Chapter 7
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Conclusion

“Language plays a major part in establishing the systems of ideas or ‘theories’ which human beings impose on the world”

Edmund Leach

7.1. Focus

This chapter sums up the findings and presents them with a mention of the future possible approaches on the works of the author. The question whether the language is able to reveal the mind style of a communicator is elaborately answered in the thesis.

7.2. Discussion

Deshpande has presented the abstract feelings and complex experiences through English language in her *TLS*. It is said that language and mind style, and language and society are related and influence each other. The present dissertation concludes that the mind of a character dictates the mode of expression, which in turn exposes the ‘mental transition’ in the characters. Deshpande has succeeded in doing the same through her skilful handling of the language. Mind goes through complicated thinking process as it is affected by varied conflicts a human being faces in his/her life. The more the conflicts the more are the mental complications. All the characters of Deshpande go through this kind of struggle either in marriage or in other relationships. Human life is a struggle and every personality is a ‘split personality’ facing the two extreme experiences. Hence the characters are faced with the conflicts within oneself/family/society. But the appreciable aspect in *TLS* is the metamorphosis of language which has enabled the researcher to trace out the mental metamorphosis.

Human existence in social situation chiefly depends on language. The survival and success of a human being depends on the effective use of language. The interaction in society has both formal and informal situations and has both spoken and written mode of
expressions. Every language has a specific structure and it gets modified in accordance with situation or people. Since men and women are emotional beings, they tend to add something to the language to show their 'distinctiveness' in their expression, to be understood in a better way. In TLS the characters try to influence their listeners with their own worldview. For effective expression, the human mind has to be alert and bring out its expression more appropriately. The subject matter and the level of the expression of the speaker impacts the standard of the language. Thus the researcher, by applying the Mind Style technique has made an analysis of the language.

The mind style of an author depends on his/her choice and handling of the subject matter. The choice and handling varies from writer to writer, or person to person. Deshpande, being concerned with the subject matter which had been neglected by many writers, has attempted to elaborate what really happens to an individual, namely 'woman' in family and society. The present analysis has revealed that she succeeds in this aspect. Through her novels, as mentioned in the thesis, she has viewed the subject matter from various angles of specific individuals. Deshpande's aim was to highlight the problems in the 'thinking process' of the women of her novels. She has also revealed through her writing that it is inevitable for the mind to go through transition and metamorphose from 'confused state' to 'clarity state' of mind. The uniqueness of Deshpande is her linguistic ability in making the language go through the transition so as to show how the minds of characters metamorphose. The language in the novel has made use of modalities and thereby made the 'inner selves' of characters and narrator more transparent.

The aspects of the mind style of Roger Fowler, Leech and Short and Mark Turner have been applied in the present research work. The quantitative analysis of lexical and sentence feature of the novel has revealed the mind style of the author and characters. Every person is an emotional being and he/she is affected by emotions. These emotions make a
person behave or speak in a specific way to correlate his/her experience with some other situation. In this way the expressions of mind could be traced from the use of their language. The present study has traced the mind style of characters by looking at the purpose for which the characters use the language. Modalities, metaphor, simile and mental attitudes of characters are extensively examined and the typical mind style is put forth. Almost all the characters go through introspection and the same is revealed in their transitional mind style. Besides, by constructing stories, the mind goes through the mental process for constructing and developing specific meaning of the view of the world.

Questions play a major role in the conversational situations in TLS. They either help the communication or disturb it. The study has shown that problems between characters have risen due to the wrong choice of questions and answers. It is also seen in the study that there are elliptical answers. Since the participants in the conversation could not connect themselves with the past in a right way or relate with future, they fail in asking and answering. By exposing the failures in certain communication situations, the author has succeeded in exploiting the question patterns for the expression of the mind of characters. Thus the questions are used as a narrative technique to speak to the implied reader/actual reader. All the three novels, discussed in Chapter 2 have almost similar question selections, which reveal the typical questioning mind of Deshpande. Among the questions used, the questions of the narrators are more, as the narrators are more conscious of the society in which they live and their questions are directed towards the society to get appropriate answers. Second to 'intonational questions', 'what' questions are used more in the novels, which reveal the 'information seeking mind' of the speakers. It shows that the relationship between people, familiarity of the subject matter affect the questioner's mind and the answerer's attitude affects the question-answer situation in the fiction. Questioner is considered either the one who is interested in furthering his knowledge in the specified topic or the one who examines the knowledge base of the answerer concerning the topic.
Moreover there are conversational situations wherein Yes-no questions get detailed responses and wh-questions get yes-no answers. This shows the unemotional and objective relationship between them and the discord in the process of communication. Most of the time both the questioner and answerer are either uncertain or confused or incomplete in asking as well answering. The research shows the fact that the characters have certain reservations on specific topics which are likely to force them to reveal their emotions. Thus the characters' mind style is exposed through their selection of questions and answers.

The I-narrator, as it is shown in the study, dominates the story. The narrative process and discourse structure expounded by Fowler, Leech and Short and Shlomith Rimmon-Kenan are used to bring out the mind style aspects of the narrative in the fiction. The social aspects, family situations are narrated with moderate amount of irony to make the contradictions in the narration. It is found that the significant contradiction is found within I-narrator, Jaya. The findings also reveal the narrative level of the narrator, her participation, her mind style and her perception of other characters. The dominant personality of the novel tries to be objective in presenting the subject matter. Moreover, as mentioned elsewhere in the thesis, Deshpande was strongly opposed to the idea of calling herself a 'feminist' or a 'woman' writer. All her narrations are highly 'introspective' and the characters, both men and women, are entangled in their relationship with each other.

Indianization in the present research is not intended to localize the English language and bring down its standard but to make it clear that the Indian writers in English for the last five decades have strived hard to write in such a way to make English easily understood by common men and women. Deviations highlighted here are not for the sake of showing off the deviations, but for a specific purpose of showing the flexibility of English language. Language is language, whether it is L₁ or L₂ in a sense that the primary purpose of a
language is to make oneself familiar to the other, that is, to express ‘oneself’ in a way that can be understood by the ‘other’.

It is shown that Deshpande’s characters stand at the crossroads, unable to take decision until their own minds overcome the ‘crossroad’ experience. Jaya expresses: “But then, at that moment, I had to admit the truth to myself - that I had often found family life unendurable”. (4) TLS presents the ‘transition’ that takes place in the mind of the protagonist and in response to this transition, the characters become ‘introspective’. Hence the style can be said to be ‘transitional introspective mind style’.

7.3. Recommendation

The application adopted for the present research can be used for studying the mind style of other writers, especially Indian women authors. Further study on Deshpande using Psycholinguistics aspects can be made. This study may be helpful for a better comprehension of Indian psyche. Uspensky’s psychological point of view may be applied to study the internal and external perspectives of human life. Her recent novel Moving On (2004) can be studied from the mind style perspective. ‘Human contradictions’ in the novels of Deshpande can be explored using Fowler’s ideological point of view. Further ‘contextualization’ of Indian English is a possible future study, by making a comparison between her writings and the writings of other Indian writers. Thus there is a lot of scope for further study in the writings of Shashi Deshpande.