Chapter IV

ANALYSIS OF SELECTED PASSAGES FROM
ENGLISH, AUGUST

Passage One

"Outside the Indian hinterland rushed by...the two cities of the past."

4.1 An Introduction to the Passage

The passage occurs at the beginning of the novel, though not at the very outset. It is a representation of the landscape as viewed by Agastya Sen from the window of a train, his alighting from the train at Madna railway station, his initial impressions of it and of Madna town. The narrative also gives a description of the setting of Agastya’s new dwelling-unit and the great sense of distance and non-communication that he experiences.

The passage is significant in terms of the context of the beginning of the novel and also in the structure of the entire narrative. The novel, English, August, begins with Agastya Sen and his friend Dhrubo travelling by car to the Delhi railway-station from where Agastya, the protagonist, has to board a train for Madna, where he is to undergo training in district administration for a year. Once aboard the train, Agastya has an engineer for a companion who questions him about the origins of his name and even casts doubt on Sen’s being an I.A.S. officer. Agastya tries to remove his companion’s doubt by telling him that the name Agastya originated in the Ramayana and Mahabharata where ‘Agastya’ is a very ascetic saint of the forest. However, in the very first chapter we learn about Agastya’s addiction to marijuana, his restlessness and his dreams of an erotic life. Thus the contrast or irony between the ‘original’ Agastya and his fictionalised self “Ogu” or just “English”, as his friends call him, is set in the beginning of the novel itself.
The extract is significant in the structure of the entire narrative as it is the first passage where we have Agastya's perspective of a rural landscape, the contextualising in it of the Madna landscape and thirdly the non-communicativeness of Madna residents because of the language barrier. Agastya is unfamiliar with the local language.

Settings of novels, especially their openings, are worthy of being subjected to a stylistic analysis as they constitute a micro-world in the context of the macro-world of fictional reality created by the author. Openings or beginnings draw readers into the narrative by supplying them with 'appropriate' details of place and time and it is from these that readers pick up the threads of narrative. The strands of the thematic content are there in the beginning and also implicit in the text is the implied author's or narrator's attitude to his/her own fictionalised world.

A stylistic analysis locates the aesthetic pleasure of a landscape or a setting in its new material referents (chiefly nouns) and adjectival modifiers. The transitivity patterns are to be located in the verbs and the relationship between the 'seer' (i.e. implied author or narrator) and the 'seen' (the fictionalised reality) (refer to chapter I) is to be found in the evaluative counterpart of the mock-reality subtly present in the text.

The passage has been analysed under the following headings: Lexical/Semantic structure and Grammatical structure. The first category has been subdivided into Nouns, the Noun Phrase, the use of verbs and the distribution of articles. A detailed sentence analysis has been carried out followed by an analysis of the discourse structure of the passage. The final aspect of analysis relates to a pragmatic analysis of conversation in this passage – the most embedded level of discourse.
4.2 A List of Nouns

<table>
<thead>
<tr>
<th>Proper Nouns</th>
<th>Noun + Noun Collocation</th>
<th>Common Nouns</th>
<th>Common Nouns</th>
<th>Abstract Nouns</th>
</tr>
</thead>
<tbody>
<tr>
<td>Madna</td>
<td>Indian hinterland lamps</td>
<td>water</td>
<td>months</td>
<td></td>
</tr>
<tr>
<td>Hindi</td>
<td>train windows bed</td>
<td>stations</td>
<td>homelessness</td>
<td></td>
</tr>
<tr>
<td>Mr. Sen</td>
<td>caste wars station eyes</td>
<td></td>
<td>calamity</td>
<td></td>
</tr>
<tr>
<td>IAS</td>
<td>Harijan families train</td>
<td>towns</td>
<td>caste wars</td>
<td></td>
</tr>
<tr>
<td>Agastya</td>
<td>prime minister dogs</td>
<td>places</td>
<td>elections</td>
<td></td>
</tr>
<tr>
<td>Vasant</td>
<td>tube-lit station coolies</td>
<td>bicycles</td>
<td>names</td>
<td></td>
</tr>
<tr>
<td>Flit</td>
<td>Government Rest House</td>
<td>ruskse</td>
<td></td>
<td>urban (head-noun)</td>
</tr>
<tr>
<td>Dinner</td>
<td>naib tehsildar beggars</td>
<td></td>
<td>meal</td>
<td></td>
</tr>
<tr>
<td>Collector</td>
<td>government officers</td>
<td>dhabas</td>
<td>newspapers</td>
<td></td>
</tr>
<tr>
<td>Delhi</td>
<td>Rest-house food-stalls</td>
<td>floods</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Calcutta</td>
<td>cigarette-and-paan dhabas</td>
<td>trucks</td>
<td>mosquitoes</td>
<td></td>
</tr>
<tr>
<td></td>
<td>food stalls chairs cattle</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>kerosene lamps arm-chairs</td>
<td>glimpses</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>tube-light tables insects</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>sullen man bookshelf furniture</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>caretaker-cook mouths rickshaws</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>circuit house guests tea</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>epidemic cholera faces insecticide</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>forearms fan</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

4.2.1 An analysis of Nouns

This passage from English, August can be neatly divided into four parts. The first part refers to the distant view of a rural landscape from a train window. The second and third parts refer to the representation of the Madna railway...
station and the town. The fourth part represents the setting or lay-out of the protagonist’s new dwelling unit in the Government Rest House. Accordingly, nouns have been categorised into four major categories as shown in the table.

The representation of a landscape from a distance involves generalisations and not identifying distinct identities by the use of determiners. Agastya Sen on his way to Madna is looking out from the window of a train. What he therefore ‘sees’ and what the readers are meant to ‘see’ are not individual objects and people but an undifferentiated mass of objects, places and people. The protagonist finds the train going past numerous stations of small towns crowded with people standing patiently. Agastya observes a great number of bicycles at level crossings, children covered with mud and buffaloes standing beside a water hole. Therefore most of the common nouns figuring in the first part of the passage are plurals, visualised as mass entities. Agastya is familiar with these places as just ‘names’ in newspapers which had appeared because of some calamity striking them.

Significant in the passage are a number of collocations which are made up of two or more words. Some are written as separate words like ‘Indian hinterland’, ‘train windows’, ‘Harijan families’ categorised as the adj. + noun collocation because the first noun functions as a modifier of the second. This collocation has been analysed separately in detail. Some are written with a hyphen between the two words as ‘care-taker cook’, ‘tube-lit station’, ‘tube-light’ etc. whereas some have a hyphen between the first two and three words like ‘cigarette-and-paan dhabas’. Such words forming a single unit can be characterised as compound nouns.

Almost all the words in the category are a combination of two or more nouns and thus categorised as the noun + noun collocation, e.g., ‘caste wars’, ‘Government Rest House’, ‘Naib tehsildar’, ‘kerosene lamps’, ‘Circuit house’, ‘epidemic cholera’ etc.

Agastya Sen is visualising a landscape which is completely alien to his urban self. Therefore while conceptualising the landscape of a small rural town, Agastya can represent only the visual and outer aspect of it and that too in
negative terms. While retrospecting about landscapes seen from a distance, he therefore thinks of them in terms of ‘floods’, ‘caste wars’ or as the site of some other calamity. Such places appeared in the foreground only when a dignitary such as the prime minister had an aerial survey of them or when s/he went to seek votes.

In the representation of Madna railway station and the town, the focalisor’s ‘eye’ falls upon the ‘stray dogs’, ‘beggars’ talking in an unfamiliar language, ‘disreputable food stalls’, the chaotic traffic of ‘cattle and clanging rickshaws on the road’ and the loud noise made by the ‘trucks’. Agastya feels so out of place in this strange and confused ‘setting’ that he feels he is leading someone else’s life. The use of the noun + noun collocation in this representation is motivated by the focalisor’s eye to move quickly from one object to another and yet not to find anything pleasant to focus upon. Such a representation barely makes any mention of the emotive qualities of the rural population such as their simplicity and submissiveness. Rather the naib tehsildar’s bodily movements represent his aggressive behaviour towards his superior, ‘Mr. Sen, IAS’, the implications of which will be explored further.

The ‘setting’ of his new dwelling unit in the Rest house irritates Agastya because it is over-stuffed with furniture and full of mosquitoes. The protagonist has a dig at his subordinates when he ironically remarks about the over-packed room as ‘stolen furniture’. Dinner smelling of ‘Flit’ and the ‘dal’ tasting like ‘shampoo’ simply overwhelm Agastya Sen.

The referents as shown in the table, especially the abstract noun ‘homelessness’ conveys Agastya’s feeling of being completely alienated from his present surroundings. Having arrived in a town of which he has never had any direct experience, the protagonist’s stability is shaken. He feels lost and is therefore unable to adjust himself in his new place of living. This is in contrast to the Kanthapurians’ attitude towards their landscape. Every native of Kanthapura has internalised the landscape comprising the river, the hill and the temple. The features of the landscape for the natives there are animate and warm, not cold and negative.
4.2.2 Structure of the Noun Phrase

The nouns used in the passage have a modifier or modifiers in collocation. There are two structures of the noun phrase used in the passage.

1) Adjective + noun
2) Two adjectives + one noun

Here is a distribution of the two categories used in the passage. The positive adjectives are marked as + adj. and the negatives ones as – adj. The neutral ones are marked as N.

<table>
<thead>
<tr>
<th>Adjective + Noun</th>
<th>Two adjectives + Noun</th>
</tr>
</thead>
<tbody>
<tr>
<td>the Indian hinterland</td>
<td>a familiar yet unknown landscape</td>
</tr>
<tr>
<td>n</td>
<td>+ adj. – adj.</td>
</tr>
<tr>
<td>train windows</td>
<td>incurious patient eyes</td>
</tr>
<tr>
<td>- adj. (as modifier)</td>
<td>– adj. – adj.</td>
</tr>
<tr>
<td>profoundly urban</td>
<td>muddy children and buffaloes</td>
</tr>
<tr>
<td>- adj. (functions as adverb in code, here a modifier)</td>
<td>– adj. (muddy applicable to both nouns)</td>
</tr>
<tr>
<td>shabby stations</td>
<td>entire Harijan families</td>
</tr>
<tr>
<td>- adj.</td>
<td>– adj. – adj.</td>
</tr>
<tr>
<td>small towns</td>
<td>small tube-lit station</td>
</tr>
<tr>
<td>- adj.</td>
<td>– adj. + adj.</td>
</tr>
<tr>
<td>weatherbeaten bicycles</td>
<td>sweating swarthy man</td>
</tr>
<tr>
<td>- adj.</td>
<td>– adj. – adj.</td>
</tr>
<tr>
<td>a level crossing</td>
<td>a harshly accented Hindi</td>
</tr>
<tr>
<td>n</td>
<td>– adj. – adj.</td>
</tr>
<tr>
<td>this remote world</td>
<td>cigarette-and-paan dhabas</td>
</tr>
<tr>
<td>- adj.</td>
<td>– adj. – adj.</td>
</tr>
<tr>
<td>a dot in this hinterland</td>
<td>cattle and clanging rickshaws</td>
</tr>
<tr>
<td>- adj.</td>
<td>– adj. – adj.</td>
</tr>
<tr>
<td>stray dogs</td>
<td>someone else’s life</td>
</tr>
<tr>
<td>- adj.</td>
<td>– adj. – adj.</td>
</tr>
<tr>
<td>a few coolies</td>
<td>grey-stubbled sullen man</td>
</tr>
<tr>
<td>- adj.</td>
<td>– adj. – adj.</td>
</tr>
<tr>
<td>an unfamiliar tongue</td>
<td>luke warm chillied shampoo</td>
</tr>
<tr>
<td>- adj.</td>
<td>– adj. – adj.</td>
</tr>
<tr>
<td>an overflowing drain</td>
<td>a hundred different mosquitoes</td>
</tr>
<tr>
<td>- adj.</td>
<td>– adj. – adj.</td>
</tr>
<tr>
<td>a beautiful bookshelf</td>
<td>other similar cottages</td>
</tr>
<tr>
<td>+ adj.</td>
<td>+ adj. – adj.</td>
</tr>
</tbody>
</table>
Whatever is perceived, is represented either positively or negatively by the narrator. The positive and negative features of the adjectives are according to their function in the context of the passage and not necessarily so in the code.

The only positive noun phrase is ‘a beautiful bookshelf’, indicating the narrator’s love of books. There are a few noun phrases which are neutral, e.g. ‘the Indian hinterland’ and ‘a level crossing’. The rest of the noun phrases are a contrast to the ‘profoundly urban’ mind of Agastya Sen.

Noticeable and significant in the passage are a few unusual collocations. The Indian landscape, as seen from the window of a train is ‘familiar yet unknown’. This collocation has a positive and a negative adjective brought together by the preposition ‘yet’. The landscape is familiar in its visual aspect, as a picture in a newspaper or a magazine but unknown because of the lack of any personal intimacy with it. Thus Agastya who had never lived in any rural setting or place finds a glaring contrast of Madna to the picture of urbanity he has in his mind.

The second phrase ‘incurious patient eyes’ too has one positive and one negative feature collocated with the noun ‘eye’. The adjective ‘incurious’ has negative semantic value in the code, there being a lack of any keenness or curiosity to learn. ‘Patient’ which has otherwise a positive semantic connotation in the code acquires negative features because of the initial negative adjective. The inference therefore is that the ‘incurious patient eyes’ were as if unwilling to
see into the future, being too satisfied and complacent in the present. The juxtaposition of ‘children’ and ‘buffalo’, because of their association with mud, is again not without ironical overtones, as if the children and the buffaloes play together. Of a similar nature is the phrase ‘cattle and clanging rickshaws’. Besides the similarity at the level of sound, the phrase points to the chaos that must be there in the traffic of Madna town with the cattle and the rickshaws jostling together for space. This indicates the smallness of the town where animals, rickshaws and people use the same space for walking and reaching their destination.

The narrator’s representation of the setting of his room and his attendants is not devoid of humour. Significant in this context is the phrase “luke warm chillied shampoo”, a description of the ‘dal’ served to Agastya Sen. The unusual comparison of the ‘dal’ to “chillied shampoo” suggests its ‘watery’ nature and it being garnished with none other than chillies, enough to overawe the urbanite Agastya Sen. It would be noticed that in the structure of two adjs. + one noun, if one of the adjectives is negative, it influences the positivity of the other adjective and makes it negative in the context of the passage.

In the first column, the noun phrase ‘profoundly urban’, is an unusual collocation as ‘profound’ (an adjective in the code) occurs with words like ‘knowledge’, ‘thought’, ‘social changes’ and ‘disease’. In the passage ‘profoundly’ functions as a modifier. This strange collocation suggests the ‘depths’ of Agastya’s urbanity or in other words the semantic connotation could be – ‘an urbanite from head to toe’. By descent, Agastya is half-Bengali, for his mother had been Goanese. Before coming to Madna, Agastya has spent his life in two metropolitan cities – Delhi and Calcutta. With no experience at all of rural life and its setting, the narrator’s representation of a rural setting is likely to be profoundly critical and ironical. The irony manifest in the representation of the inexperienced landscape in thus accounted for.

Interesting to note from the semantic view point is the use of the phrase ‘weather beaten bicycles’ in the description of the rural landscape. The adjective ‘weatherbeaten’ at once brings to one’s imagination the rough and rugged terrain
on which the rural folk have to trudge upon their bicycles in all kinds of weather. Therefore the inhabitants of this area are as ‘weatherbeaten’ as the bicycles are. A characteristic of the roads and the place is transferred to the bicycles and thereon to the people who use them everyday, thus making it a transferred epithet. Thus the picture built of a rural landscape is that of the undulating paths which unexpectedly have a level crossing. This level crossing could perhaps be leading to a small village because it is here, at this level crossing that the bicycles slow down to take a turn to the left or the right.

‘This remote world’ suggests the great sense of distance experienced by Agastya Sen. Sitting in his room at the Rest House, Agastya realises he is 1,400 kms away from Delhi and more than a thousand from Calcutta. It is this tremendous distance which makes him doubtful of how he is going to live months together in this tiny place, signified by the word ‘dot’. Added to this sense of distance is the “unfamiliar tongue” in which people communicate in Madna. Here is another major obstacle for Agastya Sen which disallows him the sense of adjustment to a new setting and place.

Agastya’s room in the rest-house is over-stuffed with furniture and thus Agastya feels that ‘this stolen furniture” is too much for a room which looks more like a house. Agastya’s westernised life-style does not appreciate the idea of too much furniture in one’s bed-room, especially the presence of a sofa. Not only does the setting of the room disturb Agastya, he is shaken by the ‘unbelievable dinner’ and ‘the tang of Flit in his nostrils’.

The passage is distinct for its semantic density. There is scarcely a noun in the text which is not modified. Almost all of the adjectives used make it a discourse of negation and negativity. Madna is characterised by its remoteness, shabbiness, unfamiliarity, its ‘hundred different mosquitoes’, ‘endemic jaundice’ and ‘epidemic cholera’. Aestheticization is there in the form of ugliness, incongruity is there in the form of ‘cattle and clanging rickshaws’ and ‘the disreputable food stalls’ and triviality is there in the form of ‘stolen furniture’, ‘a sweating swarthy man’ and ‘a dot in this hinterland’. It is clearly “a discourse of negation and devaluation which has become in the late twentieth century the
predominant strategy constituting the west's consciousness of the other” (Pratt 29). The conventions which are latent in Chatterjee’s discourse may be manifest in other forms of writing as well, i.e., historical, geographical or even travel accounts.

The reason why Agastya sees everything in Madna to his dislike, is that he is Goanese and a Catholic from his mother’s side. Goa having been a colony of the west for a long time has the consciousness of the colonisers. Agastya’s fondness for English names like ‘Keith’ and ‘Alan’ and to acquire an accent like the Anglo-Indians reflects his love for the westernised way of life. Therefore in school he is regarded as the ‘last-Englishman’ and the name ‘August’ gets struck to him.

The narrator through his discourse of rejection and dismissal is in fact authenticating his urban and western (English) self through the mediation of the other which he cannot adjust to and therefore he rejects. This as Pratt puts it, is a historically related strategy, “voicing the era of neo-colonial dependency” (28), where the third world has long since belied the myth of the civilising mission. To manifest the supremacy of the coloniser over the colonised, “the other or colonised is represented as a conglomeration either of incongruities and asymmetries or of absences and scarcities” (29). Thus what we see through the representation of the landscape is the dominance of the ideology of the ‘English’ or the west against the consciousness of the third world which is described as ‘the incurious patient eyes’.

Whatever is represented by the narrator of Madna and its people is all that there is to be seen – its smallness, its shabbiness and its clutter and chaos. This relation of dominance is clearly expressed by the unusual collocation ‘profoundly urban’. Here in lies the clue to a discourse of rejection and dismissal, coming from a man who is submerged in urbanity from head to toe. Sketching the landscape from the window of a train, the narrator has the power if not to own, then at least to judge this scene. His judgement is that what is lacking here are the basic amenities of life – clean surroundings, potable water and palatable food.
### 4.3 A List of Verbs

The verbs used in the past tense are marked in brackets as (p.t.). The verbs used in the infinitive are abbreviated as (inf.) and the transitive are abbreviated as (trans.).

<table>
<thead>
<tr>
<th>past tense</th>
<th>infinitive</th>
<th>transitive</th>
</tr>
</thead>
<tbody>
<tr>
<td>rushed (p.t.)</td>
<td>stifling (past continuous)</td>
<td>directed (trans.)</td>
</tr>
<tr>
<td>seen (p.t.)</td>
<td>realized (p.t.)</td>
<td>spray (p.t.)</td>
</tr>
<tr>
<td>experienced (p.t.)</td>
<td>staying (present continuous)</td>
<td>locked (p.t.)</td>
</tr>
<tr>
<td>stop (p.t.)</td>
<td>embarrassed (p.t.)</td>
<td>dragged (trans.)</td>
</tr>
<tr>
<td>looked (p.t.)</td>
<td>thought (p.t.)</td>
<td>sprayed (p.t.)</td>
</tr>
<tr>
<td>occurred (p.t.)</td>
<td>to move (inf.)</td>
<td>brought (trans.)</td>
</tr>
<tr>
<td>murdered (p.t.)</td>
<td>lit (p.t.)</td>
<td>hovered (p.t.)</td>
</tr>
<tr>
<td>took (p.t.)</td>
<td>felt (p.t.)</td>
<td>to show (inf.)</td>
</tr>
<tr>
<td>attached (p.t.)</td>
<td>living (trans.)</td>
<td>to feel (inf.)</td>
</tr>
<tr>
<td>to spend (inf. and trans.)</td>
<td>began (p.t.)</td>
<td>tasted (p.t.)</td>
</tr>
<tr>
<td>reached (trans.)</td>
<td>furnished (p.t.)</td>
<td>cook (present tense)</td>
</tr>
<tr>
<td>arguing (past continuous)</td>
<td>stolen (p.t.)</td>
<td>communicated (trans.)</td>
</tr>
<tr>
<td>mumbled (p.t.)</td>
<td>need (trans.)</td>
<td>told (trans.)</td>
</tr>
<tr>
<td>smiled (p.t.)</td>
<td>spoke (trans.)</td>
<td>to tell (trans. and inf.)</td>
</tr>
<tr>
<td>said (p.t.)</td>
<td>to breathe (inf.)</td>
<td>to boil (trans. and inf.)</td>
</tr>
<tr>
<td>speak (trans.)</td>
<td>doing (present continuous)</td>
<td>take (trans.)</td>
</tr>
<tr>
<td>to pick (inf.)</td>
<td>called (trans.)</td>
<td>wheeled (p.t.)</td>
</tr>
<tr>
<td>attached (p.t.)</td>
<td>remove (trans.)</td>
<td>falling (past continuous)</td>
</tr>
<tr>
<td>asked (p.t.)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
4.3.1 An analysis of Verbs

The entire passage is the reported speech of a third person narrator interrupted by snatches of direct discourse between the protagonist and the naib tehsildar and also by a longer stretch of conversation between the protagonist and his subordinates. The passage is therefore dominated by verbs used in the past tense like ‘experienced’, ‘looked’, ‘realized’, ‘tasted’, ‘communicated’ etc. Places in the passage where the narrative is in direct discourse, use reporting verbs like ‘said’, ‘asked’, ‘smiled’ etc. Verbs in the passage are also used in the infinitive like ‘to move’, ‘to feel’, ‘to tell’ etc.

A quick look at the list shows that a majority of the verbs end in (-ed) and are therefore the past forms of the base form of the regular verbs. The first paragraph conveys the depths of Agastya’s urbanity till he reaches Madna by informing the reader of what Agastya had never ‘experienced’ – life lived in a small rural town. These past tense verbs therefore make the reader familiar with Agastya’s limited past experience of such places.

The indirect narrative report continues to describe Agastya’s first meeting with the naib tehsildar which is brought into the foreground by being in direct discourse. The inference from this direct discourse is a very important one – the difficulty with which the tehsildar speaks Hindi conveys the problems which Agastya will have to face because of his unfamiliarity with the local language. The verbs ‘stifling’ and ‘staying’, both in the continuous tense give the inference of how uneasy and uncomfortable the protagonist felt on his arrival in Madna.

Some of the verbs in the passage are used transitively, especially when Agastya expects his subordinates to act according to his wishes. The protagonist on his very first meeting with the naib tehsildar asks him ‘Will you speak Hindi, please. I’ll take some time to pick up the language’. The inference is that Agastya is unfamiliar with the local language of the people and therefore requests his subordinate to converse with him in Hindi. However the naib tehsildar can speak only in a broken, ‘harshly accented’ Hindi.
Agastya’s westernised self being irritated at the ‘Far too many things...’ in his room, wants some to be removed. Transitive verbs express his undesirability to keep them e.g. ‘I don’t need all this. Can’t you remove some?’ The subordinates are swung into action. ‘They called others for help. They dragged the bed under the fan’. However the intransitive verbs ‘hovered’, ‘to show’ and ‘to feel’ give the inference of how reluctantly everything is being done.

The passage makes use of the ‘to’ infinitive + the base form of the verb to show the purpose of an action. Let us examine the sentence ‘Then the naib tehsildar said that the collector had told him to tell the cook to boil Agastya’s drinking water....’. The subject of the verbs ‘to tell’ and of ‘to boil’ is the naib tehsildar and the object is the cook. The collector’s intention is to save Agastya from endemic jaundice and cholera. In the sentence ‘For a year Agastya was to move from one room in a Rest House...to some other room in some other Rest House’, suggests that the protagonist would always be on the move. Moreover, accommodation for government officers was a problem in Madna.

The use of the past tense for a majority of the verbs indicates the narrative’s purpose to show that the protagonist lived more in ‘the two cities of his past’ than in his present place of dwelling in Madna – a small rural town known for its heat, mosquitoes and epidemics.

### 4.4 Distribution of Articles in the Passage

<table>
<thead>
<tr>
<th>Indefinite reference</th>
<th>Definite reference</th>
</tr>
</thead>
<tbody>
<tr>
<td>a familiar yet unknown landscape</td>
<td>the Indian hinterland (generic reference)</td>
</tr>
<tr>
<td>a train window</td>
<td>the train</td>
</tr>
<tr>
<td>a level crossing</td>
<td>the towns</td>
</tr>
<tr>
<td>a waterhole</td>
<td>these places</td>
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<tr>
<td>a dot</td>
<td>his helicopter</td>
</tr>
<tr>
<td>a small tube-lit station</td>
<td>the elections</td>
</tr>
<tr>
<td>a few coolies</td>
<td>this remote world</td>
</tr>
<tr>
<td>Indefinite reference</td>
<td>Definite reference</td>
</tr>
<tr>
<td>--------------------------------------------</td>
<td>-----------------------------------------</td>
</tr>
<tr>
<td>a man selling rusks and tea</td>
<td>this hinterland</td>
</tr>
<tr>
<td>a family of beggars</td>
<td>the language</td>
</tr>
<tr>
<td>an unfamiliar tongue</td>
<td>his name</td>
</tr>
<tr>
<td>a sweating swarthy man</td>
<td>his surname</td>
</tr>
<tr>
<td>a harshly accented Hindi</td>
<td>the jeep</td>
</tr>
<tr>
<td>a naib tehsildar</td>
<td>the Government rest house</td>
</tr>
<tr>
<td>a rest house</td>
<td>the swarthy man</td>
</tr>
<tr>
<td>someone else's life</td>
<td>the rich sound</td>
</tr>
<tr>
<td>an overflowing drain</td>
<td>his education</td>
</tr>
<tr>
<td>a room</td>
<td>the first evening</td>
</tr>
<tr>
<td>a house</td>
<td>the room</td>
</tr>
<tr>
<td>a bed, a dressing table</td>
<td>two armchairs</td>
</tr>
<tr>
<td>a beautiful bookshelf</td>
<td>two small tables</td>
</tr>
<tr>
<td>a dealer</td>
<td>the storehouse</td>
</tr>
<tr>
<td>a grey stubbled sullen man</td>
<td>this furniture</td>
</tr>
<tr>
<td>a shoulder</td>
<td>the naib tehsildar</td>
</tr>
<tr>
<td>a shoe</td>
<td>the caretaker cook</td>
</tr>
<tr>
<td>a leg</td>
<td>the rest house</td>
</tr>
<tr>
<td>a hundred different insects</td>
<td>the back of a sofa</td>
</tr>
<tr>
<td>a kind of a cottage</td>
<td>his body</td>
</tr>
<tr>
<td>a few lights</td>
<td>the tang of flit</td>
</tr>
<tr>
<td>a thousand</td>
<td>the thought of months</td>
</tr>
<tr>
<td></td>
<td>the collector</td>
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<td></td>
<td>the frequent plop</td>
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<td></td>
<td>the other room</td>
</tr>
<tr>
<td></td>
<td>the large circuit house</td>
</tr>
<tr>
<td></td>
<td>the two cities</td>
</tr>
</tbody>
</table>
4.4.1 An analysis of Articles

The passage contains examples of both the anaphoric and the cataphoric use of the article. There are examples of the cataphoric use of the definite article – ‘the Indian hinterland’, ‘the Government Rest House’, ‘the rich sound of trucks’, ‘the tang of flit’, ‘the frequent plop of careless lizards’ and ‘the storehouse of a dealer in stolen furniture’. The cataphoric use of the definite article implies complete reference because of the modifiers used with the definite article ‘the’. The definite article is used anaphorically, when for example, ‘the train’ refers back to ‘train windows’, ‘the towns’ refer back to the small towns, ‘the swarthy man’ refers back to ‘a grey-stubbled sullen man’ and ‘the two cities of his past’ refers back to Delhi and Calcutta. Examples of the Homophoric usage are ‘the Government Rest House’, ‘the naib tehsildar’, ‘the caretaker cook’, ‘the collector’ and ‘the large circuit house’ (For more reference, see chapter II).

More significant however is the use of the indefinite article ‘a’ or ‘an’. Most of the singular count nouns like ‘level crossing’, ‘waterhole’, ‘dot’, ‘small tube-lit station’, ‘Rest House’, ‘room’, ‘house’, ‘bed’, ‘dressing table’, ‘shoulder’, ‘shoe’, ‘leg’ etc. take on the indefinite article ‘a’. The indefinite article ‘a’ referring to a certain one of its kind is suitable for listing the objects of extra-textual reality found in a rural landscape.

Again at the Madna railway station, the narrator is listing the common or the general things that catch his eye, ‘a few coolies’, ‘a man selling rusks and tea’, ‘a family of beggars’ and ‘a naib tehsildar’. In the case of count nouns like ‘a few coolies’, ‘a hundred insects’, ‘a few lights’ and ‘a thousand kilometers’ the incomplete negative ‘few’ is used or the cardinals ‘hundred’ and ‘thousand’ are preceded by the article ‘a’. The phrase ‘a hundred insects’, refers to the variety and uncountability of insects in Madna. The phrase ‘a thousand’ implies the sense of distance and remoteness Agastya is experiencing in the town of Madna. While describing the lay-out of his room in the Rest-House, he frequently makes use of the indefinite article to refer to the “far too many things” present in the room (See Appendix). The indefinite reference signifies the lack of utility of these
things for the narrator and their superfluous presence does nothing better than to irritate him.

Significant is the use of the indefinite article with ‘shoulder’, ‘shoe’, ‘leg’ – all referring to the naib tehsildar. The naib tehsildar is obviously uneasy in the presence of his superior – the IAS officer. Being in the position of a subordinate and having to obey the unpleasant orders of Agastya, it is as if his individual body parts are revolting against Agastya and therefore showing their displeasure. Therefore his body parts have been given a distinct identity by the indefinite article.

The use of the indefinite article in the passage manifests the mind of a man who has stayed all his life in the metropolitan cities of Delhi and Calcutta. Such a disinterested mind, unsure of its own existence in Madna, can do nothing better than list the things of which he has no tangible experience and they are therefore rendered ‘useless’ for him. Thus Agastya develops a biased view of Madna by watching the Indian hinterland and its realistic features from a train window. His reaction is of how he would spend his time in ‘a dot in this hinterland’. Landing in Madna with such skepticism, he is ironical of whatever he sees and interacts with in Madna.

4.5 An analysis of the Sentence Structure

The representation of the Indian hinterland, the Madna railway station, the glimpses of Madna town, the furnishing of Agastya’s room and the ‘unbelievable’ dinner involve co-ordinate structures with trailing constituents. Trailing constituents can be interpreted as they are read. However, the very thought of the great sense of distance, of being 1,400 kms away from Delhi and more than a thousand from Calcutta dawns upon him the realization – “he felt as though he was living someone else’s life” and “homelessness of a kind”. The sentences in which Agastya ruminates over his past are in anticipatory constituents and they have the concluding part as the climatic point of resolution. This analysis aims to interpret some representative periodic and loose structure sentences, showing their constituents and signifying their stylistic value.
Sentence number two of the passage is a periodic sentence having the following dependent or anticipatory clauses.

i) Hundreds of kilometers of a familiar yet unknown landscape, (noun phrase modified by initial adverb phrase)

ii) [Which was] seen countless times through train windows, (subordinate adverb clause of time)

iii) "but never experienced" (subordinate adverb phrase of time)

iv) his life till then had been profoundly urban (main adverb clause of time – the final climatic point of resolution).

In such a sentence, the subordinate or dependent constituents have to be kept in the memory till the final clause which resolves the meaning of the entire sentence and follows the principle of “end-focus” (Leech and Short 222). Semantically, ‘the hundreds of kilometers’ – an adverb phrase of distance makes him travel backwards in time, making Agastya realise the reasons for it being paradoxically familiar and unknown.

The third sentence is a compound sentence having the pattern of a Noun Phrase followed by an adverb clause of place (twice) and then ending with two adverb clauses of place. The sentence is a stringing together of four clauses of adverbs of place.

i) Shabby stations of small towns (noun phrase)

ii) Where the train did not stop (subordinate adverb clause of place)

iii) The towns (noun phrase)

iv) That looked nice from a train window (subordinate adverb clause of place)

v) Incurious patient eyes and weather beaten bicycles at a level crossing (adverb clause of place)

vi) Muddy children and buffalo at a waterhole (adverb clause of place).

The sentence is a good example of Agastya being disturbed by the changed sense of place. The protagonist, prior to coming to Madna has only had the experience of the two urban centres of his life – Delhi and Calcutta. This
sudden reversal in the character of the place he is going to arrive at is too upsetting because his perspective of such places is of having watched them in the past only from train windows. It can be observed that parts (i) and (ii) can be joined to (iii) and (iv) and (v) and (vi) by the use of ‘and’. Thus the clauses can be termed as co-ordinate clauses or clauses of the same type.

Sentence number four again is a periodic sentence with the subordinate clauses:
1) To him, these places had been, at best, names out of newspapers (infinitive clause)
2) Where floods and caste wars occurred and entire Harijan families were murdered (subordinate adverb clause of place)
3) Where some prime minister took his helicopter just after a calamity or just before the elections (subordinate adverb clause of place)

The climatic point of resolution rather comes in the next sentence – ‘...he was going to spend months in a dot in this hinterland.’

This alternating of periodic and loose structures; of subordinate and co-ordinate clauses shows that the narrator who is depicting Agastya’s state of mind is revealing it as flitting between the past and the present. The great distance that Agastya experiences makes him realize that he has till then led a profoundly urban life and now he was to be confined to ‘a dot in this hinterland’. This sense of glaring contrast is best expressed by the contrast of anticipatory and loose structures.

Many of the paragraphs are descriptive in nature, listing various things and having parallel structures. A good example is the description of the Madna railway station
i) A small tube-lit station
ii) A few coolies
iii) A man selling rusks and tea
iv) A family of beggars arguing....
v) A sweating swarthy man....
The parallel structures emphasise the smallness of the station which is reinforced by the small number of coolies available and only one man selling rusks and tea.

Another instance of parallel structures – emphasizing attributes; is the description of Madna town.
1) Cigarette-and-paan dhabas
2) Disreputable food stalls
3) Cattle and clanging rickshaws
4) The rich sound of trucks in slush from an overflowing drain.

The lack of any positive feature in these structures only shows how the narrator's frame-knowledge (illustrated in analysis of 'A Passage of India' Chapter I) about rural places is completely negative. His assumptions about a small rural town have been framed sitting by the side of train windows or reading about them in newspapers. Therefore such a representation is restricted only to their visual aspect and does not in the least express anything about their emotive virtues – such as kindness, truthfulness or their regard for fellow feeling.

Significant in the passage are certain stretches of conversation between Agastya and his subordinates. They have been analysed under the heading 'Pragmatics and the analysis of conversation', which follows the discourse structure of the passage.

4.6 The Discourse Structure

This brings us to the discourse structure of the passage which can best be explained by reference to the diagram given by Leech and Short (269) illustrating the various participants in the message being conveyed from the author to the reader.

The diagram shows as many as eight levels at which communication or discourse takes place. The omniscient narrator figures twice on the addresser side of discourse and the fictonalised or created self of the author figures thrice
on the addresser side of the conversational exchange taking place in this passage. The discourse is examined at each level.

4.6.1 Diagram Showing Discourse Structure of the Passage

Addresser 1
Author
Message
Addressee 1
Reader

Addresser 2
Implied Author
Message
Addressee 2
Implied Reader

Addresser 3
Omniscent Narrator
Message
Addressee 3
Numerous Readers

Addresser 4
Omniscent Narrator and
Fictionalised
Narrator Agastya Sen 'his'
Message
Addressee 4
Readers and other Characters in the novel

Addresser 5
Agastya Sen
'he', 'his'
Message
Addressee 5
Naib Tehsildar
'the man'

Addresser 6
Naib Tehsildar
'the man'
Message
Addressee 6
Agastya Sen
'you, sir'

Addresser 7
Agastya Sen
'he', 'his'
Message
Addressee 7
Care-taker Cook and other subordinates 'they'

Addresser 8
Vasant, the care-taker cook and other subordinates 'they'
Message
Addressee 8
Agastya Sen
'sir'
At level one, the presupposition is that the novel is a message or messages being conveyed by an author to numerous readers. However, whatever authors say directly or indirectly through their fictionalised selves cannot be attributed to their personal lives. Wayne Booth suggests that each novel from an author projects a different ‘official version’ of that author and his or her norms. Michael Toolan agrees that the pictures we have of authors are always constructions and all authors are ‘inferred authors’. However the implied author is a real position in narrative processing, “...a receptor’s construct, but it is not a real role in narrative transmission” (78). Toolan dispenses too with the implied reader regarding it as the inescapable version of readers authors presumably have in mind. In view of the above discussion, it is more reasonable to say that both narrative production and reception are equally important processes and hence the categories of ‘implied author’ and the ‘implied reader’ cannot be done away with.

Levels three to eight are the operative levels of discourse in this passage and do not pertain to any other passage as levels one and two which are common to all. At the third level of the discourse structure, the omniscient narrator is engaged in a dual process. The all-seeing eye is giving us a “panoramic perspective which allows holistic descriptions of large scenes” (Toolan 72) and also depicting the inner state of mind of the ‘focalized’, i.e. Agastya Sen. The third person narrative is representing the Indian hinterland through a train window and also focussing on the feelings, thoughts and reactions of the fictionalised character, Agastya Sen. The narrative in past tense is to be seen as constantly shifting from the representation of the outside landscape to a representation of the protagonist's mind. Therefore after a description of the salient features of the stations of small towns, the narrative moves to the protagonist's non-intimacy with them and his doubts of spending months together in one such place. This aspect has been also shown through an analysis of the sentence structure.
The representation of Madna railway station is followed by a shift to his feelings, ‘In the jeep he realized how stifling it was’. The feeling of ‘homelessness’ has already begun to disturb Agastya even before he arrives at his new dwelling unit in the Government Rest House.

Level four of the discourse structure is a combination or merging of two voices. The omniscient narrator and his fictionalised self Agastya Sen seem to be speaking in one voice, e.g.,

‘his life till then had been profoundly urban ....’

‘...he felt as though he was living someone else’s life.’

‘His education began on the first evening itself.’

In all these three sentences and many similar ones in the passage too, the voice can be that of Agastya Sen who is narrating to us as a third person fictionalised narrator or it can equally be that of the omniscient narrator giving us a report on what his created self feels and thinks. There are thus two ‘voices’ contained in ‘he’ and ‘his’ which have been consistently used throughout the passage. This dual voice operating in the passage can be attributed to free indirect discourse which is the detection of a voice other than or functioning along with the narrator’s. Therefore the third person ‘his’ is a mantle or disguise worn by the narrator to convey his own sense of distance and the fictionalised character’s empathy.

Level four of the discourse structure thus serves a very useful function – the third person omniscient narration performs the role of representing rural landscapes in general and of Madna in particular. Implicit in this narrative is the vantage-point or the angle from which this representation is anchored. The landscape in fact is shown to be taking off or being represented from the perspective of the immensely urbanite, Agastya Sen. It is this level which functions as the dominant level of discourse in the passage though embedded in it are yet other conflicting levels of discourse.

Level five of the discourse structure shows the communication or rather the non-communication that takes place between Agastya Sen and the naib tehsildar who has come to receive Agastya at the Madna railway station.
Language is a problem with both the characters. Agastya cannot speak the local language, the naib tehsildar can communicate only in an improperly accented Hindi. The conversational implicatures of this level of discourse have been examined under the separate heading of Pragmatics. Levels five and six of the discourse structure have also been dealt with in detail under the same heading.

Levels six and eight of the discourse where Agastya's subordinates, the naib tehsildar and the care-taker cook talk to him are significant for the use of Free Indirect Discourse or FID. The voices of people placed in an inferior position to Agastya Sen are incompatible with his voice and best analysed as FID. At level six of the discourse there is an utterance: '... There, I hope you continue to feel uneasy and strange'. It is written neither in direct discourse (no quote marks are used) nor can it be characterised completely as indirect discourse ('here' is changed into 'there' but the verb remains in present tense). The sentence can best be categorised as FID (for details, see Chapter II). The sentence expresses the ill-natured and contemptuous attitude of the tehsildar towards his superior and boss, the IAS officer, Agastya Sen.

At level eight of the discourse, the sentence 'They did eventually, their faces and forearms tense with disconcertment', has elements of the past tense (e.g. did) and the present tense (e.g. the verb 'tense'). The third person pronoun 'they' indicates that it should be in indirect discourse, which is the dominant discourse of the passage. This sentence in FID indicates the mental jolt and confusion affecting the subordinates of the officer on being asked to remove some furniture. What these markers indicate "is not idiolect or individuality as such, but social-role relationships" (Charles Bally qtd. in McHale 270). Theirs is the idiom of people placed in a subordinate position, reluctant to put in the slightest greater effort for the comfort of the boss. Role-relationships, analysed at levels five and seven of the discourse through FID aptly express why Agastya cannot adjust to his new surroundings in the Madna Rest House.

An analysis of all the speaking voices in a passage is of great significance in the analysis of fiction. Going down step by step in this hierarchy of discourses present in a passage on landscape representation enables the reader to arrive at
the dominant level of discourse. It is this level which brings about the relationship between narrators and their created worlds of fiction. Level four of the discourse structure brings into the foreground why the landscape of rural towns and of Madna in particular has been characterised in terms of negativity. The third person narrative which conveys the writer’s distance and the fictonalised character’s empathy highlights that the perspective is that of distance and the viewer an urbanite steeped from head to toe in western culture and ideas.

4.7 Pragmatics and the Analysis of Conversation in the Passage

In the passage are some snatches of conversation between the new IAS recruit, Agastya Sen, the Naib Tehsildar and the care-taker cook, Vasant. These pieces of conversation are particularly significant in a situation where the chief protagonist is unfamiliar with the local language of Madna inhabitants and therefore insists upon his subordinates to speak in Hindi. This level of conversation between a superior and people belonging to various lower categories is the most embedded level of discourse and can best be understood with reference to the pragmatic analysis of language. Pragmatic analysis can be understood from “the way in which utterances are used and how they relate to the context in which they are uttered” (Leech and Short 290).

Pragmatics is more concerned with the situational reality rather than the referential reality which is understood through syntactic and semantic categories (refer to chapter II for more details).

The first piece of conversation takes place when the naib Tehsildar comes to receive Agastya Sen at the railway station (refer to Appendix for actual exchange). The naib Tehsildar, a dark-complexioned man is sweating even though it is dark and much cooler than during the day. He mumbles something which is not understood by Sen at all. Thus the violation of the maxim of manner according to which one should avoid obscurity and ambiguity takes place. Without knowing whether Agastya can understand the native language, he
Agastya can do nothing but smile at this obscurity and non-communication. At the instance of Agastya’s request, the naib Tehsildar, in embarrassment, speaks in a harshly accented Hindi. The Tehsildar’s embarrassment is both on account of his mistake and his talking to his boss – an IAS officer. The unpleasant tone of his Hindi gives us the implicature that he is not well versed in the language and thus the potential difficulty of Agastya’s communicating with the people of Madna is brought into the foreground. The residents of Madna amongst whom the official class figures fail to talk in simple and easily understood Hindi. Their proficiency is only in the local language.

In the jeep, without knowing anything more about the dark complexioned man, Agastya comes to the point of where he is to stay. The man respectfully answers from behind that it is the Govt. Rest House. No maxim is violated here. However in the very next sentence the Tehsildar says “Accommodation for government officers is a problem in Madna, sir”, said the man. By saying this, the naib Tehsildar violates the maxim of quantity by giving information which is unasked for. By this imposed information, the naib Tehsildar, expresses the problematic nature of finding suitable accommodation for government officers, which gives the implicature that the government officers were far too many in Madna and therefore it was quite difficult to provide accommodation for all of them. Another implicature could also be that a small rural place like Madna could not cater to the sophisticated life-styles of bureaucrats and provide them dwelling units which suited their taste. Therefore the inferential meanings derived from the context are of greater significance than the referential meanings.

The next piece of conversation is between the IAS officer Agastya Sen and the care-taker cook of the rest house – ‘a grey stubbled sullen man’ – Vasant. The westernised urbanite Agastya Sen is upset at seeing too much of furniture in his room, which gives it more the look of a house than anything else (refer to Appendix for actual exchange).

The first exchange of conversation between Sen and Vasant violates both the maxim of quantity and the maxim of manner. Vasant fails to understand what is wrong with all the furniture in the room and is too confused to say anything.
about it. Secondly, the social roles of Agastya and Vasant being immensely conflicting, Vasant has no option but to respond as if in awe of his superior. In the second exchange, Vasant is asked about the function of a sofa in a bed-room and is amazed that his boss does not understand so simple a thing. The third exchange in which Vasant is asked to remove some furniture, thoroughly bewilders him and he can respond in no better way than by repeating his superior’s words - “Remove Some?”

Vasant is thoroughly at his wit’s end and thus he violates the maxim of relation and the maxim of manner. Vasant is sure that there must be some gap in his boss’ understanding, otherwise his boss would not have uttered so unreasonable an order as the sofa to be removed from the bed-room. For Vasant, who is on the lowest rung of the social order, furniture is meant to be used and the higher the social position, the more the requirement of various items of furniture. Thus Vasant’s surprise, his bewilderment and the awe in which he holds his boss is because of the conflicting attitudes and world-views of Agastya Sen and Vasant.

In the third piece of conversation, ‘Agastya sweated, directed them in Hindi, and felt the mosquitoes’. He directs his subordinates to spray the room with some insecticide-Vasant, the care-taker cook looks ‘murderously over the back of a sofa’.

This passage, like the previous one, shows Agastya’s general sense of dissatisfaction at first with the excessive furniture and now the mosquitoes. The implicatures of this passage, besides being deduced from the speech acts of the participants, can also be understood by bodily gestures such as eyebrow raising and shaking of the head. Here, in this conversational passage, the secret murderous looks of Vasant aimed at Agastya express his contempt for the officer who did nothing better than meddle with everything. The murderous looks of Vasant were as if conveying the implicature – ‘If the mosquitoes will not have Agastya, surely Vasant will.’

The naib Tehsildar is but too pleased to witness the discomfort and unease of the government officer. The tehsildar’s bodily gestures such as the
showing of ‘a shoulder, a shoe, a leg….’ shows his contempt for the new I.A.S. officer. Nevertheless, being subordinates, they have no option but to comply with their boss’ request. Thus the extra meanings or implicatures, derived from the context, far outweigh the linguistic meanings. Moreover, the motivation for such conversational implicatures “lies in interpersonal factors which are at odds with the principle of cooperation: factors of attitude, tension and conflict” (Leech and Short 299). These implicatures further become the basis of irony which exists because of the depths of Agastya’s urbanity in conflict with the rural surroundings of Madna.
Passage Two

"The car slunk away ... we own that damn thing."

4.8 An Introduction to the Passage

The extract presents snatches of conversation between Govind Sathe, known as the 'joker' or cartoonist of Madna and Agastya Sen, the new IAS recruit and the chief protagonist of the novel. The conversation, wholly one sided, takes place in a car as Sathe is taking Agastya home for lunch. The conversation focuses on the change in the Madna landscape with the building of a TV transmitter, a new thermal power station and the changing shape of Madna as a metropolis. Sathe lives in the newer part of the town which is less crowded but he dislikes Madna being turned into a metropolis. Although the houses are new yet they are ill-suited to Madna, being 'sad imitations of the big city'. A 'one-storeyed pink house' is in focus as it is the place where a child was killed at midday. The passage ends with Sathe stopping at a house near the 'Madna International', a hotel owned by Sathe and his family.

The passage is significant as Sathe is introducing Agastya to many things in Madna which he is unaware of – the domineering role played by the politicians in all spheres of life and their abuse of power. The politicians want to 'use' the television for electioneering; therefore they start installing a TV transmitter. Their motive is to make the villagers believe that their town is soon going to be electrified, therefore the construction of a thermal power station is in progress. Besides this, Sathe represents a view of Madna from the top of the bridge and a history of the town. Being a cartoonist attached with a local daily, he thinks it's his duty to apprise Agastya of the politicians' meddling with the natural topography of Madna town to create a newer part with houses which were 'sad imitations of the big city'.

Here is an analysis of the passage under the various headings: lexical categories, grammatical categories and the discourse situation.
4.9 A List of Nouns

<table>
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<th>Common Nouns</th>
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<td>toes</td>
<td>children</td>
<td>travails</td>
<td></td>
</tr>
<tr>
<td></td>
<td>superstar</td>
<td>backs</td>
<td>passage</td>
<td></td>
</tr>
<tr>
<td></td>
<td>yards</td>
<td>government</td>
<td>whole</td>
<td></td>
</tr>
<tr>
<td></td>
<td>railway station</td>
<td>ruins</td>
<td>things</td>
<td></td>
</tr>
<tr>
<td></td>
<td>hillocks-2</td>
<td>beggar</td>
<td>web</td>
<td></td>
</tr>
<tr>
<td></td>
<td>office buildings</td>
<td>structure</td>
<td>heat</td>
<td></td>
</tr>
<tr>
<td></td>
<td>flags</td>
<td>steel</td>
<td>orbit</td>
<td></td>
</tr>
<tr>
<td></td>
<td>pond</td>
<td>forest</td>
<td>holiday</td>
<td></td>
</tr>
<tr>
<td></td>
<td>people</td>
<td>sky</td>
<td>hours</td>
<td></td>
</tr>
<tr>
<td></td>
<td>dhoti</td>
<td>rain</td>
<td>elections-4</td>
<td></td>
</tr>
<tr>
<td></td>
<td>kurta</td>
<td>orbit</td>
<td>by-election</td>
<td></td>
</tr>
<tr>
<td></td>
<td>napkin</td>
<td>river</td>
<td>election time</td>
<td></td>
</tr>
</tbody>
</table>
### 4.9.1 An analysis of Nouns

Besides the usual categories of nouns, two more categories have been listed – Abstract Nouns (referring to the traditional distinction between abstract and concrete) and Abstract locative Nouns (Leech and Short 84). The last category points to the various directions and the spatial orientation of the landscape, as seen by the narrator Govind Sathe. The largest number is that of common nouns (almost 65) and the smallest number is that of abstract locative nouns. The passage is a scenic representation of Madna town built around an old eighteenth century fort as viewed from the top of a bridge.

The abstract locative nouns through their referents pointing to various directions, bring about how the important features of Madna’s landscape are placed in relation to each other. The most important feature of Madna’s landscape are the railway tracks, running through the entire town on the right and give the appearance of aiming straight at the horizon. At a little distance is the railway station also on the right with its yards full of coal. Beyond or a little farther from the station, on the right is the town of Madna spreading all around the ruins of an eighteenth-century fort. On the left are the old and ill-maintained office buildings of Madna. At a little distance from the town is the thin-line of forest which is being cut or denuded by the new thermal power station coming up in the town. This power station is by the side of a river which floods in the rainy season. All this exists in the older part of the town. The newer part which has come up recently is characterised by new houses but awful roads. The abstract
locative nouns, though few in number, help the reader in visualising a picture of Madna and its landscape.

The category of common nouns has the repetition of various words like TV (three times), elections (three times), roads (three times) 'metropolis' (being used both in the singular and the plural) house or houses being used almost four times in the passage. There is a class of people who are referred to as 'idiots' because they are the ones who want to make a metropolis out of Madna. The inference is that this class of people can be the politicians who are extremely worried about elections and the ways or means by which they can be won. The noun phrase 'the Revenue gang', the people who supply the politicians with money, assume a lot of importance and snobbish value during the elections. It is the political leaders who wish to transform the district of Madna into a centre of trade and commerce. It is they who wish to make big houses for their own comfort and convenience. They want to bring TV to Madna so that they can use it for launching their campaigns for '...TV's a good election stunt.'

Significant is the use of abstract nouns referring to time – 'months', 'decades', 'centuries', and to any time in the future – 'tomorrow' or 'the day'. The concept of time in Madna is an abstraction. Time is conceived of as a continuum with no definite limits or yard-stick of measurement. Thus the duration of three months is extendable to any span of time in the future. The quantifiers of time express the uncertainty of the promises made by the politicians to the people always dressed in 'dhoti', 'kurta' and 'napkin'.

Figuring in the category of common nouns are the 'police station' and the 'railway station' which are identified by being the only ones of their kind in the town. Govind Sathe while watching from atop the bridge, can see the 'office buildings', the 'flags' on them, the 'town' sprawling all over the 'ruins' of a fort and the familiar sights of a rural setting – the 'pond' and 'the buffalo' beside it.

The common nouns which are uncountable are of greater significance as what Sathe sees and represents are not individual persons like the 'beggar' on the bridge but an undifferentiated mass of people and objects. Nouns like 'populace', 'coal', 'heat', 'ruins', 'smog', 'crowd', 'cattle', figure prominently.
These nouns are mass nouns because they do not refer to any individuals, individual objects or entities.

The category of abstract nouns include all those significant events of the past which made ‘history’ and ‘news’ but failed to break the impenetrability of Madna. The rule of the Mughals, the events of the first revolt in 1857 and the call given for independence failed to create any conceptual space in the minds of Madna residents. Even the travails or the intense physical and mental pain of megapolitan India failed to affect Madna. Thus all the conceptual progress registered by the country could not break Madna’s obscurity.

In the category of abstract nouns the noun ‘another world’ is of significance. Madna despite its backwardness, its heat and chaotic traffic promises ‘an enticing passage to another world’. That world which has neither been seen or felt assumes the form of a dream, a utopia promised by Madna’s train tracks which lead one straight to the horizon.

4.10 A Table Showing the Various Pronouns Used

<table>
<thead>
<tr>
<th>First Person</th>
<th>Second Person</th>
<th>Third person</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>your-2</td>
<td>they’re-2</td>
</tr>
<tr>
<td>we</td>
<td>you’ll</td>
<td>they</td>
</tr>
<tr>
<td></td>
<td>you-2</td>
<td>their-2</td>
</tr>
<tr>
<td></td>
<td></td>
<td>he</td>
</tr>
<tr>
<td></td>
<td></td>
<td>his</td>
</tr>
</tbody>
</table>

4.10.1 An analysis of Pronouns

An analysis of pronouns in any passage being subject to a stylistic analysis is important for discovering “…the vantage-point from which the spatiotemporally determinate events are related” (Toolan 67-8).

The speaker in this passage, Govind Sathe (working as a cartoonist in Madna) is referred to by the pronouns ‘He and ‘his’. The listener or the addressee is Agastya Sen referred to as ‘you’, ‘you’ll’; who has just arrived in Madna for training in district administration. The subject of conversation or the
someone or something that is the “focalized” (Ibid 69) in the passage are the politicians so often referred to as ‘they’re’, ‘they’ and ‘their’.

There are just two small stretches of direct discourse where Sathe figures in the first person singular ‘I’ and plural ‘we’. The second person possessive ‘your’ in the phrase ‘your faces’ refers to the faces of the general population who would be watching the faces of the politicians on television. The importance of these various categories of pronouns becomes apparent while analyzing the various levels at which discourse takes place in the passage.

4.11 A List of Deictics

Here is a list of deictics as used in the passage.

i) these centuries – time stretched endlessly

ii) this road – road leading to offices

iii) offices here – here refers to ‘road’

iv) now – present time, election time

v) here – road

vi) That could mean anything between tomorrow and the day – these centuries or unpredictable time

vii) Your faces – the people

viii) Their faces – the politicians or the Government

ix) Before that – before elections

x) That – elections

xi) You – Agastya

xii) All that – history and news

xiii) All those – people in the hotels of Bombay

xiv) All those – people of Calcutta

xv) That damn thing – the hotel ‘Madna International’

4.11.1 Use of Deictics

Such words point to a particular speaker, place and time at which the discourse takes place. Their importance lies in signaling to the situational reality
or the meaning arising out of a particular context. Such orientational words include 'this', 'that', 'here', 'there', 'now', 'then', 'I', 'you', 'tomorrow', 'yesterday'.

The time of discourse clearly emerges from these deictics – it is election time, the place where this discourse takes place is the road leading to the "so many offices" and it is coming from a person critical of the Government and the elections. The discourse is directed at 'you', i.e., Agastyya and all 'those' – people in the hotels of Bombay which is far-off and 'all those' – people bearing the smoke and dust of a distant place like Calcutta. The discourse thus is directed to all those who have a distant perspective on the fictionalised reality of Madna. Agastya Sen is as profoundly urban as are the people of Bombay and Calcutta.

A distinction can be made between near and far deictics. ‘This’ and ‘these’ relate to nearness while ‘that’ and ‘those’ are associated with distance. ‘Here’ and ‘now’ are proximal deictics whereas ‘all that’ and ‘all those’ are distal deictics. Thus the deictics of the passage initiate the reader into the world of fictional reality represented by the author or a created self of the author. They also help in the greater cohesiveness of the discourse.

4.12 An analysis of Verbs

Here is a distribution of the verbs in the passage according to the present and past tense. The transitive verbs have been abbreviated as (trans.), the rest of them are intransitive.

<table>
<thead>
<tr>
<th>Present Tense</th>
<th>Present Tense</th>
<th>Past Tense</th>
<th>Past Tense</th>
</tr>
</thead>
<tbody>
<tr>
<td>going</td>
<td>prancing</td>
<td>slunk</td>
<td>seemed</td>
</tr>
<tr>
<td>to improve (trans.)</td>
<td>crawling</td>
<td>could</td>
<td>bypassed</td>
</tr>
<tr>
<td>building (trans.)</td>
<td>impervious</td>
<td>thought</td>
<td>to flood (trans.)</td>
</tr>
<tr>
<td>coming</td>
<td>cutting</td>
<td>spoke</td>
<td>remind</td>
</tr>
<tr>
<td>say</td>
<td>threatening (trans.)</td>
<td>sounded</td>
<td>wanted</td>
</tr>
<tr>
<td>mean</td>
<td>waiting</td>
<td>obliged</td>
<td>circumscribed</td>
</tr>
</tbody>
</table>
In the categorisation of verbs, we notice that there are twelve verbs ending in (-ing) showing the progressive aspect whereas there are as many as twenty-two words ending in (-ed.) showing the non-progressive aspect and as many as fourteen verbs which are used transitively.

The verbs in the past tense are a pointer to the fact that things had ‘stopped’, were ‘ignored’ or still ‘waited’ to happen in Madna. These twenty-two lexical items show that Madna’s past threatened to be its present, the town continued to crawl around the obscure Madna Fort.

However, there are a number of verbs which indicate action, activity and changing conditions, i.e., dynamic verbs. In the first paragraph, most of the verbs like ‘going to improve’, ‘building’, ‘coming’, ‘watching’, ‘training’ show the progressive aspect of things happening. However there are two stative verbs – ‘mean’ and ‘please’ which nullify the effect of all this activity. These non-progressive verbs reveal the attitude of the bureaucracy – the wielders of power mean to do something to ‘please’ the public but the crucial question is – ‘when do they mean to do it?’

The use of some transitive verbs in the passage like ‘improve’, ‘building’, ‘threatening’, ‘to make’ etc show that activity has begun to take place in this sleepy town. The process of various activities like the improving of roads, the building of a TV transmitter, the threatening presence of the thermal power...
station and the making of Madna into a commercial centre; are all realities. These activities began to be initiated only when Madna was turned into a district to be administered. However the time required to complete these activities was still uncertain as all depended upon the whims of the Government.

4.13 A list of Adjectives

Here is a list of the two categories of adjectives found in the passage. The + sign denotes a positive quality whereas the – sign indicates a negative quality. These qualities may not be there in the code but have been acquired in the context of this passage.

<table>
<thead>
<tr>
<th>Single Adjectives</th>
<th>Double Adjectives</th>
</tr>
</thead>
<tbody>
<tr>
<td>– low (gear)</td>
<td>– two – approach (roads)</td>
</tr>
<tr>
<td>– good (stunt)</td>
<td>+ three + months (time)</td>
</tr>
<tr>
<td>– revenue (gang)</td>
<td>– pitiable – rural (populace)</td>
</tr>
<tr>
<td>+ unconventional (attitude)</td>
<td>+ western + rock (superstar)</td>
</tr>
<tr>
<td>+ train (tracks)</td>
<td>– old and – shabby (buildings)</td>
</tr>
<tr>
<td>– overloaded (truck)</td>
<td>– obscure – tribal (king) (Madna’s past)</td>
</tr>
<tr>
<td>+ heat (haze)</td>
<td>– one – storeyed – pink (house)</td>
</tr>
<tr>
<td>+ enticing (passage)</td>
<td></td>
</tr>
<tr>
<td>– sad (railway station)</td>
<td></td>
</tr>
<tr>
<td>– undramatic (history)</td>
<td></td>
</tr>
<tr>
<td>– patient (flags)</td>
<td></td>
</tr>
<tr>
<td>– kind (Government)</td>
<td></td>
</tr>
<tr>
<td>+ white (dhoti)</td>
<td></td>
</tr>
<tr>
<td>– eighteenth century (fort)</td>
<td>[Madna’s past]</td>
</tr>
<tr>
<td>– impervious (Mughals)</td>
<td>[Madna’s past]</td>
</tr>
<tr>
<td>– mid-century (travails)</td>
<td>[Madna’s past]</td>
</tr>
</tbody>
</table>
4.13.1 An analysis of Adjectives

It is evident from the list of adjectives that some are marked as having a positive value or connotations whereas the others have a negative value and connotations. A majority of the adjectives do not have a positive value. An extraordinary feature of adjectives as used in the passage is that those lexical items, generally considered as positive in the code acquire negative features in the context. No lexical item is to be considered in isolation because lexical items function as a pattern and never in isolation. The features conferred on lexical items by the context are those of “Values” added to the already existing meanings in the code (Widdowson). Thus adjectives such as ‘good’, ‘kind’ and ‘new’, which have positive associations in the code, acquire negative features juxtaposed with nouns like election stunts, a Government which yet had to be ‘kind’ and the new power station which was more of an obstacle than a benefit.

<table>
<thead>
<tr>
<th>Adjective</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>megalopolitan</td>
<td>(India)</td>
</tr>
<tr>
<td>futuristic</td>
<td>(structure)</td>
</tr>
<tr>
<td>newer</td>
<td>(recently added part of Madna)</td>
</tr>
<tr>
<td>new</td>
<td>(power station)</td>
</tr>
<tr>
<td>new</td>
<td>(houses)</td>
</tr>
<tr>
<td>shrunken</td>
<td>(river)</td>
</tr>
<tr>
<td>awful</td>
<td>(road) [applicable to past and present Madna]</td>
</tr>
<tr>
<td>lightly</td>
<td>(Sathe)</td>
</tr>
<tr>
<td>ubiquitous</td>
<td>(cattle)</td>
</tr>
<tr>
<td>incongruous</td>
<td>(houses)</td>
</tr>
<tr>
<td>sad</td>
<td>(imitations)</td>
</tr>
<tr>
<td>good</td>
<td>(metropolises)</td>
</tr>
<tr>
<td>absurd</td>
<td>(name)</td>
</tr>
<tr>
<td>damn</td>
<td>(Madna international)</td>
</tr>
</tbody>
</table>
The adjectives ‘newer’ and ‘new’ are used with Madna and also with the houses which were coming up in Madna. However, Sathe dislikes metropolises and therefore the ‘newer’ part of Madna as it is a ‘sad imitation’ of the big cities. Thus the ‘newer’ part of the landscape is incongruous with the ‘smallness’ of Madna town.

In the category of double adjectives, either both the adjectives are positive or they are negative. This is unlike the first passage, where there was a collocation of one positive and one negative adjective.

Many of the adjectives in this passage are visual in the sense that they refer to an entity which can be actually seen by Sathe from the bridge. The ‘train tracks’, ‘the heat haze’, the ‘eighteenth century fort’ now in ruins ‘the new houses’, ‘the shrunken river’, ‘the incongruous houses’ and ‘the two approach roads’ leading to the offices are all aspects of the landscape which can be seen.

There are some evaluative adjectives in the passage which represent the narrator’s critical and ironical attitude towards the politicians. Govind Sathe regards the television as a good election stunt, the changing of Madna into a metropolis and metropolises as ‘good things’ and the hotel ‘Madna international’ as a ‘damn thing’. Even the forest is represented as shrinking because of the new thermal power plant.

Another significant observation about adjectives is that most of them are attributive as they premodify the nouns, appearing between the determiner and the head of the noun phrase. Some examples are cited below:

- The sad railway station
- The old and shabby office buildings
- The eighteenth century fort
- The mid-century travails
- The futuristic structure

The adjectives have been predicatively used in some key sentences like:

- He sounded as though he was obliged to be unconventional.
  (subject complement)

- People who waited for Govt. to be kind to them (object complement).
The roads were still awful, .... (subject complement)
Adjectives virtually in the predicative position behave like verbs and can be subject complements or object complements. Sathe’s ‘unconventional’ point of view is significant in contrast to Agastya’s. Sathe’s viewpoint is significant as it is in accordance with his professional ethics of being a cartoonist attached to a local daily. Sathe suggests the truth by representing the fictionalised reality in ironical terms. The ‘unconventional’ attitude of this character is significant as a contrast to Agastya Sen who is afflicted with ennui and thus has not been able to formulate a perspective at all.

Most of the adjectives used to describe the past of Madna are negative. Madna’s past is characterised by its impenetrability, no outside influence ever touched or changed the lives of its people. Its immunity to historical influence and the problems faced by metropolitan India when it switched over from an agrarian economy; was just bewildering. Madna stood still in time till the moment it began to be administered by the bureaucracy. As soon as Madna became a seat of power, it began to be historically placed. The clock started ticking in Madna, it now started existing temporally as well as spatially.

The past of Madna, is not represented in idyllic terms as it existed as a dull, uneventful place. Its timelessness reflected its ignorance and backwardness. The adjectives used for the present of Madna, its ‘awful’ roads, its ‘incongruous’ houses, the ‘absurd’ Madna International; are not rosy either. Madna’s present is ill-conceived and badly designed by the politicians whose only focus is elections – first, the by-elections and then the main elections. Thus the adjectives reveal that neither was Madna’s past nostalgic nor its present worthy of looking forward to.

If the past of Madna has not been represented in idyllic terms, its present is not very promising either. Madna’s present is in the hands of the politicians and the bureaucrats administering it. The narrative represents that the politicians do have vested interests which is a stark reality everywhere. However the balance is tilted in favour of Madna’s development and its shedding off its links with the past.
Govind Sathe, in his role of a critic and cartoonist cautions the politicians in their misuse of power and the making of progress only in proportion to the size and requirements of the town.

4.14 Sentence Structure

The sentences of the four units taken for analysis in Passage II from English, August are in the third person narration. This narrative (also true of the whole novel) is interspersed by utterances in direct discourse, attributed to Govind Sathe, a cartoonist working with a local daily of Madna.

The sentence structure in one of contrast – complexity versus simplicity. Sentence number five in direct discourse has sixty words and is the longest sentence in the entire passage followed by sentence number nine in the third paragraph with forty-nine words. On the contrary, there is sentence number four ‘The flags, patient in the heat’, in the second paragraph with just six words and sentence number three in paragraph two with just seven words. Does this sentence contrast also present a contrast in perspective? Let us now proceed to an analysis of sentence structure.

The whole passage, on the graphological level is distinctly divided into four paragraphs. The opening paragraph is the cartoonist’s commentary on ‘they’ (the ones saddled in power) and their actions designed to win the next elections in Madna. Sathe himself is engaged in two actions simultaneously – driving the car as well as speaking to Agastya. As Sathe is uttering his ‘unconventional’ point of view, he is speaking in fits and starts, in incomplete sentences which do not end with a full-stop but leave the impression of something having remained unsaid. Sentence number four has three utterances interspersed with dots where as sentence number five has as many as five incomplete sentences embedded within it. The ‘cartoonist’ of Madna is speaking breathlessly and excitedly for he wants to ridicule the politicians of Madna and thereby expose them. Sentences four and five in fact bear the weight of the entire content of the paragraph – the setting up of TV as an ‘election stunt’ and the unpredictability of its arrival.
Prominent in the first paragraph are various references to time in the form of adverb phrases or adverbs.

‘One of these centuries...’ (adverb phrase of time)

‘Now they’re building....’ (adverb)

‘in three months’ time...’ (adverb phrase of time)

‘anything between tomorrow and the day when Darth Vader meets Jesus’

(adverb phrase of time)

Time has no proper dimensions in Madna. It could be a century, ‘three months’, ‘tomorrow’ or even an unimaginable day when the politicians will fulfil their promises. They, the politicians do not deem it fit to correlate promises with fulfillment. Their focus is on the forthcoming elections which they intend to manipulate with the arrival of the TV and the money flowing from the Revenue gangs. The light hearted and yet deeply thoughtful cartoonist tells Agastya, the new IAS recruit, that watching an election take place with all its theatricality is in fact a part of training.

Sentence number five, although very long, has trailing constituents which do not strain the memory and can be interpreted as read along. Sentences four and five, with their distinct structure comprising incomplete utterances become salient or highlighted against the background of complete sentences preceding and following them.

In the second paragraph, the first and the second sentences both have a post-modifying adverbial clause of manner.

- slowly entangling itself in the web of pedestrians and rickshaws (adverb clause of manner)
- its speed belying its roar (adverb clause of manner)

There is a parallelism in sound between

‘...belying its roar.’

‘...studying its toe’

The beggar, having the hairstyle of some Western Pop Star has nothing better to do. The view of Madna town as seen from the bridge fails to attract him. It is
Govind Sathe who stops his car to admire the view of the town from atop the bridge. It is from a position of height alone that he can get an over-all perspective of the town.

The third paragraph sketches the geographical landscape of Madna town in its entirety. Accordingly there are many adverb phrases relating to both distance and direction. Significant are the ones mentioned below:

- ‘... the heat haze on the horizon....’
- ‘an enticing passage to another world’
- ‘Five hundred yards away...’
- ‘On the left....’
- ‘On the right beyond the station....’
- ‘In the distance....’

All these adverb phrases direct the reader’s attention to the topography of Madna and an over-view of the town below. Unlike Agastya Sen who was irritated and exhausted by the heat of Madna, Sathe enjoys the beauty of the heat-haze on the horizon for it is an attractive passage to another world. The heat of Madna, though unremitting and uncomfortable, promises to be a pathway to a world where one’s wishes would be fulfilled. Although the railway station looks ‘sad’ and the office buildings are ‘old and shabby’; yet the striking feature of the landscape is ‘...the heat haze on the horizon....’ Another significant noun clause is ‘The flags, patient in the heat’. ‘Patience’ is an attribute of human beings but is here transferred to the flags which are fixed on the buildings and bear the heat uncomplainingly. Since the narrator’s perspective is one of distance, the children sitting on the backs of buffaloes, are only seen as ‘dots’ engaged in playing mischievously on the backs of buffaloes. Significant is the use of various noun clauses in the third paragraph.

The people – who waited for Govt. to be kind to them.  
The obscure tribal King – who had given Madna its name 
For all those – who ever wanted to see the country
Passage II from English. August

For all those – whose vision so far has been circumscribed by the smog of Calcutta

The noun clauses, especially one and two, bring into focus the features for which the land of Madna is known for – its patience and its obscurity. The people, like the flags, have always been waiting patiently for the Government’s kindness. However, the cartoonist flays the Government for misappropriation of time.

The obscurity of Madna lies not only in the association with its name but it has become its defining characteristic because Madna chose to ignore all influences of historical events which brought us freedom and even the problems thereafter. Significant in this connection is another noun clause 'office buildings – that had ignored all the decades of an undramatic history'. Thus it is Madna which had not allowed any external influences – even those of national magnitude, to sieve through its impenetrable walls of ignorance and obscurity.

Sathe is unsparing in his irony of ‘all those’ whose perception has been restrained by the fumes of smoke in Calcutta, for a real picture of ‘the country’ could only be found in Madna when the shrunken river flooded the district. It is in fact the cartoonist talking in a mocking tone when he says that what was horrifying for the villagers of Madna was rather a pleasing sight for the residents of a metropolitan city. By inference, the people of the métropolises would welcome any view of a countryside, even though horrifying.

Most of the lengthy sentences in the third paragraph are in trailing constituents. Significant are sentences eight and nine where reference is made to the movements which created history and the politicians’ moves to alter the landscape of Madna town. Given below is their analysis. In sentence number eight, the narrator informs us that the land of Madna, its inhabitants and its culture referred to as The whole seemed (Main Clause).

1. to have been bypassed by all (Infinitive clause relating to time)
2. had remained impervious to the Mughals (past perfect clause)
3. and 1857 (noun phrase)
4. and Bande Mataram (noun phrase)
5. and the mid-century travails of megalopolitan India (noun phrase).

In this sentence all = ‘Mughals’, ‘1857’, ‘Bande Mataram’ and ‘travails of megalopolitan India’. All these markers of time had left Madna unmarked. Madna in its blissful obscurity had chosen to remain unaffected by all that made History. Thus the space called Madna existed in a ‘timeless’ state because the events of time failed to affect it and to wake it up. It is this timelessness which persists in Madna, for time in Madna could be ‘these centuries’ or ‘tomorrow’ or ‘the day when…’

Significant is the last clause “- the mid-century travails of megalopolitan India”.”Travails”, here refers to the birth pangs or the labour pains which Mother India had to suffer when it was transformed from small agrarian units or villages into metropolitan cities. Madna had escaped this agony too. Let us now analyse sentence number nine

In the distance cutting off the inch-line of forest (adverb clause of place) 1
The futuristic structure of the new thermal power station (main noun clause)
Steel threatening the sky beside the shrunken river (adverb clause of place) 2
Waiting for rain to flood the district (participle clause)
And remind its people of the horrors (noun clause)
That customarily lay beyond the orbit of their lives (adverb clause of manner) 3

The sentence is significant for its adverb clauses of place. The thermal power station will be affecting three places – the forest, the sky and the river. The first clause states that it’s construction will further cut the already thinned forest line. The second clause (especially the first part) states that it’s huge form will pose a threat to the purity and freshness of the sky. The second part of this clause states that the shrunken river beside it will be of no use as it was never perennial. The purpose of making hydro-electric power was therefore defeated. The river revealed its horrifying presence only when it was in flood. Thus the thermal power station was unsuitably located.
For the inhabitants of Madna who lived in a timeless world which was also beyond pain and horror – the horrors of the river too were not customary. The narrator who is always light-hearted and yet ironic suggests that the horrors of the river would be a fit sight for all those who were squeezed in the hotels of Bombay or those whose perception was dimmed by the fog and dust of Calcutta.

The fourth and the last paragraph of the extract dwells upon Sathe’s dislike of Madna being turned into a metropolis. The syntax is not complex, however in the foreground is Sathe’s unpretentious abuse of Madna’s ‘they’. “They are trying to make a metropolis out of Madna. Idiots, as though metropolises are good things”. The direct hurling of this abuse shows how the cartoonist dreads the metropolising of Madna and its after-effects; one of which is revealed in the spurt in the crime rate. No less significant an after effect is the coming up of Madna International – a ‘damn thing’ owned by Sathe and his family.

The contrast in the syntax of complexity versus simplicity is also revealed in the point of view. Election stunts, imitating the architecture of the houses of big cities, the futuristic thermal power station, the metropolising of Madna are all complex features being superimposed on a town which has become a site for power struggle. The narrator, although city-bred, fond of Levi jeans and reading “Yes, Minister” is against the metropolising or rather the politicising of the landscape for petty selfish reasons best known to the politicians. Sathe’s stand against the ‘politicking’ of Madna’s landscape is in tune with his responsibility as a cartoonist to be ‘unconventional’, to shake peoples’ minds and caution them against the exploitation of power in the hands of the Government. This would be taken up in the next heading, i.e., the discourse structure.

4.15 The Discourse Structure

In the analysis of a piece of narrative, it is important to discover to whom the words on the written page are attributed to – the omniscient narrator, the first person narrator or some created self of the narrator. This is significant in arriving at the vantage-point from which the events of the fictionalised reality are narrated.
in terms of details of space and time. There has been a well-established tradition of using more than one focalisor as refracting lens for apprehending events from Charles Dickens onwards (Toolan 71). A diagram of the discourse structure of the passage will help in bringing to the 'foreground' the focalisor or the focalisors of the fictional universe.

4.15.1 Diagram Showing Various Levels of Appropriation

- **Addresser 1**
  - Upamanyu Chatterjee
  - Level One
  - **Addressee 1**
  - Reader

- **Addresser 2**
  - Implied Author
  - Level Two
  - **Addressee 2**
  - Implied Reader

- **Addresser 3**
  - Omniscient Narrator
  - Level Three
  - **Addressee 3**
  - Narratees

- **Addresser 4**
  - Govind Sathe
  - Level Four
  - **Addressee 4**
  - (i) Agastya Sen
  - (ii) Politicians of Madna

- **Addresser 5**
  - Agastya (Silent) and Omniscient Narrator
  - Level Five
  - **Addressee 5**
  - Govind Sathe

- **Addresser 6**
  - Govind Sathe
  - Level Six
  - **Addressee 6**
  - People of Bombay
  - People of Calcutta

- **Addresser 7**
  - Govind Sathe
  - Level Seven
  - **Addressee 7**
  - (i) Agastya Sen
  - (ii) Politicians of Madna

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Levels one and two of the discourse are the same as in other passages. At level one, it is the writer of the passage Upamanyu Chatterjee talking to numerous readers. The discourse at this level links with the concept of ‘appropriation’ which is defined “…at the intersection of both text appropriating and world appropriating activities…” (Weimann 94). Writers during the process of their creation, assimilate the distant fictionalised world from a particular spatio-temporal orientation and hence establish power over it. By giving specific details about an event in space and time, writers ‘orientate’ or steer their readers in a particular direction. Since writers communicate with their readers at many levels to represent a panoramic version of the fictionalised reality, therefore appropriation is carried out at the various levels of discourse as shown in the diagram. The discourse at level two between the implied author and the implied reader has already been discussed in the previous passage.

At the third level of discourse, it is the omniscient narrator communicating with all his/her readers. The implied author ‘merges’ into the omniscient narrator as s/he takes on his/her absolute knowledge. The impersonalised third person narrative begins like this, ‘The car slunk away from the police station in low gear’. Then follows the seemingly direct discourse of Govind Sathe followed by Agastya’s silent reaction in his thoughts and then the comment, ‘He sounded as though he was obliged to be unconventional’. This comment can be attributed to both the omniscient narrator and his created self, Agastya Sen. The discourse structure of the first passage revealed that present in the third person ‘he’ and ‘his’ are two voices, one being the omniscient narrator’s and the other Agastya’s. The omniscient narrator refrains from a direct attack on the politicians and their election gimmicks in Madna.

The third person narrator represents the spatio-temporal location of the town – “the town crawling all over the ruins of the eighteenth-century fort of the obscure tribal king....” The omniscient narrator represents the main features of the town – the train tracks aiming at the horizon, ‘the sad railway station’, the extremely old office buildings and the people who continued to wait for the
Government's attention. The narrative also represents the familiar sight of a rural setting – the village pond, the buffaloes and children playing on their backs. The town's impenetrability in the past to “all that had made history and news” and its helplessness in the present is emphasised.

The omniscient narrator as the ‘seer’ of the fictionalised reality, which Marie Louise Pratt calls the ‘seen’ (25), intends the reader to ‘see’ it exactly from this orientation. Thus in accordance with the omniscient narrator’s ‘appropriation’ of Madna, the reader will only ‘see’ what the narrator ‘sees’ and nothing more. This is precisely how appropriation takes place in the creation of a ‘world’ and this explains how the “viewer-painting” relationship (25) is parallel to the relationship of the ‘seer’ and the ‘seen’. Just as a viewer paints a picture from a particular angle, so writers ‘orientate’ their fictional worlds from a particular perspective. In the specific details about the ‘setting’ of a particular place, writers steer their readers to a particular direction and thus establish ‘power’ over them. The ‘observer’ of the painting and the reader of the fictionalised discourse thus are ‘directed’ at focalising only on a particular angle.

The omniscient narrative’s distancing from a direct criticism of the politicians is not without a purpose. A direct appropriation of the strategies of the Government can be better achieved by a character whose role in society is to shake people’s minds by his/her unconventional views. Thus a cartoonist can best handle a theme which can be exaggerated and represented in mocking terms, for example “Yes, TV's coming to Madna... oh, they say in three months’ time. That could mean anything between tomorrow and the day when Darth Vader meets Jesus....” The inference here is that there is a wide gap between the promises and performances of the political leaders.

It is level four of the discourse structure of the passage which functions as the operative level, for Govid Sathe is here addressing the chief protagonist of the novel – Agastya Sen (a Government servant – an IAS officer) and by implication it is also intended for all politicians of Madna. Sathe wants to apprise the recently arrived bureaucrat in the town of the sad state of affairs; the non-availability of roads, the diversion of all funds to electioneering and the strategies.
of politicians to manipulate the minds of the people. Sathe is critical of all change that is taking place in the town – the new thermal power station "cutting the inch-line of forest, beside the shrunken river". The new houses are ill-suited to the town of Madna which would be ruined if attempts were made to turn it into a metropolis.

Level five of the discourse structure represents the reactions of Agastya Sen and the omniscient narrator to what Govind Sathe says. ‘Impossible, thought Agastya, that Sathe spoke so openly about everything naturally. He sounded as though he was obliged to be unconventional.’ Since the first unit of this passage begins with a narratorial comment, it is possible that this narrative ends in the third person. However, the third person ‘He’ can also be attributed to Agastya who is quite surprised at Sathe’s outspokenness. The ‘unconventional’ viewpoint of Sathe is characteristic of his profession as a cartoonist – to caution people by pointing to the manipulative strategies of the politicians in an exaggerated manner.

It is at level six of the discourse that Sathe chides the people of Bombay for wasting their holiday in hotels and the people of Calcutta who have been confined to their polluted city. The town of Madna with even the anticipated horror of floods striking it is still a better sight of the countryside than their confinement in metropolitan cities. Sathe reprimands the politicians for considering metropolises as good things. By giving the examples of Bombay and Calcutta, Sathe wants the politicians to realise that overcrowding and pollution are dangerous aftermaths of a metropolitan city.

Levels four and six of the discourse thus establish that the cartoonist by profession can see the sinister motives of the politicians and conclude that whatever lop-sided changes are taking place are for serving the vested interests of the politicians. The television transmitter is being built so that it can be used as a medium for launching their (the politicians’) propaganda, the thermal power station is being built to make the credulous rural population believe that the whole of Madna would soon be electrified. The location of the power station is most unsuitable for the forest. Also, it is beside a shrunken river which floods in
the rainy season. During the rest of the year, it is dry and its chances of making hydro-electric power thus are minimal.

Level seven of the discourse structure of the passage again spells out the theme of political exploitation being appropriated by Govind Sathe. New houses have definitely sprung up in the newer part of Madna but they are ‘sad imitations of the big city’. The professional cartoonist can foresee that crime is going to be an off-shoot of electioneering and of metropolising Madna. Sathe tells the IAS officer that a child was killed in an “one-storeyed pink house”. The discourse comes to an end with Sathe stopping at a house beside a hotel called ‘Madna International’ run by his brother who earned a lot of money from it. Sathe is struck by the very absurdity of the name ‘Madna International’ which gave the connotation of very large dimensions disproportionate for the size of a small town. Sathe is against the idea of such palatial hotels as he lacks his brother’s money-making sense and is thus satisfied to be a cartoonist.

Thus the description of various levels of discourse shown graphically serves two functions. First, at every level of communication, it is the addresser trying to appropriate the viewpoint of the addressee. The ‘implied author’ who merges into the ‘omniscient’ narrator at level three appropriates the reader’s mind while representing the obscurity of Madna’s past and the bleakness of its future. The narrator being as distant from the fictitious Madna as the reader, gives it a spatio-temporal orientation, an angle of viewing it and thereby appropriates it.

Secondly, the passage illustrates the various characteristics of appropriation. The politicians of Madna by their ‘moves’ intend to appropriate the minds of the ignorant rural population through the medium of the television “... please the oh-so-pitiable rural populace and place your faces in front of their faces for four hours a day...” It is at levels four and seven of the discourse structure that the professional cartoonist appropriates the theme of political exploitation and cautions the bureaucrat, Agastya Sen. Being unconventional in his views, Sathe ridicules the politicians of Madna in unit I for not keeping up their promises, indulging in election stunts, not taking care of the basic needs of the...
town and turning Madna into a metropolis for their own interests. Sathe's criticism is in tune with his professional ethics—bringing home the truth by suggesting the absurdity of the situation. Thus Sathe is a fitting character to give voice to the theme of political appropriation.
Passage Three

“Then the rains came... just a hint of sweat and tobacco.”

4.16 An Introduction of the Passage

The passage is about the much-awaited rain in Madna town which brings about a sudden change in some of the features of Madna’s landscape. Madna is through the entire text of the novel, known for its unbearable heat and the heat-haze on the horizon. It has had “a few traditional rivals in the Indian Deccan but every year Madna’s residents were almost sure that their town and district would be hotter than those” (Chatterjee 7). In such a context, rain comes as a much needed respite and there is “… something uplifting about the monsoon....” The various smells of Madna town are swept away and everything seems to be new and fresh. A conventional treatment of rainfall is lyrical in its effects and in the present passage lyrical representation is just touched upon and not emphasised.

A conventional representation of rainfall in Indian classic literature invariably dwells upon romance and represents women as dewy eyed, fair complexioned with raven tresses of hair and their beauty is often compared to the landscape. The black tresses of hair bear comparison with the dark clouds, the sparkle of their eyes with the stars and their fair complexion with the moon. However, the protagonist in this discourse finds beauty in the most unexpected of women and their unusual features.

A conventional representation of rainfall in Indian classic literature represents the rhythm or the music associated with it. The music may be of the birds or even of some ‘raga’ associated with rain. In the present discourse, the protagonist can only hear the sound of trucks and of trains moving on the railway tracks. The rail tracks remind Agastya Sen of a hot afternoon when he had stood on the bridge with Govind Sathe and had a survey of Madna town. His vantage-point has now been reversed – he is standing below, beside the tracks and looking up at the bridge in the distance.
The passage does flout certain traditions associated with rainfall by the use of contrasting adjectives and the deflatory tone of the narrative. To what purpose are these conventions flouted and others formulated will be analysed under the various headings – lexical/semantic categories such as nouns, verbs and adjectives, Grammatical categories such as the sentence structure and the use of the noun phrase. These findings then lead us to the discourse structure – to whom are the words of the passage attributed, is it just a narrator or a character or both? What is the message s/he gives and whether it coincides or deviates from the conventionalised representation of rainfall.

4.17 A List of Proper, Common and Abstract Nouns

<table>
<thead>
<tr>
<th>Proper Nouns</th>
<th>Madras</th>
<th>Jagadamba</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vasant</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Agastya-3</td>
<td>Delhi-2</td>
<td>Dadru</td>
</tr>
<tr>
<td>Madna-2</td>
<td>Hyderabad</td>
<td>Sathe</td>
</tr>
<tr>
<td>Mrs. Srivastav</td>
<td>Calcutta</td>
<td>Vasant’s-2</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Common Nouns</th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>building</td>
<td>trees</td>
<td>faces</td>
<td>power-station</td>
<td></td>
</tr>
<tr>
<td>tree</td>
<td>umbrella-2</td>
<td>piddle</td>
<td>edge</td>
<td></td>
</tr>
<tr>
<td>corner</td>
<td>shoes</td>
<td>train-4</td>
<td>bridge-2</td>
<td></td>
</tr>
<tr>
<td>saris</td>
<td>steps</td>
<td>loafers</td>
<td>tobacco</td>
<td></td>
</tr>
<tr>
<td>ankles-2</td>
<td>women-2</td>
<td>mouths</td>
<td>drops</td>
<td></td>
</tr>
<tr>
<td>calves-2</td>
<td>crossing-3</td>
<td>bogeys</td>
<td>head</td>
<td></td>
</tr>
<tr>
<td>knees</td>
<td>trucks-4</td>
<td>wheels</td>
<td>films</td>
<td></td>
</tr>
<tr>
<td>room</td>
<td>drivers</td>
<td>road</td>
<td>feet</td>
<td></td>
</tr>
<tr>
<td>ceiling</td>
<td>puddles</td>
<td>rail tracks-4</td>
<td>forearms</td>
<td></td>
</tr>
<tr>
<td>smoke</td>
<td>painting</td>
<td>garages</td>
<td>dust</td>
<td></td>
</tr>
<tr>
<td>plop</td>
<td>lungis</td>
<td>church</td>
<td>woman</td>
<td></td>
</tr>
<tr>
<td>wastebasket</td>
<td>thighs</td>
<td>shop</td>
<td>pedestrians</td>
<td></td>
</tr>
</tbody>
</table>
An analysis of nouns is significant for analysing the manner in which narrators of fictional discourses structure their created reality. Nouns as referents point to objects, people and processes in the fictionalised world. The prominence of a few, amongst the rest shows that they are the 'focalised' in the passage. The relationship between the various referents helps the reader in arriving at their semantic value. There are three categories of nouns listed – proper nouns, common nouns and abstract nouns (See table).

In the category of proper nouns, Vasant figures both as singular noun and a possessive. He figures prominently in the second paragraph for making a prophetic and pleasant announcement about the rain. The possessive Vasant’s is in focus because of his wife and children. His name figures thrice in the passage. This extract focuses on four women. Besides the wife of Vasant, the other women are Mrs. Srivastav, the female deity Jagadamba and a tribal woman. The goddess Jagadamba is obviously a category apart from the other women listed. A reading of the passage shows that Agastya thinks of some very unexpected women with wonderful ankles or calves like Vasant’s wife, women who are fat like Mrs. Srivastav and have stumps, women who are indelicate and sturdy (e.g. the tribal woman). An important abstract non-count noun, related to
women is ‘tenderness’ – something which Agastya really needs in his state of loneliness.

Figuring in the list of proper nouns are a number of places like Delhi, Calcutta, Madras and Hyderabad. The thought of these distant places fascinates Agastya as soon as he watches a train pass by on the railway tracks. The protagonist thinks that if the train is leaving for Calcutta, then the goddess Jagadamba would surely have fulfilled his wish and he would be happy. Agastya’s happiness is due to his Baba-Pultukaku and his girl-friend Neera being in Calcutta. Agastya would then regard even the frog in his bathroom in the rest-house as being a good omen for him. The frog nick named as ‘Dadru’ too figures in the list of proper nouns. The frog is an unconventional figure in rainfall representation as it is not associated with beauty and its noisy croaking in the monsoon season is more of an irritant than a pleasure. The frog however is considered a good omen as it frequently whets its appetite during the rains.

In the list of common nouns, elements of nature like the ‘skies’, ‘cloud’, ‘slate’, ‘gravel’, ‘dust’ and ‘rain’ figure frequently. These function as uncount nouns. The focalised is of course the rain which affects countable entities such as buildings, trees, roads, crossings, etc. In the created fictive world of Madna, the rain also affects ‘people’, ‘children’, ‘eyesight’, ‘air’ etc. The ‘trucks’ and their ‘drivers’ too are the ‘affecteds’ (count nouns). In Madna district the ‘air’ starts giving a new smell, the trees appear to be greener and the fumes of smoke are washed away by the rain. The always bright and fierce sun shines weakly on the puddles of water.

An important abstract noun figuring in the category of uncount nouns is the word ‘heaviness’. This lexical item explains the uneasiness and discomfort of Madna residents before the rains. The rains remind Agastya Sen of the ‘tenderness’ of women and the protagonist is hence drawn towards some unexpected women (explained further). Two important abstract nouns characterising his mental process are ‘linkages’ and ‘thought’. The bureaucrat is disturbed by the connections between his past urban life and the present one in Madna. His thought process constantly shifts from what he saw and experienced
earlier to what he is undergoing in the present. These abstract nouns signify that Agastya lives more in the conceptualised space of his thoughts than in the actual lived space of Madna. This accounts for his alienation from the present ‘world’.

The rain as the focalised is to be viewed in relation to the landscape, the unexpected women mentioned and the moving of trains which excite Agastya Sen.

4.17.2 The Noun Phrase or the Nominal Group

A significant part of any grammatical structure is the noun phrase, which has been analysed as the nominal group by M.A.K. Halliday. The logical structure of the nominal group is one of modification; it consists of a HEAD with optional MODIFIER; “… and we shall refer to modification preceding the head by the term Premodifier and to that following the head by the term Postmodifier. The nominal group is simultaneously structured along another dimension, the experiential – i.e., in terms of the function that language has of expressing (the speaker’s experience of) phenomena of the real world” (Hasan 40). Agastya’s experience of the rain in Madna is conveyed through some typical noun-phrases, analysed as the nominal group structured in terms of the logical, the experiential and in terms of various classes.

The ‘Experiential’ structure introduces subdivisions which are actually structural roles deriving from a different functional component within the semantics. The elements of this structure are Deictic, Numerative, Epithet, Classifier, Qualifier and Thing as shown in the analysis. The last line of the analysis shows the typical classes associated with each function. Given below is an analysis of the typical noun phrases used in the passage.

1) 

```
Premodifier  | Head | Postmodifier
```

Numerative   | epithet | Thing   | qualifier
numeral      | adjective | noun | prepositional group

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2) Some very unexpected women

Premodifier: very

- Logical

Numerative: unexpected
epithet: women

- Experiential

- Classes

3) The orange of the weakened sun

Premodifier: weakened

- Logical

Deictic: the
Prep. deictic: of
epithet: sun

- Experiential

- Classes

4) These linkages in perspective

Premodifier: These

- Logical

Deictic: these
Prep. deictic: in
Qualifier: perspective

- Experiential

- Classes

5) A wonderfully pretty tribal woman

Premodifier: wonderfully pretty

- Logical

Deictic: a
Adverb: tribal
Epithet: woman

- Experiential

- Classes

It is common nouns which are typically modified because pronouns and proper names are not susceptible to further specification. The common nouns designate classes of things such as ‘shade’, ‘women’, ‘sun’, ‘linkages’ and ‘woman’. These things are to be further specified. The deictics specify by identity, non-specific as well as specific (a, the, these), the numerative by quantity or ordination (one, some), the epithet by reference to a property (blurred, unexpected, weakened, pretty) etc, the classifier by reference to a sub-class (e.g. tribal) and the qualifier by reference to some characterising relation or process (‘of slate’, ‘in perspective’). The structure of the nominal groups have been
analysed in detail because all reference items except the demonstrative adverbs function within the nominal group or the noun phrase.

These noun phrases are of stylistic significance because the rain, as a convention of representation, is associated with some factors. The turbulence in the skies is revealed by the only blackish gray colour enveloping clouds, buildings, trees and roads, hence the nominal group “one blurred shade of slate”.

In the representation of Indian culture, rain is never dissociated from romance or from women. Thus the rains in Madna make Agastya discover beauty in “Some very unexpected women.....” The caretaker cook’s wife, heavy with child, has “beautiful ankles and calves”, eulogised in reference to feminine charm. The monsoon has something uplifting about it and the lonely Agastya whose mind is in an anchorless state is at once drawn towards his subordinate’s wife’s sari being uplifted and revealing slim ankles and calves. Agastya is attracted towards another very unexpected category of women – the tribal woman with indelicate and ugly physical features. The protagonist finds her wonderfully beautiful as he is in need of whetting his physical desires.

The sun, a thing to be dreaded ordinarily in Madna, is positioned in a nominal group which shows its aesthetic effect. The colour of the weakened sun, glowing on the puddles, reminds Agastya ‘of a painting’. The sun which had earlier forced Agastya to turn nocturnal exhibits the beauty of Madna, after the rains.

The most significant nominal group is however “these linkages in perspective”, for the linkages refer to the bureaucrat’s past experience of watching the train tracks from the bridge. Agastya relates them to his present experience of watching the bridge from the train tracks. The I.A.S. officer is always placed in a position where he is watching things from a distance. Standing on the train tracks and watching the trains pass transports him to Calcutta and Delhi – the now two distant cities of his past. Agastya’s being transported to the past is made all the more authentic as he picks up some wild cannabis which is known for its intoxicating qualities. Moreover, the protagonist in the novel is given to such passive acts as thinking, wondering and waiting.
The bureaucrat’s mind being always preoccupied and in conflict dissuades him from active action. Thus, he is usually engaged in establishing links between his past and present experiences.

4.18 A List of Transitive and Intransitive Verbs

The verbs in the infinitive have been abbreviated as (inf.), the verbs ending in (-ing) have been abbreviated as in the (prog. asp.) progressive aspect.

**Transitive Verbs**

<table>
<thead>
<tr>
<th>took</th>
<th>reminding (prog. asp.)</th>
<th>turning (prog. asp.)</th>
</tr>
</thead>
<tbody>
<tr>
<td>to place (inf.)</td>
<td>watched</td>
<td>to pick (inf.)</td>
</tr>
<tr>
<td>getting (prog. asp.)</td>
<td>pierce</td>
<td>feel</td>
</tr>
<tr>
<td>infecting (prog. asp.)</td>
<td>attenuate</td>
<td>to touch (inf.)</td>
</tr>
<tr>
<td>to discourage (inf. and trans.)</td>
<td>think</td>
<td>realized</td>
</tr>
<tr>
<td>opened</td>
<td>to queue (inf.)</td>
<td>shifting (prog. asp.)</td>
</tr>
<tr>
<td>remembered</td>
<td>retying (prog. asp.)</td>
<td>notice</td>
</tr>
<tr>
<td>to reach (inf. and trans.)</td>
<td>scratching (prog. asp.)</td>
<td></td>
</tr>
</tbody>
</table>

**Intransitive Verbs**

<table>
<thead>
<tr>
<th>came</th>
<th>found</th>
<th>smiling (prog. asp.)</th>
</tr>
</thead>
<tbody>
<tr>
<td>gone</td>
<td>waiting (prog. asp.)</td>
<td>flopping (prog. asp.)</td>
</tr>
<tr>
<td>does</td>
<td>went</td>
<td>watching (prog. asp.)</td>
</tr>
<tr>
<td>sky-watched</td>
<td>washed</td>
<td>moved</td>
</tr>
<tr>
<td>announced</td>
<td>improved</td>
<td>moving (prog. asp.)</td>
</tr>
<tr>
<td>wondering (prog. asp.)</td>
<td>added</td>
<td>to disappear (inf.)</td>
</tr>
<tr>
<td>fumbling (prog. asp.)</td>
<td>blossoming (prog. asp.)</td>
<td>went</td>
</tr>
<tr>
<td>to tie (inf.)</td>
<td>felt-2</td>
<td>looked-2</td>
</tr>
<tr>
<td>rushed</td>
<td>smelt</td>
<td>struggling (prog. asp.)</td>
</tr>
<tr>
<td>exploded</td>
<td>stepping (prog. asp.)</td>
<td>looking (prog. asp.)</td>
</tr>
<tr>
<td>diffused</td>
<td>took</td>
<td>walking (prog. asp.)</td>
</tr>
</tbody>
</table>
4.18.1 An analysis of Verbs

The passage is full of intransitive verbs as shown by their long list. The passage is in third person narration and in the past tense. Therefore, there a number of verbs which end in (-ed), e.g., 'sky-watched', 'exploded', 'turned', 'shrieked', 'danced', 'washed', 'waited', 'wished' etc. The passage also has a number of verbs ending in (-ing), thereby showing the progressive aspect. There are a few verbs in the passage which are in the infinitive. The transitive verbs in the passage show that rain is an active agent and all others – ‘Vasant’s children’, ‘Agastya’ and ‘the truck drivers’ are the “affecteds” (Toolan 113). The semantic value of each category of verbs will now be examined in detail.

The intransitive verbs in the passage are a pointer to the listlessness and the ennui of the protagonist, Agastya Sen. Before the onset of the rains, Agastya lay lazily in bed wondering if had sunstroke. The only action which the rain prompts him to do is to go out for a walk and stand by a level crossing to watch the trucks pass. This physical action does not restrain him from what he is accustomed to – thinking and wondering. The protagonist is usually engaged in a mental dialogue with his own self. The passage is thus full of phrases like:

‘He thought....’
‘He wondered....’
The mental conflict in which Agastya Sen is engaged, of hovering between his present state in Madna and his past in the cities of Delhi and Calcutta; stops him from active action. Even the protagonist’s actions are centred on his own self without activating or stimulating action in others as a contrast to Vasant’s children.

The verbs in the past tense indicate the rains having already taken place in Madna and the omniscient narrator giving an indirect report of how it rained, what were its effects and what changes it brought. The rain as an agent excites most of all, the children who ‘writhed... gurgled, ran, shrieked, danced, infecting all those who saw them.’ The verb ‘infecting’ functions transitively, giving the inference that the children’s behaviour was more of an active agent than the rain. Agastya Sen can think of nothing better than the ‘sariss’ which have to be uplifted in the rainy season to save them from getting wet.

The reaction of all the “affecteds” is given in past tense:

‘Madna was washed....’

‘He opened his umbrella’

‘... he remembered vasant’s wife....’

‘... the weakened sun glowed....’

‘... the drivers emerged for a piddle....’

‘A ... tribal woman passed....’

Although the past tense has been used to refer to the place, people and entities affected, their actions which undergo a change for a temporary period are in the past progressive aspect. Vasant’s children are ‘shrieking their ecstasy’. Agastya’s room in the Rest-house leaks and there is ‘an unsettling plop in the orange wastebasket’ every fourteen seconds. The bright and hot sun which Agastya disliked in Madna is now ‘... reminding him of a painting.’ The truck-drivers because of the rain are engaged in ‘retying their lungis, scratching their thighs, turning their faces upto the rain.’ The trains, which Agastya is busy
watching, remind him that 'the world was large and that it was moving', but without him.

The verbs in the infinitive like 'to discourage', 'to reach', 'to queue', 'to pick', 'to tie'; all reveal the purpose or the intention of the referents to do something. Vasant's wife's purpose is to stop the children from indulging in unrestrained freedom, Agastya's motive is to reach the train tracks, the trucks have 'to queue' because the crossing is down, their drivers after easing themselves have 'to tie' their lungis and Agastya wants 'to pick' up some wild cannabis.

The analysis of the different categories of verbs point to the fact that the rain as a temporary phenomena fails to activate and arouse Agastya Sen from his thoughts. Agastya is still fascinated by the distant and upset to see the trains moving but without him. Although the rain washes away the dust, the excrement and the smoke in Madna; the illusion is that one's eyesight had improved and these changes were not to exist forever.

4.19 A List of Attributive and Predicative Adjectives

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<th>Attributive</th>
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<td>few-2</td>
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<td>unsettling</td>
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<td>orange-2</td>
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4.19.1 An analysis of Adjectives

The adjectives have been categorised into two main groups – Attributive and Predicative. The attributive ones occur before the subject or the head and the predicative ones after the referent used. However these adjectives can be still subdivided further into smaller categories such as:

a) **Adjectives of number**: - ‘dozen’, ‘two’, ‘fourteen’, ‘fifteen’


c) **Adjectives of colour**: - ‘monochromatic’, ‘muddy’, ‘green’, ‘black’, ‘orange’

d) **Compound adjective**: - ‘soft-white-thighed’

The first category of adjectives specify a noun by putting a number before it, e.g., ‘every fourteen seconds....’

‘... a dozen steps’

‘... took fifteen minutes ....’

‘There were two tracks ....’

The first utterance describes the frequency of the rain drops leaking into the wooden ceiling of Agastya's room. The next phrase describes the heavy impact of the rainfall for Agastya had hardly taken 'a dozen steps' that his shoes turned muddy. It took the I.A.S. officer fifteen minutes to reach the rail tracks, which were two in number.
The second category of adjectives gives the inference that the monsoon rains drew the protagonist's attention to noticing the beautiful or ugly features of some women. As already discussed in an analysis of noun phrases, it is ‘Some very unexpected women’ who arouse his curiosity. Although the protagonist does not say so overtly, the ‘uplifting’ of Vasant’s wife’s sari attracts him towards her ‘slim’ and ‘wonderful’ ankles blossoming up towards the knees. As a contrast, he imagines about the stocky legs of Mrs. Srivastav. The bureaucrat, feeling lonely and alienated in the town of Madna is attracted towards a tribal woman who is tall, ‘has large, cracked feet and veined forearms’. Agastya grades such women as better for satisfying one’s physical desires as they were less demanding of passionate feelings as love and tenderness. The protagonist is amused at his own adjectival phrases. Significant in the category is the compound adjective ‘soft-white-thighed’ which is a contrast to the category of indelicate and unsophisticated women. The inference drawn from the description of this unexpected woman is that Agastya wants the fulfillment of his physical desires and not passionate love.

The colour adjectives describe the effect of rains on Madna. The dark and heavy clouds in the sky turn Madna’s world into a monochromatic colour of slate (i.e. bluish gray). All the distinct colours of Madna’s landscape are merged into this single grayish colour. As the rains start, the colour of Madna’s paths becomes muddy and as a result the protagonist’s shoes turn muddy within minutes. The rain plays havoc with Madna’s roads but the green colour of the foliage on the trees gets a new shine. It appears as if the leaves and the foliage are new.

The sun, which had earlier forced Agastya to turn ‘nocturnal’, acquired a new look in the rainy season. The ‘weakened’ sun shone on the puddles of water, giving them an orange tinge and the scene reminds Agastya of a painting. Thus what Agastya earlier dreaded during the day becomes something pleasant, having an aesthetic value but for a limited period.

The rains in Madna made a considerable impact in washing the atmosphere and greatly reducing ‘the puffs of black exhaust smoke’. The smoke
emitted by the heavy vehicles like the trucks was completely done away with by the heavy rains. However like the rains, this was a temporary state of affairs. The colour 'orange' is also the colour of Agastya’s wastebasket into which fall the drops of rain leaking from the roof.

The various categories of adjectives thus bring about the effect of the rain on Madna’s landscape, the arousal of the protagonist’s erotic desires and the little activity Agastya is engaged in because of the purifying effect of the rains. Agastya who earlier became active only at night-time, goes out for a walk when the rain has turned gentle and for the first time realises that Madna too has a beauty of its own which is made visible only when it is washed and freed of all foul smells.

4.20 An analysis of Sentence Structure

The sentence structure is marked by a frequency of adverbials, especially those relating to place and time. The focalised in the passage being the rain, the narrative begins with a description of the events preceding the rain, the manner of rainfall, the ‘uplifting’ effect of the monsoon on the children, the protagonist and the town of Madna. The rain persuades the otherwise lazy Agastya Sen to go out for a walk in the rain. The sight of a goods train and watching trains pass beside the rail tracks transports Agastya’s mind to the past and sets his imagination on the move.

The first two paragraphs are full of adverbials relating to time, place and manner as listed below:

'... for a few days'. (Adv. phrase of time)
'... often'. (Adv. of degree)
'... before the rains.' (Adv. phrase of time)
'... wisely.' (Adv. of manner)
'... announced oracularly.' (Adv. of manner)
'... today.' (time)
'One more hot afternoon ....' (time)
'... as of a distant war.' (manner)
In the opening paragraph of the passage, most of the adverbials figure at the end of the sentence, following the principle of "end-focus" according to which the main information is reserved for the end. There are just two adverbials beginning the sentence and only one in the medial position. "Adverbials of manner, place and time usually come after the main verb. . . ." If the object of the verb is a long one, the adverbial is sometimes put in front of it ("Adverbials"). The function of adverbials in the opening paragraph is to describe the weather a few days before the rain as Madna is known to be one of the hottest of places. This unrelenting heat made the protagonist lazy and listless. However the very indication of rain springs him into activity.

In the second paragraph, the number of adverbials is much less as the focus is on the unrestrained activities of the cook's children and Agastya's being reminded of some rhapsodies on rain. All of them have the common feature of 'something uplifting' and this reminds Agastya of the saris of women being uplifted in the monsoon season. The adverbials which figure prominently are:

'... the gravel turned muddy, then bubbly.'

(adverb phrase of manner)

'... naked and free.' (adverb phrase of manner)

'... something uplifting about the rain.' (adverb phrase of manner)

'... prematurely haggard ...' (adverb of manner)

'... unexpectedly ....' (manner)

Three of the adverbials follow the principle of end-focus and two are in the medial position.

When Agastya is standing beside the train-tracks and watching the trains pass, his imagination is let loose and the protagonist is disturbed by the changed sense of place. Adverb clauses of place figure prominently in some sentences. The bureaucrat is extremely uneasy in Madna as he has spent most of his life in
the urban cities of Calcutta and Delhi. Watching a train pass by, he wonders about the train’s destination:

If to Calcutta (adverb phrase of place)
he suddenly decided (main clause with adv. ‘suddenly’)
then Jagadamba will be right (additive noun clause)
Dadru a good omen (co-ordinate asyndetic noun clause)
I’ll be happy (consequential noun clause)
and if to Delhi (co-ordinate adverb phrase of place)
I shall be, well, just generally fucked. (adverb clause of manner)

The sentence is structured by anticipatory constituents which build up the suspense till the noun clause ‘I’ll be happy’. This clause follows the principle of end-focus and resolves the climax of the first part of the sentence. The co-ordinate adverb phrase, ‘and if to Delhi’, begins the second part and is soon resolved in the next clause with the protagonist emphasising that he would be exhausted if he went to Delhi. The sentence despite its significance at the level of form, is semantically important from yet another angle. Agastya’s girl friend Neera and his ‘Baba’ are in Calcutta; thus the thought of the train going to Calcutta brightens him up. It is in Delhi that the protagonist has his uncle. Thus the thought of a visit to Delhi tires him.

The anticipatory clause structure reveals Agastya’s disjointed, incoherent thoughts which shuttle between the present and the past. Here is yet another example of his confused state of mind:

But it was nice, (adverb clause of manner expressing contrast to previous sentence)
Watching trains pass (main participial clause)
as he moved down the tracks a little
(subordinate adverb clause of degree)
to pick some wild cannabis – (subordinate infinitive clause)
yet somehow unsettling too, (adverbial of manner)
the trains made him feel (co-ordinate to main clause)
that the world was large and moving (subordinate noun clause)
but without him (complement to main clause).

This sentence begins with a ‘but’ clause and ends with a negative ‘but’ phrase. ‘But’ clauses usually emphasize contrast, thus the semantic implication is that watching trains was nice but bad because he could not move with them. He had to be confined to Madna because of his training and could not visit his girl friend, Neera in Calcutta. The adverb clause of degree ‘yet some how unsettling too’ is foregrounded as it functions as a divider in the sentence signifying that watching trains disturbed and destabilised Agastya. The profoundly urban Agastya on watching the trains move felt that the whole world was moving except him because his duties as a bureaucrat confined him to Madna. The adverbial of degree ‘- yet some how unsettling too’, behaves like a parenthetical construction as it seems to be in the form of an after-thought which the narrator forgot to include earlier.

Here is another example where the divider in the sentence behaves like a parenthetical construction.

He felt strange, (Main clause)
without reason, (adverbial)
at these linkages in perspective
(divider functioning as parenthetical construction)
I was there (Main clause)
looking here (adverb phrase of place)
and now it is the opposite (adv. clause of time)
this thought made him feel odd.
(Noun clause – climatic point of resolution)

In this sentence, ‘these linkages in perspective’ functions as a neat divider in the sentence, making the first part co-ordinate to the second. Agastya is surprised at his past experience of watching the railway tracks from the bridge being linked to his present experience of now watching the bridge from the rail
tracks. Agastya is trying to link two perspectives together and this can best be done by the insertion of the parenthetical construction. The sentence also establishes another fact – the protagonist’s activity is constrained more by his mind than by his physical actions. Agastya indulges more in fancy, in making conjectures about the train’s destination than in concrete action which influences and stimulates others.

The sentences are thus marked by the use of a number of adverbials because of representing the effect of rain on the otherwise extremely hot town of Madna. The longer sentences with numerous clauses and a parenthetical construction are attributed to Agastya Sen for they give shape to his disjointed and confused thoughts.

4.21 The Discourse Structure of the Passage

In the present passage, the panoramic perspective is that of an outside narrator, narrating the changes Agastya finds in the landscape of Madna town after the rains. The narrative in the third person is a report on Agastya’s thoughts, his wishes and his actions:

‘... he remembered Vasnat’s wife.’

‘He waited by the side of the level crossing.’

‘He watched the rain pierce ....’

‘He wondered ....’

‘He felt strange....’

There are only a few instances where we have the protagonist speaking in the first person:

‘... and I don’t mean the saris, ha, ha’

‘..., I'll be happy, and if to Delhi, I shall be, well, just generally fucked.’

‘I was there looking here, and now it is the opposite.’

The indirect discourse having been interrupted by the direct discourse of Agastya, makes one ponder over the question of the immediate seer, to whom can be attributed a spatio-temporal as well as an ideological perspective. In order to resolve the issue of attribution – how much discourse is the narrator’s
and how much Agastya’s, recourse has to be taken to the theory of free indirect discourse and the diagram showing the various levels of discourse in the passage.

4.21.1 Diagram Showing Various Levels of Discourse

Levels one and two of the discourse structure are common to all passages and have already been discussed. It is level three of the discourse structure which is significant as the mind and emotions of the protagonist are open to “either external or penetrative/internal treatment”. Just as the I.A.S. officer who is lying lazily in bed hears the sound of rain, he fumbles with his kurta and lungi and rushes out. The omniscient narrator focuses many times on the external
actions of Agastya – his walking in the rain, stopping beside a level crossing and watching the behaviour of the truck drivers, watching the trains pass on the train tracks and the bridge from the train-tracks. The omniscient narrator focuses simultaneously on the protagonist's inner thoughts:

‘But it was nice...’
‘... yet some how unsettling too ....’
‘He felt strange....’
‘... this thought made him feel odd.’

The impersonal all-seeing narrative eye is thus engaged in a dual process, giving the narratees a detailed account of the protagonist's demeanour and also making them see the confused working of his mind. Throughout the novel, 'restlessness' is characteristic of the district administrator's mind.

The omnipresent narrator is yet engaged in another task of representing the changes in the Madna landscape.

‘No dust....’
‘...no excrement and exhaust smoke.’
‘... the green on the trees was new.’

The narratees are struck by this sudden change in the surroundings of Madna till the deflatory comment, ‘... it gave the illusion that one's eyesight had improved.' The inference thus is that this change in Madna was as transitory and watery as the rain. Many of the verbs being in the progressive aspect show that the changed face of Madna would last only for a short period.

Embedded in the third level of indirect discourse are some utterances in the first person but without any overt markers such as inverted commas and a higher reporting verb. It seems as if the third person narrator has joined hands with his created self and they are both speaking together. This happens at the fourth level of discourse.

It is free indirect discourse which helps to separate pure narrative from a character's discourse by making one look for some typical lexical items or semantic signs which convey the meanings of his/her thoughts. As already discussed in Chapter II, one of the decisive markers of free indirect discourse is
The signs of its mimetic character which include the thoughts or intended meanings of a character as distinguished from those of the narrator.

The first example of free indirect discourse is ‘... and I don’t mean the saris, ha, ha’, which is characteristic of Agastya’s loneliness in Madna, the emptiness of his mind and his masturbating. The bureaucrat’s naughty laughter gives the implicature according to Gricean maxims that the protagonist means the opposite of what he says. At the very mention of the uplifting feelings evoked by the monsoon, the single I.A.S. recruit can only think of such feelings being appropriate in the context of physically attractive women. The listless mind of Agastya Sen is easily excited on watching Vasant’s wife’s uplifted sari and glancing at her slim calves and ankles.

Embedded in the indirect discourse of the omniscient narrator is yet another utterance inhabiting the sentence in third person narration. The sentence runs like this, “If to Calcutta, he suddenly decided, then Jagadamba will be right, Dadru a good omen, I’ll be happy, and if to Delhi, I shall be, well, just generally fucked.” Agastya is speculating about the destination of a moving train – would the train be heading for Calcutta or Delhi? The thought of the train heading for Calcutta certainly makes him happy as his girl-friend Neera and his Baba were in Calcutta. The train as a symbol of covering large distances would bring him nearer to her. However in case the train was destined for Delhi, he would just feel exhausted. In this sentence, it is the use of the modal auxiliaries ‘will’ and ‘shall’ which refer it to the fictionalized character’s speculation and distinguish it from the impersonalised discourse of the passage. The thought of distance, of movement towards the two cities of his past, always excites Agastya and the omniscient narrator lets his ‘focalised’ come in the foreground as trains and movement are representative of his thoughts.

The last instance of free indirect discourse is towards the end of the passage, ‘He felt strange, without reason, at these linkages in perspective – I was there looking here, and now it is the opposite, this thought made him feel odd.’ The contrastive presence of the spatial and temporal adverbials of ‘here’
Passage III from English. August

and ‘now’ make evident the use of free indirect discourse. The deictic adverbials ‘here’ and ‘there’ refer to a contrasting of two contexts:

I was there (i.e. the bridge)
looking here (i.e. the rail tracks)
I am here (the rail tracks)
looking there (the bridge).

The first context pertains to the second passage analysed where Agastya was watching the rail tracks from a height and now the context is reversed – he is moving down the tracks and viewing the bridge from a distance. Agastya is standing below and looking up at the bridge with its ‘struggling toy cars and trucks, and patient pedestrians’. The fact is that the perspective is of viewing things from a distance. In the first passage too, the protagonist's perspective was the same – looking down from a train window.

Significant at the fifth level of discourse is yet another utterance ‘he shrieked silently’, structured in the impersonalised narration as an afterthought or apparently a parenthetical construction. Foregrounded in this phrase is the juxtaposition of contrary elements, 'shrieked' and 'silently'. The protagonist almost shouts in joy (though inaudibly) because he comes across a very unexpected tribal woman. Tribals, for an urbanite like him, existed in the world of art – be it a painting or a screen production. The fact that such women actually existed and could be used as companions or sexual objects excited him to the point of shrieking in his mind. The phrase can be categorised as an unspeakable utterance according to Ann Banfield’s theory (Toolan 133) according to which a subjectivity is expressed by the contrary word ‘silently’ which lacks any genuine traces of a I-figure addressing listeners/readers. Thus “the FID sentence is a strictly unspeakable sentence...’ (Ibid 133). At the fifth level of discourse, it can be inferred that it is Agastya communicating with his own thoughts.

An analysis of the various levels of discourse leads us to the crucial question of the conventions of representing a landscape. That the rain is the ‘focalised’ which brings about certain transforming changes in Madna’s landscape is quite true. Madna, completely washed by the rain, loses its foul
smells, the trees wear a new look and even the weakened sun lends to the landscape the sight of a painting. Agastya’s experience of the rainfall has been represented in some nominal groups already analysed under the heading, ‘the noun phrase’. The nominal groups show that rain is concerned with romance and the aesthetic beauty of the landscape brought about by the weakened sun. The passage therefore does link with the conventionalised treatment of rainfall to an extent being expressive of physical charm and visual beauty. The beauty of the transformed landscape is upset by images such as that of the frog.

However it is the phrase, ‘these linkages in perspective’ which upsets the relation of dominance between the seer and the seen or the observer and the landscape. This relationship of spatial dominance would exist if Agastya had been on a position of height surveying the landscape below. Presently, his position is reversed as he is standing below and ‘looking at the bridge in the distance, with its struggling toy cars and trucks....’ This reversal in spatial positions also leads to a reversal of judgement.

The rain as an active agent does persuade the protagonist to shed off his laziness, the children infect everybody with their vigorous activity and the truck drivers too show a lot of movement. The air and the greenery of Madna are also transformed. However the phrase ‘... it gave one the illusion that one’s eyesight had improved’ gives the inference that with the rain becoming passive, the whole picture of Madna would crumble down like a pack of cards. Madna, from a position of height, of beauty, of freshness, would fall down to its original self – extremely hot, full of mosquitoes, polluted and in danger of being afflicted with jaundice and cholera. This is an important inference derived from the reversal in spatial positions of the protagonist’s perspective.