and the speech act theory which were applied to linguistics by focussing their attention on the strategies speakers use in social interaction. It was Marie Louise Pratt who argued that general principles of discourse can be used to characterize the literary speech situation and account for many of the properties of literary discourse. Proposing a 'speech act' theory of literary discourse, Pratt writes: "In sum, speech act theory...provides a way of talking about utterances not only in terms of their surface grammatical properties but also in terms of the context in which they are made, the intentions, attitudes and expectations of the participants, and generally, the unspoken rules and conventions that are understood to be in play when an utterance is made and received" (Pratt 86).

Pratt who builds upon the theories of H.P. Grice and Searle (discussed separately in this chapter under the heading pragmatics) is here talking of the 'inferences' which readers make while reading a literary text. These evaluative
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Inferences are based on much more than the reader's interpretation of the literal description of events. "Forming inferences represents the open-ended aspect of 'filling gaps' in text described events... in arriving at his or her comprehension of a text" (Brown and Yule 268). A highly cohesive text will have few 'missing links' but would require a lot of space. Texts normally encountered by readers show a minimal amount of formal cohesion and assume the reader to have a lot of background knowledge. In such cases, the reader can make whatever inferences s/he is willing for.

H.G. Widdowson too regards the deriving of meaning as a natural pragmatic process. "...discourse is a matter of deriving meaning from text by referring it to contextual conditions, to the beliefs, attitudes, values which represent different versions of reality. The same text, therefore can give rise to different discourses" ("Discourse Analysis...." 168). This plurality of discourses from a single text is because second person processors of text may not share much of the reality of the first person producer of text and hence give prominence to what they regard as familiar. Their insistence at times on their preconceived ideological commitment is similar to what critical discourse analysts do to a literary text.

2.8 Critical Discourse Analysis

Critical discourse analysts though ideologically committed, claim to be the first to really see and address the workings of power in discourse. They are critical in their protest at the inequities and manipulations "...in a world shaped by power, hegemony, cosmetic representation and misrepresentation" (Toolan, "What is Critical Discourse Analysis...." 89). "CDA analysts tend to explain how discourses are exploited in ways that benefit some and disadvantage others. The aim of CDA is to specify how a particular communicative event can be changed and corrected so as to minimize inequity, hegemony and control. Thus "CDA has to articulate alternative texts, to deliver on its avowed commitment to change" (Ibid 90).
H.G. Widdowson is rather critical of CDA as he argues that it is ideologically committed and selects those features of the text which support its preferred interpretation. However CDA in its commitment to change and reform does articulate alternative texts and hence ‘readings’ of the same text. Since our lives are shaped more and more by information and communication, it becomes difficult to ignore CDA. To be transformed into an effective tool of analysis, it must be rooted in extensive linguistic documentation.

Let us now examine some of the features which are a sure aid in arriving at the discourse of the several passages taken for analysis.

2.9 Cohesion

Cohesion takes account of the ways in which sentences are connected together and it is the primary determinant of whether a set of sentences do or do not constitute a text. Cohesive relationships within a text are set up “where the interpretation of some element in the discourse is dependent on that of another. The one presupposes the other in the sense that it cannot be effectively decoded except by recourse to it” (Hasan and Halliday 4).

Formal markers like ‘and’, ‘but’, ‘so’ and ‘then’ relate what is about to be said to what has been said before. Halliday and Hasan provide an extended taxonomy of types of explicit markers of conjunctive relations as

a) additive: and, or, furthermore, similarly, in addition
b) adversative: but, however, on the other hand, nevertheless
c) casual: so, consequently, for this reason, it follows from this
d) temporal: then, after that, an hour later, finally, at last.

However, the writers recognise that “it is the underlying relation... that actually has the cohesive power” (229) rather than the particular cohesive marker.

Cohesive relationships are of particular significance under the headings ‘reference’, ‘substitution’, ‘ellipsis’ and ‘lexical relationships’. Brown and Yule (192) treat the first category as co-referential forms which make reference to something else for their interpretation. The relationship is said to be an
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exophoric one where their interpretation lies outside the text; in the context of situation, where their interpretation lies within a text, they are called endophoric relations and these do form cohesive ties within the text. Endophoric relations are of two kinds, anaphoric and cataphoric relations. Those references which look back in the text for their interpretation are anaphoric relations and those which look forward are called cataphoric relations e.g. (a) Look at the sun. It's going down quickly (anaphoric). (b) It's going down quickly, the sun (cataphoric).

Let us examine E.M. Forster's description of the Marabar caves:

"Chambers never unsealed since the arrival of the gods. Local report declares that these exceed in number those that can be visited, as the dead exceed the living four hundred of them, four thousand or million."

This passage adapted from Leech and Short is an excellent example of the significant forms of cohesion, as outlined by them.

1. **Cross Reference:**
   a) these, those:- anaphoric reference to 'Chambers'
   b) Deictics:- these, those
   c) The definite article 'the'

2. **Formal-Repetition:** This refers to the repeated use of an expression (lexical items, name, phrase etc), e.g. 'these exceed in number' 'as the dead exceed the living.'

3. **Ellipsis:** This is the omission or deletion of elements whose meaning is understood, e.g., four thousand = (four thousand of them) or million = (four million of them).

4. **Substitution:** This includes pro-forms such as 'one', 'ones', 'do' and 'so' which substitute for other linguistic expressions, e.g.,
   - the dead exceed the living
   - as the dead do the living

5. **Elegant variation:** use of an alternative expression (not a pronoun or substitute) as a replacement for an expression in the context.
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The list, though incomplete, is a useful model of reference which has advanced upon the categories used by Halliday and Hasan. In literary fiction, cohesion "can most often be seen as a background to more significant style-markers, just as the framework which makes a building hang together is rarely the most important part of its architecture" (Leech and Short 245).

2.10 Discourse Reference

Generally speaking, reference is understood to be a relation between expressions in a text and entities in the world and that of co-reference between expressions in different parts of a text. The meaning of a lexical item is partially determined by its sense and partly by its reference (i.e. the set of objects in the world to which the expression can be correctly applied). However, while interpreting a fictional text as a discourse, the term reference can be reserved for that function whereby writers indicate "via the use of a linguistic expression, the entities they are talking (writing) about" (Yule and Brown 205).

Successful reference depends on the reader's identifying, for the purposes of an understanding of the linguistic message, the speaker's intended referent, on the basis of the referring expression used. Whatever the form of the referring expression, its function depends on the speaker's intention on the particular occasion of use. Moreover while interpreting a world of fictionalised reality, the reader will build a mental representation of the discourse only on the basis of the referring expressions used.

Present in a large number in the beginning of English, August are some indefinite expressions such as 'a dot in this hinterland', 'a familiar yet unknown landscape', and a definite expression as 'this remote world' used in the representation of Madna town (Passage number one from English, August). The writer intends the reader to recognise that Madna is being represented by the character narrator for its smallness, his/her unfamiliarity with it and in terms of its distance from the cities where he has been living. One of the circumstances in which indefinite noun phrases are not used as referring expressions is when they appear as the complement of the verb 'to be'. Even Indefinite expressions as
'someone' or 'something' can indicate intonationally and graphically to refer to a specific individual.

The use of proper names as referring expressions hardly create a problem but at times the reference depends, for the reader, on the type of predicate attached to the referring expression. In the sentence, “Plato is on the bottom shelf of the bookcase”, the name ‘Plato’ does not refer to the Greek philosopher but rather some publication of his writings (Yule and Brown 210). An individual can be referred to by different titles on different occasions by different speakers to signify an individual in a particular role. In the novel, English, August, the protagonist Agastya Sen is referred to as ‘I.A.S.’ so many times by his subordinates that even readers assume it to be his surname. In the novel, bureaucracy is held in awe by the common people and this fear transforms Agastya Sen into an ‘I.A.S’; (used for a surname or appended to his name) losing track of his/her personal traits. “Successful reference, in context, may depend crucially on selecting the most appropriate ‘name’ with which to identify an individual for a particular hearer or audience” (Ibid 211).

A significant and generally discussed referring expression is the definite noun phrase. In the first passage of English, August, the noun phrase follows the pattern of two adjectives, used attributively, before a noun e.g., ‘grey-stubbled sullen man’, ‘small tube-lit station’ and ‘incurious patient eyes’. However the definite noun phrase is not usually a subsequent reference to an entity already mentioned in the discourse.

In passage number three from Kanthapura, the noun phrase ‘the feather of god’ is a subsequent reference referring anaphorically to the goddess’ vehicle, the Eagle. Whether the noun phrase refers forward or backward to an entity, the intended referents aid the reader’s interpretation.

Certain definite noun phrases as ‘the chicken’ and ‘the newspaper’ are strictly constrained and determined by the nature of the predication and by the conversational context (Nunberg qtd. in Yule and Brown 213).

Pronouns are the paradigm examples of expressions used by speakers to refer to ‘given’ entities. Within the several utterances and sequences of
utterances in a discourse, pronominals often refer to antecedent nouns, noun-phrases, predicates, implicit predicates or expressions. These are co-referential or anaphoric references and may contribute to creation of links between the preceding and current sections of the discourse. Deictic and anaphoric use of pronominals is related and often overlaps.

Pronominals belonging to the deictic category of person deixis (substitutes for nouns, proper names or noun phrases) stand for participants in a speech event which include speakers, recipients, hearers and overhearers (Levinson 68). The relevance of studying pronominals in a fictional discourse is a guiding factor in the need to

a) identify addressees and addressees
b) trace shifts from one addressee to another
c) discover the links between several participants in a discourse
d) discuss the setting up of stylistic contrasts between the various participant roles examined in the discourse structure of the passage. Each level requires adjustments in reader expectations.

The unmarked deictic centre of an utterance is when the utterance is speaker centred (indicating the novelist in fiction) and the shifts in the deictic centre may be seen as ‘deictic projections’ (Lyons) or shifts in ‘points of view’ (Fillmore). These notions have been discussed and analysed in the discourse structure of each passage which illustrates the marked shifts in the deictic centres of utterances in the passage. The dominant deictic centre helps the reader in arriving at the ‘message’ intended by the speaker/writer to the hearer/reader.

2.11 The Use of Deixis

This refers to the particular way in which the interpretation of certain linguistic expressions (deictics or indexicals) is dependent on the context in which they are produced or interpreted. They take some meaning directly from the immediate situation of the utterance in which they occur. The term ‘deixis’ is derived from a Greek word which means ‘pointing’. ‘I’ refers to the person
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currently speaking, ‘you’ to the intended recipients or addresses, ‘now’ to the
time of speaking, ‘here’ to the place of speaking and so on. These deictic
expressions introduce a fundamental relativity of interpretation as they
distinguish between sentence meaning and utterance meaning or interpretation.
The contextual dependency introduced by deictics is quite pervasive as it inheres
in the form of ‘Person Deixis’, ‘Time Deixis’, ‘Space Deixis’ and even ‘Social
Deixis’.

In the interpretation of landscape representations, the first three
categories are of primary importance as they lead us on to the deictic centre, the
time and the place from which the discourse is anchored. It is in fact from the
deictics of person, time and place that a writer ‘appropriates’ or overpowers
his/her fictional world and also the reader’s ‘world’ which moves along the
guidelines ‘set’ by the writer. Deictics refer to all those elements of a language
that have a specifically orientational function. Such words reveal that discourse
is “consequently interpreted as grounded, or anchored, coming from a particular
speaker at a particular place at a particular time (Toolan 67). A detailed analysis
of deictics has been carried out in passages II and III of English, August and also
passages II and III from Kanthapura.

Person Deixis: The traditional grammatical category of person reflected in
pronouns and verb agreements involves the most basic deictic notions. The use
of the first person encodes the participation of the speaker and temporal and
spatial deixis are organised primarily around the location of the speaker at the
time of speaking. The traditional parameters of first, second and third persons is
captured by the two semantic features of speaker inclusion (S) and addressee
inclusion (A). The first person has the feature (+S), second person (+A) and third
person (-S, -A) which is thus a residual, non-deictic category.

In some pronominal systems, the plural ‘we’ can be analyzed as augmenting a minimal deictic specification with ‘plus one or more additional
individuals’ (AUG). Thus the distinction between ‘I’ and ‘we’ might be analysed as
(+S, -AUG), (+S, +AUG) (Asher 2: 855). However in traditional usage,
“...plurality is a very old and ubiquitous metaphor for power” (Brown and Gilman 255). The reverential ‘VOS’ could have been directly inspired by the power of an emperor. The writers clarify that power is a relationship between at least two persons and it is non-reciprocal in the sense that both cannot have power in the same area of behaviour. “The power semantic is similarly non-reciprocal; the superior says T and receives V” (Ibid 255).

While carrying out the analysis of the discourse structure of each passage, the role of the speaker in a speech event has been shown as the addresser vs. addressee relationship, which is different at every successive level of discourse. It is the addressor who can be said to be in a position of power over his/her addressee in a fictional discourse.

**Time Dexeis:** The deictic centre is normally taken to be the speaker's location at the time of the utterance. Thus ‘now’ means some span of time including the moment of utterance, ‘tomorrow’ means the diurnal span succeeding the nocturnal and including the time of utterance. In written or recorded uses of language, one may have to distinguish between ‘coding time’ and the ‘receiving time’ of the discourse.

**Space Deixis:** Deictic adverbs like ‘here’ and ‘there’ are the most direct examples of spatial deixis. ‘Here’ denotes a region including the speaker, ‘there’ a distal region more remote from the speaker. They suggest a distinction between proximal and distal regions concentric around the speaker. The demonstrative pronouns ‘this’ and ‘that’ also contrast in the same way. Proximal and distal deictics may be used to refer to things at an equal physical but different social distance according to Hanks. Spatial deixis is also frequently encoded in verbal roots or affixes with a basic distinction between motion towards speaker as in English ‘come’ and motion away from speaker as in English ‘go’.
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Social Deixis: ‘Honorifics’, often thought of as an aspect of person deixis organised around the deictic centre like space and time deixis, involve a separate dimension of social deixis. They encode a speaker’s social relationship to another party, frequently but not always the addressee on a dimension of rank. Referent honorifics are those where the honored party is referred to and non-referent addressee honorifics are those where respect is signaled without referring to the addressee. The French ‘vous’ referring to a singular addressee, is a referent honorific.

Thus most of the sentences contain linguistic expressions with in-built contextual parameters whose interpretation is relative to the context of utterance.

2.12 Pragmatics in the Analysis of Discourse

The most deeply embedded level of discourse is where character talks to character and messages can be passed in either direction. Conversational exchange however just cannot be understood through an understanding of the syntactic and lexical structure of the exchange. We have to use “Pragmatic interpretative strategies” (Leech and Short 290) which were first developed by J.L. Austin and J.R. Searle. According to Searle, when people utter sentences, they perform acts of various kinds such as declaring, asking, requesting, commanding, promising and so on. A request for example, can be made in different syntactic forms such as:

a) Please come here (imperative)
b) Could you come here? (interrogative)
c) I’d like you to come here (declarative)

While semantics is concerned with the representation through language of referential reality (referring largely to extra-linguistic entities), pragmatics is concerned with the enactment through language of ‘situational reality’. The two realities are not totally distinct as it is the function of deictics (already discussed) to refer directly or indirectly to elements of the situation. Geoffery Leech however considers that semantics and pragmatics are rather complementary and interrelated fields. There are three possible ways of structuring their relationship:
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semanticism (pragmatics inside semantics), pragmaticism (semantics inside pragmatics) and complementarism (they both complement each other, but are otherwise independent areas of research) (Asher 6:3268).

Modern linguists divide pragmatics into four broad categories: Micro-pragmatics, macro-pragmatics, Meta-pragmatics and Societal Pragmatics (Asher 6:3270-3). Micro-pragmatics is the study of language use in smaller contexts such as the sentence and its primary concern is with speech acts in a limited illocutionary environment. Phenomena such as reference, deixis and anaphora are still seen as anchored in the sentence and thus the objective of interpretation. Macro-pragmatics is focussed on user interaction in various ways and in a number of settings. Conversational analysis is a fairly large area and it brings together workers from diverse fields such as anthropology, sociology, ethnology and linguistics.

Metapragmatics: A large part of this field deals with the pragmatic rules, principles and maxims that have been formulated within pragmatics. The conditions postulated by Grice on successful communication (i.e. the 'Cooperative Principle') are of a metapragmatic nature. This principle has been presented in the following terms, “Make your conversational contribution such as is required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in which you are engaged” (Grice qtd. in Brown and Yule 31). The conversational conventions, or maxims, which support this principle are as follows:

a) The maxim of Quantity: This principle suggests that in a conversational exchange, the speaker’s contribution should be as informative as is required and not more informative than desired.

b) The maxim of Quality: The speaker should not say what s/he believes to be false, or for which adequate evidence is lacking.

c) The maxim of Relation: Requires the addressee to be relevant and this principle seems to cover all other principles.
The maxim of Manner: Requires that both obscurity of expression and ambiguity are to be avoided. Conversation should be brief and orderly. Grice makes it possible to describe the types of meaning a speaker can convey by ‘flouting’ one of these maxims. The flouting of a maxim results in the speaker conveying, in addition to the literal meaning of his/her utterance, an additional meaning, which is a conversational implicature. It is these extra meanings which account for the gap between overt sense and pragmatic force. Even the Relevance theory – a theory of verbal communication, claims that utterance interpretation involves two distinct phases. The first is a context – independent decoding phase which yields semantic representations which are “a radically incomplete representation of the thoughts that are communicated. An inferential phase brings non-linguistic contextual information to bear upon the output of decoding to arrive at the fully-fledged thoughts that are communicated” (Pilkington 157).

Gricean implicatures can be seen as the basis in ordinary conversation of traditional rhetorical figures as metaphor, hyperbole and irony. Such figures are in fact ways of “failing to say what one means” (Leech and Short 299).

Snatches of conversation occurring in the passages chosen for landscape representation have been analysed primarily for the conversational implicatures drawn out of them. A violation of the Gricean maxims has been the primary criteria in arriving at ‘inferences’ regarding role-relationships as in the first passage from English, August. In Kanthapura the inferences help us in arriving at the dominating or the representative world-view of the people.

The final category of Pragmatics, i.e., Societal pragmatics is concerned with the relationship between theoretical linguistics and applied linguistics (what people use their language for). Pragmatics being concerned with the user aspect of language, the users had not only to be discovered but ‘positioned’ in their societal context – the main conditioning factor that made that activity possible.
Social conditions of language use are ‘built in’ to the very foundation of language acquisition and use and such conditions are difficult to detect (Asher 6:1373).

Till now, the focus of this chapter has been on describing a literary text as either a one-way discourse between implied author and implied reader or a two-way discourse which is a conversational exchange between characters. However, there is also a discourse which combines the speech of an author/narrator with that of a character in the novel. This is referred to as Free Indirect Discourse and it possesses features of both direct discourse and indirect discourse. It is called ‘free’ because it is not tied to a conventional introductory phrase like ‘he said’ or ‘she exclaimed’. It is a style which can be used to represent either verbalised thoughts or spoken words. FID allows an author considerable freedom to choose how many of the character’s words to use and how precisely to represent them (Dry 99).

2.13 The Use of Free Indirect Discourse or FID

It becomes imperative to analyse the complex phenomenon of FID in any study of fictional discourse because it empowers the analyst to arrive at the ultimate authority or orientation from which what gets told is told (Toolan 76). It involves such theoretical issues as “mimesis, point of view, intertextuality and literary competence” (McHale 249). The concept of mimesis presents everything that happened but only as it would be revealed to a witness within the scene. This occurs as a result of internal character focalisation. Deigetic narration involves more manipulations of temporal order, duration and frequency and more evident ranking of event presentation. This occurs as a result of external focalisation which may be done by an author/narrator. FID is a mixing or merging of characterological directness and narratorial indirectness. Almost all accounts on FID agree on the point that it is recognised “…as the intrusion of some voice other than (together with) the narrator’s” (McHale 264).
Some Distinct Formal Characteristics

1. Deletion of the reporting verb of saying/thinking plus conjunction ‘that’ or the conjunctions if/wh-words etc. The verb ‘saying’ may appear as a comment clause either medially or finally.

2. Retention of the shift of person and back shift of tenses characteristic of Indirect-Discourse.

3. Reinstatement of proximal deictics as ‘here’, ‘now’, ‘this’, ‘today’ etc as in Direct Discourse. What is decisive, according to W.J.M. Bronzwaer (1970) is their deviation with respect to the immediate context.

4. Reinstatement of the auxiliary + subject word order of direct questions.

5. FID reveals frequent use of modal verbs (must, had to, could, might, would, should, ought to etc) which are strongly anomalous in context and imply a speaker whose point of view differs from the narrator’s.

6. Related to these verbs is a group of adverbials expressing doubt or certainty, speculation or supposition (certainly, perhaps, may be, probably etc)

7. Some linguists consider any expression directing the reader’s attention to a particular character as a ‘bridge’ between narration and FID. More specific according to Charles Jones (1968) (172-73) are markers of colloquialism in general like ejaculations (oh, ah, alas, etc) or lexical fillers (‘yes’, ‘no’, ‘well’, ‘of course’, ‘so’, ‘surely’ etc) which express an ongoing internal or external exchange. Beyond signaling spokenness, lexical features may differentiate the supposed speaker’s personal idiom. Appellations used only by particular speakers account for a very significant fact – difference in social role relationships. Thus, lexical materials in FID help in arriving at not only the “personal idiom” but also the “idiom of the group” (Lips qtd. in McHale Brian 270). This particular aspect of FID has been discussed in the discourse structure of Passage I from English, August.

8. According to Baxtin, the novel is constituted by texts which are multiple and polyphonic in their discourse. Thus all novelistic discourse involves the imaging of some discourse anterior to the novel – it may have its source in
other literary texts or the language and culture at large. FID enables us to separate it from the rest of the text.

Functions of FID
1. The phenomenon of FID which is definitionally dialogical entails escape from an omniscient narration. The reader is thus spared from the monologue of an external, dully distant narration.

2. FID serves both as a mode of ironic distancing from characters and as a mode of empathetic identification with characters and is thus bi—vocal. The alignment of two voices is first perceived by the analyst and then the function or naturalization is worked out. Charles Jones however naturalizes it only as irony which arises from the juxtaposition between the formal literary style of narration and the non-literary styles represented in FID which becomes polyvocal. Shifts among the types of represented discourse reflect modulations of intimacy and distance on the part of the narrator.

3. Roy Pascal naturalises FID as the representation of the utterance of one character as filtered through the consciousness of another. This is particularly applicable to passage number II of English, August where the first paragraph appears to be a representation of Govind Sathe's thoughts but overlooking Sathe is Agastya Sen, the chief protagonist of the novel. Thus the colloquial stretch of narrative ascribed to Sathe is also filtered through Agastya's thoughts.

4. A free indirect mode of report of perceptions has been identified and naturalised under the name of “substitutionary perception” (McHale 278). By locating descriptive details within the perceptual apparatus of a character, the reader regards them as marks and measures of human consciousness.

5. The bi—vocal or the polyvocal naturalization of FID is most common. Volshinov regards FID as doubly-voiced and containing in microcosm a verbal interaction reflected by a utterance spoken in a dialogic situation. The presence of an addressee is the basic paradigmatic instance of all language. Baxtin recognises poly-vocality not only at the level of utterances but at all
levels, ranging downward to the double oriented word which participates in a "microdialogue" and to the gross-structure of the whole novel which vibrates with a polyphony of voices (Baxtin qtd. by McHale 281).

The radical polyphony which constitutes FID has become physically unspeakable and beyond normal vocalisation. The development of quasi-direct discourse is bound up with the transposition of prose into a silent register. Only silent reading can 'detect' the multileveledness of FID.

Thus in this chapter I have tried to trace some developments in the field of stylistics from formalist to functionalist to a sociological contextualised approach to literature. Outlined in this chapter is a check list of features modeled largely upon the format laid down by Leech and Short for a stylistic analysis of fiction. Though this method involves the listing of features at the lexical and syntactic level, they will be related to the discourse structure of the passage. If in some cases, the lists are rather lengthy, this is done with the purpose of illustrating the writer's 'motivated prominence' at certain levels.

Chapters three and four are an application of the model of stylistic analysis as outlined by Leech and Short. In the subsequent chapters on Kanthapura and English, August, three passages have been taken from each novel and analysed at the levels of lexis, syntax and discourse. At the level of discourse, a pragmatic analysis and the location of free indirect discourse in the narrative of certain passages has also been carried out. The stylistic analysis of passages representing landscapes in both the novels has been done with the aim of arriving at the importance of studying landscape descriptions in fiction.

The aim of analysing the features of style at the levels of lexis, syntax and discourse is to relate them to the conventions writers use in representing landscapes. The analysis also uncovers the relationship that writers establish through language between themselves and their fictionalised worlds. This is of enormous significance in the study of fiction. It is through this 'relation' that writers guide and conduct the reader's voyage in their created worlds of fiction.