CHAPTER V
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5.1 Preliminaries
Any utterance derives its meaning from the physical and social world it occurs in. The interpersonal relations and the situational context are two primary prerequisites for comprehending any piece of discourse. In the present research, a sincere attempt has been made to analyze fictional discourse in their story bound environment. The novels selected for the research were God of Small Things by Arundhati Roy (1997), The Namesake by Jhumpa Lahiri (2003), The Inheritance of Loss by Kiran Desai (2006) and The White Tiger by Aravind Adiga (2008). The aim of the research was to carry out a discourse analysis of selected Indian novels in English by applying the principles of Pragmatics. For similar reasons the research has been carried out under the theoretical framework of H.P. Grice’s, Principle of Cooperation, P. Brown, S.C. Levinson and G.N. Leech’s model of Politeness and J.L. Austin and J.R. Searle’s theory of Speech Acts. The investigation was undertaken to observe how fictional discourse proves to be a very powerful tool to organize and realize meaning beyond the limit of words and sentences and demonstrate how Discourse Analysis would help the reader put the works of fiction in the social and cultural perspectives. The study also focused on examining fiction as social discourse and evaluated the significance of the in depth meaning of the dialogues against the socio-cultural backdrop of the novels.

5.2 Research Findings
The researcher has attempted a meticulous analysis of the observance and flouting of various maxims of cooperation and politeness along with the use of indirect speech acts in the selected pieces of fictional discourse. The interlocutors achieve various conversational goals by exercising the strategies of cooperation, politeness
and indirect verbal communication. The findings of the research are enlisted below.

1. The maxim of Quantity is flouted when the speaker intends to be loyal. Driver Balram preferred to be loyal than to be a part of the gossip. He proved his integrity towards his master and set an example for the fellow drivers as someone who valued and respected the relationship.

2. Quantity is also flouted to build an element of surprise in the conversation. Mr. Ashok wanted Balram to know how happy he became when he came to know that Balram had gone to the temple to pray for his well-being. He wanted to show Balram how, despite being the master; he came down to thank and acknowledge his sweet gesture. To see the amazed expression on Balram’s face he did not reveal the truth all at once.

3. Speakers have flouted the maxim when they have chosen not to worsen an already bad situation and felt it absolutely unnecessary to react to the allegations pointed at them. Rahel or Nimi, both faced illogical interrogations which they dealt with by remaining silent.

4. The maxim of Quantity is flouted when the information provided by the speaker feels inadequate for the hearer to understand an issue. Culture played a barrier when neither Mrs. Lapidus who is an American by birth nor Gogol who is an American by culture could connect with Ashoke and Ashima’s explanation for the relevance and significance given to a child’s pet name and good name in Bengali culture.

5. The maxim of Quality is flouted in order to observe the maxim of Modesty. It was flouted when driver Balram dutifully produced a coin to appease his angry
master or when he had to apologize countless number of times to satisfy his mistress’ ego. In neither of the occasions was he genuine to his emotions. Observing politeness was more necessary than be truthful. It would have cost his job otherwise.

6. Quality is flouted while **observing the maxim of Approbation** when the speaker uses flattery **to satisfy a selfish interest**. Driver Balram exercised flattery to get the job. The cook’s father sang praises of the non-existing British masters to impress the judge in order to secure a job for his son.

7. In the Indian feudal system a servant discussing money with the master is a nonconforming phenomenon. Servants make use of modesty in behavior and indirectness in speech to put forth the financial matters. **Maxim of Quality is flouted to uphold modesty in behaviour.** Balram was too modest when asked about his salary expectations. He behaved the same way even when Mr. Ashok gave him a negligible amount of one hundred rupees for his wedding. Though disappointed by the masters’ behaviour, Balram maintained modesty in order to save his job.

8. Arguments and differences in opinions are imminent in any relationship. **Speakers perform face saving acts and choose rhetorical questions as an effective tool to put forth their viewpoints.** Though Quality is flouted, the whole act enables the speaker to observe politeness and at the same time save the relationship. Mr. Ashok’s father commented rhetorically when Mr. Ashok argued in the favour of vegetarianism.

9. Disagreements are bound to happen between speakers. The Quality maxim is flouted when **speakers make use of politeness to disagree with their interlocutors**. Sai’s response was impolite when she wanted the cook to
refrain from establishing an illogical connection between eating fish and being intelligent. In a similar situation Gogol was upset with his father for keeping his life’s secret from him for so long when Ashoke told him about the fateful train accident. Gogol’s response bore an undertone of allegation. The dignity in the father-son relationship did not allow Gogol to express his anger. As the cook was much older to Sai, she expressed her irritation in a very suppressed and controlled manner.

10. Speakers flout Quality in order to gain confidence and trust. Driver Balram intentionally lied to his master to build a strong first impression.

11. Speakers flout Quality to suit the purpose when they want certain systems to work in their favour. The government official and Balram both agreed to the latter’s fake date of birth. In a similar situation Biju, the cook’s son faked his personal details while answering the visa official to manage a flight to the USA.

12. Quality is flouted when speaker use hyperbolic statements to make fun of someone’s character. It involved power-play when Pinky madam, Balram’s mistress called him a connoisseur of art and made a mockery of him.

13. In order to observe the maxim of agreement with the interlocutors and save their negative face wants, speakers tend to flout Quality. The goal is to minimize and tackle the unpleasantness of a situation. Driver Balram did the same after Pinky Madam’s reckless driving landed them in a hit and run case. Sometimes it becomes a question of survival though speakers practice it against their willingness. In another instance when Balram was being framed against the hit and run case he had no choice but to agree to the allegations forced on him. In a similar instance Chacko was not true to his sentiments and
flouted Quality when he thanked the communist protesters who banged open the bonnet of his car. Rahel did the same when she was not true to her feelings and lied when she got scared and avoided Baby Kochamma’s interrogation. In another instance Gogol followed the same strategy when his father asked him for a valid reason behind taking a decision for a name change. He knew that his reason was not strong enough to convince his father.

14. Speakers prefer to speak lies in certain occasions to build trust and to keep secrets. Driver Balram chose not to speak of his master’s ruined family life in front of the gossipmonger drivers. He flouted Quality but stayed loyal to his master. Dharam, Balram’s nephew did the same to be in the good books of his uncle. In a similar situation when Sai asked the cook about the judge’s past, the cook presented a fairytale. He did not want Sai to know about his master’s unpleasant past. Sai lied to her neighbours in order to avoid the suspicious queries about Gyan, her tutor and boyfriend when they encountered him in the GNLF rally.

15. Speakers violate the maxim quality in order to avoid any kind of interrogation where speakers are not prepared to speak the truth. They cooperate with their interlocutors and give relevant answers but at the same time choose not to speak the truth. When suspected of being alcoholic, Balram brought in his caste values as a shield and denied the charges saying that he belonged to a caste of teetotalers. Gogol lied to his mother about not taking her calls as he could not tell her about his affair with Maxine, an American. He also gave the excuse of excessive workload to avoid his mother’s request of visiting home.
16. Maxim of Quality is flouted when speaker does not want to cooperate with the interlocutor. The judge lied to the Gorkha rebels about the guns to dissuade them.

17. To avoid disagreement with the interlocutors, speakers flout Quality. It is done to avoid any damage to the speaker’s positive face. The judge was forced to sing Gorkha slogans. Baby Kochamma was in a similar situation when she had to utter the Communist slogans.

18. Sometimes speaker speak in a roundabout manner to avoid answering thereby flouting Quality. The cook’s responses were circumlocutory when Sai asked him about the judge’s past. The truth was not appealing. In order to avoid speaking the gory truth of the judge’s personal life, the cook dissuaded Sai by digressing from the questions and changing the topic.

19. Speakers make false commitments in order to save a situation and flout Quality. Gyan promised the cook that he would find Mutt, the judge’s missing dog. The real intent was to send the message to Sai that he still cared for her.

20. The maxim of Relation is flouted when the speaker’s response does not look directly relevant to the question though a farfetched connection can be established in the conversation. When Gogol informed Mrs. Lapidus how his parents wanted him to have a new name at school, it sounded out of place at the surface level.

21. Speakers flout Relation when they choose not to give direct answers to the listeners. It also leads to the violation of the Manner maxim as speakers remain secretive about their plans. Driver Balram did not reveal his future strategy to his employee whose speeding car killed a man.
22. Maxim of Relation is flouted to fulfill vested motives. Dharam flouted it when he did not answer Balram’s questions. Instead, he focused on how he could blackmail his uncle to enjoy a life of luxury.

23. Sometimes the speaker’s answer sounds irrelevant to the situation when the seriousness of a situation is misjudged. The cook did the same when he was interrogated by the police. Instead of sharing the factual details of the robbery, he suffered an emotional breakdown and told the police how the Gorkha rebels humiliated his master. By doing so, he trivialized the issue. The judge while arguing with his father over his wife did the same to distract his father from accusing him of his wife’s miserable state of mind.

24. Occasionally speakers violate the maxim of Relation when they want to evade a humiliating situation where there is a threat to the speaker’s negative face. The judge adopted this strategy as he did not want to discuss his wife with Sai. He did the same when he did not want to share his miserable results with Mrs. Rice, his English landlady in London. Baby Kochamma preferred to violate the Relation maxim and chose not to respond to the questions by the Communist protesters.

25. The maxim of Relation is flouted when speakers want to convey their disinterest in taking a conversation further. Sai talked in an indifferent manner when the cook asked about Gyan. The judge’s response was rather philosophical with an undertone of aloofness to his friend Bose’s flattery. The judge conveyed the same message when he ignored the plea of the distressed couple and asked them to go.

26. The maxim of Manner is flouted when speakers talk in an obscure and secretive manner. The reason was that of the social inhibitions in the case
of the judge who was not able to tell his granddaughter Sai as to why she should not climb on the trees. His relationship was bound by certain social norms which prohibited him from explaining the matter in detail to a teen aged girl. For Rahel it was more of a sense of fear when she could not gather courage to repeat her statement in front of Baby Kochamma as it would have enraged her. In another situation it was Rahel’s uncertain observations which made her utterances doubtful and she failed to assert Chacko about Velutha’s presence in the rally.

27. The maxim of Modesty is flouted when speakers intend to hurt the sentiments of their interlocutors on purpose. Causing maximum dispraise to the other; speakers sometimes indulge in the blame-game or vent their inner anguish on the other. Sai and Gyan blamed each other’s upbringing and cultural background to win the argument.

28. The maxim of Generosity is occasionally flouted when people on a higher position of power fail to sympathize with people on a lower plane. By ignoring the indirect denial of the cook and forcibly sending him to the rally, the judge flouted Generosity which amounted to impoliteness in his behaviour.

29. The maxim of Approbation is flouted when speakers do not respond to advice or suggestion in a positive manner. Speakers sometimes get offended by a piece of genuine advice. As they react to it, their responses carry an undertone of denial and impoliteness. The driver felt offended when Baby Kochamma suggested considering using a pillow or a cushion on the seat to enhance the view of the front. Baby Kochamma was annoyed when Estha made a suggestion which did not collocate with the story she had made up about Velutha and his communist link.
30. The figure of speech hyperbole is used by speakers as indirect speech acts to highlight certain follies in the characters of the interlocutors. Ammu and Chacko made use of hyperbole to comment on and counter react to each other’s actions. They took care of each other’s negative face wants as they did not want to offend each other in front of other members of the family.

31. Speakers make use of the figure of speech simile as an indirect speech act when they want to express their inner feelings in front of others. They want their listeners to empathize. Balram’s father expressed his desire how he wanted one of his sons to live like a man. The people around him got a glimpse of his life in miseries and showed compassion.

32. Metaphor as an indirect speech act is used when speakers have chosen expressions to speak of a person’s trait. Speaking of a person’s nature and character in a direct way may be considered rude and impolite. Metaphors like thugs and idiots have been used in conversations to talk about corrupt politicians. The expressions like The White Tiger and sleazy oily cretin have been used by fictional characters to refer to the characteristics of other characters. Driver Balram used the word Halwai to specify his caste which was indicative of a class of touchable as well as a caste of teetotalers.

33. Indirect speech act is used to generate humour. Gogol used the expression My parents don’t own a corkscrew which was suggestive of his parents being teetotalers. It was a witty expression which carried subtle humour.

34. Characters use Indirect Speech Acts in the form of irony to express hidden intentions in a more polite way. Mr.Ashok’s father used irony as a tool to advocate meat eating and discourage his son’s ideas on vegetarianism.
35. Situations become ironical as speakers sometimes grow to be ambivalent in responses. On one hand, Mr. Ashok’s brother Mukesh scolded Balram for losing a single rupee coin and on the other he confessed how they had to pay large amounts of money to the politicians as bribe. He accused Balram, a poor driver, of corruption which was quite ironical. In another incident, when Pinky Madam left her husband Mr. Ashok, driver Balram was held responsible for the incident.

36. Sarcasm as an indirect speech act is intended to express the speaker’s disagreement and displeasure on an issue or a person. Mukesh called his sister-in-law Pinky queen on one of the occasions. The judge’s comment was sarcastic as well as demoralizing when he countered Gyan’s opinion on Tagore. Lola criticized the polite behaviour of the police men as mockery who helplessly sought shelter at her house. On more than one occasion Chacko and Ammu made sarcastic remarks against each other to let down each other’s views and highlight the differences in opinions.

37. Speakers choose to speak sarcastically to ridicule a person’s behaviour. Chacko made a mockery of Baby Kochamma’s comments on the Hindu pilgrims.

38. Speakers use indirect speech acts in the form of circumlocutory speech in order to build an element of surprise. Since the utterance lacks clarity it creates a situation of obscurity. Mr. Ashok acknowledged Balram’s devotion for him in circumlocutory speech. The act amused Mr. Ashok but kept Balram in dilemma. Chacko asked Comrade Pillay about Velutha in a roundabout manner in order to maintain politeness while he made his inquiry about Velutha’s connection with the Communists.
39. Sometimes circumlocutory speech reflects a speaker’s indecisive attitude. Gogol tried to justify his decision of changing his name but his choice of circumlocutory speech trivialized the matter.

40. Euphemistic expressions are used by speakers in indirect speech acts when they want to be defensive in their speech. Balram’s bold response as to how preferred to go deaf inside the car cautioned the inquisitive drivers not to inquire about his master’s private affairs.

41. Rhetorical questions are used as indirect speech acts by speakers to articulate different emotions. Mr. Ashok expressed his annoyance towards the system of bribery and corruption and protested against his illegal involvement in it many times in front of his brother Mukesh. His goal was to make his brother aware of the faulty system. He made use of rhetorical questions not to sound impolite but to make an impact on his brother’s conscience.

42. Rhetorical questions are effectively chosen by speakers to express themselves in unequal relationships of power. The judge and the cook shared the master-servant relationship. The subservient nature of the cook did not allow him to demand anything from his master in a direct manner. When the cook wanted a salary hike, he used rhetorical questions to make his master realize his miserable financial condition. He expected the judge to understand his miseries and help him.

43. Rhetorical questions are used as indirect speech acts by speakers to express solidarity. The cook sympathized with the poor couple as the judge refused to help them. The cook’s rhetorical utterances expressed how helpless he felt about them.
44. Emphatic statements are used as indirect speech acts to make an impression on the listener and draw attention towards his utterances. The judge’s utterances were highly emphatic when he dictated the cook to find his lost pet dog Mutt. The emphasis in his tone also bore an undertone of anguish and helplessness. He shouted at the servant to hide the flaw in his character.

45. During the analysis of the fictional data it was observed that sometimes indirect speech acts failed to receive the desired perlocutionary effect from the hearers. The speaker’s intention in using an indirect speech act to achieve a preferred response failed due to the hearer’s unwillingness to comprehend the hidden meaning of the utterance. Some fictional characters did it intentionally. The judge did not want to raise the cook’s salary. Taking advantage of his position, he responded negatively to the cook’s plea. The cook had benefited more had he used direct speech acts.

5.3 Pedagogical Implications

The research would be incomplete without suggesting the pedagogical implications of the study. Literature of any genre let it be short stories, novel or drama can be understood in a pragmatic perspective. On the basis of the basic principles of Pragmatics such as the Theory of Speech Acts, the Principles of Cooperation and Politeness literature teaching can be taken beyond the level of thematic analysis. The study of fictional discourses would enable the students appreciate the characters’ psyche, their responses and their actions which would lead to a better understanding of the work of art. Students would also be aware of the roles that society, culture, contexts and various interpersonal relationships play in shaping up a fictional character’s responses. Discourse Analysis would also bring in a new perspective for the teachers of English literature in analyzing and discussing the communicative intentions of the author in a larger literary
framework. The Pragmatic perspective offers the reader a fresh and creative angle to appreciate literature of all genres.

5.4 Scope for Further Research

The present study in discourse analysis has been confined to the literary genre of Indian novels in English. The study paves way for further research in other forms of Indian English literature like drama and short stories. The discourse strategies studied and analyzed in the discussed works of fiction set in the Indian socio-cultural backdrop also opens the scope of further studies in fictional works set in other cultures and societies.