Chapter 2
Chapter 2
Shashi Deshpande and Mind Style: Computational Approach

"Language is adjusted to the author's conception of his subject matter"  
- Roger Fowler

2.1 Focus:

The objective of the chapter is to bring out the relevance of mind style for the present study. This chapter highlights the approaches to ‘Mind style’ as projected by Roger Fowler, Leech and Short, and Mark Turner, discusses the themes of the works of Deshpande and justifies the significance of the application of mind style on her writing.

2.2. Mind Style: A General Perspective

Mind does not create a subject but prompts an appropriate way of expressing the subject. Subject matter is formed out of the world. Mind processes the subject matter and decides the mode of presentation. It can be stated that subject matter is the world and the view of the world depends on the mind. In this context mind may be treated as a ‘catalyst’ or a ‘facilitator’ for the expression of subject matter. This can be better explained through the following flow chart:

![Flow Chart](image)

Besides, all emotions find expression in language; all emotions find effective expression in the style of the language; and all emotions find most appropriate expression in the mind style of the language.

As it is known, emotions and experiences are connected to the mind. The following simple diagram shows the different activities of the mind in an explicit way:
Effective and successful presentation of the subject matter depends on the comprehension of the workings of mind which can be termed "mind strategies". Mind expresses through a language based on its understanding of the world. M.A.K. Halliday says "the speaker or writer embodies in language his experience of the phenomena of the real world' and this includes his experience of the internal world of his own consciousness: his reactions, cognitions and perceptions, and also his linguistic acts of speaking and understanding" (1973, 106). He calls it ideational function of language.

2.3. Definition of Mind Style:

A fiction 'represents' the real world which is filled with people. Though the characters in the fiction are not 'real', they reflect the characteristics of the people of the world. To identify the mind style of a character, it is necessary to examine the language used by the character, as the character expresses himself/herself through the language. Thus the mind is revealed through the choice of language. A short comment on each of the theoretical aspects of 'language and mind style', as expressed by the experts in the field, is
given below and the theories will be applied to study the language and mind style of Deshpande’s *TLS* in the subsequent chapters.

### 2.3.1 Roger Fowler:

Roger Fowler coined the term ‘mind style’ in 1977 and he says “mind style refers to any distinctive linguistic presentation of an individual mental self” (1977:103). He is of the view that certain aspects of human life strongly influence the character’s worldview. His definition of mind style is as follows:

> Cumulatively, consistent structural options, agreeing in cutting the presented world to one pattern or another, give rise to an impression of a world-view, what I shall call a ‘mind-style’. (1977:76)

Mind style relates mental abilities of the cognition of realities and experiences. Such deviations may be completely personal and idiosyncratic or they may be shared among characters/members of a society with similar mindset. He uses the linguistic description of Chomsky and Halliday to focus particularly on the ways individual sentences add up to a larger textual shape, on their power to suggest distinctive mind style in authors and characters within the novel (1977:ix). His theoretical presentation of mind style mainly revolves around the study of the relationship between language and mind style, which is the main focus of the present research work.

The ‘worldview’ of an individual or a society depends on the relationship between the language and the workings of the mind. He states:

> Language and the inner representation of outer reality are intimately interconnected.... The connection of language and worldview, and the availability through linguistics, of a theory and a descriptive method for handling their connection, have some very notable implications for the study of fiction (1977:17)

Each culture looks at the world in its own distinct way and each individual comprehends the world in his/her own way. Hence the worldview differs from person to person as the expression goes through changes in accordance with the experience. The linguistic
structures of a writer may be interpreted in relation to the ‘values and preoccupations’ of the community for which he writes. A sentence is regarded as a combination of ‘form’ and ‘content’. Roger Fowler mentions the modern grammar invented by Noam Chomsky, wherein the pairing of surface structure and deep structure is expressed. He also highlights the same with specific examples. According to him, the most important aspects of a deep structure of a sentence are ‘proposition’ and ‘modality’ which will bring out the significant characteristics of a narrator/author of a fiction.

Language communicates a subject matter, adding an attitude to it. There is a specific connection between language and worldview, and language and community. The individuals’ habitual perspective of a reality is influenced by his/her place in the socio-economic structure. “The influence of social structure also operates to encode these cognitive habits in typical patterns of language usage” (1977:77). The awareness of the audience also affects the expression of the speaker. It is common to all languages. Selection of words and the structure of sentence have their own impact on the content of a fiction. Fowler concentrates on the functional aspect of the language, which is expected to result in the worldview or the ‘mind style’ of each character, as it reveals the lexical and syntactic significance of the work of art. For him, “creativity is founded on the author’s critical consciousness of these resources of discourse, and the practical skill to deploy language to a defamiliarizing effect” (1986:168). Language codes encode the systems of ideas of the cultures which produce them. “In effect the author is constituted by the forms and the ideas of the discourse which s/he experiences” (1986:168).

The fiction is born out of the internal conception due to the social impact and the author’s experience. Thus the linguistic study of the novel brings out the mind style of the author and the characters of the novel. Linguistic study is significant as the expression of the content varies from person to person whose ‘mind style’ or worldview is distinct and
individualized. He insists on using ‘foregrounding’ for studying the significance of the frequent use of a particular set of words or expressions in novels. The ‘modality structure’, according to him, reveals the mind set and beliefs of a narrator or character. By analyzing the use of modals like will, would, could, etc., the intentions of the speakers can be easily exposed. Other lexical items like modal adverbs, evaluative adjectives, verbs of knowledge and predictions and generic sentences also play important role in thought expression.

2.3.2 Leech and Short:

In their Style in Fiction, Leech and Short state that mind style is concerned of how the fictional world is apprehended or conceptualized. They further say: “Any conceptualization of a world presupposes both a world to refer to, and a mind through which that world is reflected” (1984:187). Mind style is essentially a realization of ‘narrative point of view’ and its study revolves around semantics and the formal construction of language in terms of grammar and lexis. “The term ‘mind style’ is particularly appropriate where the choices made are consistent through a text or part of a text. Such a consistent choice of a particular stylistic variable might be on the part of a novelist, a narrator, or a character” (1984:191). Leech and Short, in their study, focus on particular narrator’s mind style and authorial mind styles. For them one important aspect of mind style is that of participant relations in the clause. Each writer has his/her own way of writing and influencing the reader with a specific ‘mental approach’. It is also not possible to state that the creative writing is perfectly impersonal. Authorial influence is inevitable in the making of a fiction.

Discussing the mind style of Leech and Short, Elena Semino and Kate Swindlehurst say, “Leech and Short make explicit the point that all texts present their own particular mind styles, which may be attributed to characters, narrators or authors and all mind styles could be ranked on a scale ranging from “natural and uncontrived” at one extreme to
"unorthodox" at the other" (Style, Nov. 1996:145). The analysis of Leech and Short also focuses on studying the mind style by linguistically looking into the selection and frequency of words, measuring the length of words and sentences and analyzing sentence structure. They also highlight the textual relations, syntax and lexis with special reference to a few selected passages. They suggest that the 'narrator or reflector' within the novel has a mind style which can be compared with others in the novel. Moreover the mind style of a particular character in the fiction is ... considered as 'deviant' (1996:202). The quantitative analysis of the text also helps to find out the distinctiveness of a particular text. It helps to find out the length of sentences, words, frequency of specific lexical items and collocations and the quantity of repetitions.

2.3.3. Mark Turner:

Mark Turner in his *The Literary Mind* comes out with a distinctive finding that mind works in a unique way which may be deviant from what appears to be. Every mind is essentially literary. While examining story, projection and parable, he writes that "Narrative imagining' (in other words 'story') is a 'form of thinking', which is a 'fundamental instrument of human thought' and the 'means of looking into the future, of predicting, of planning and of explaining.' It is a literary capacity indispensable to human cognition" (1996: 4,5). Thus the mind of every person is literary in nature and fundamental to human cognition. He further says that human experience is organized as "stories" and make a "projection" of the same through "parables". In his preface he says "parable is the root of the human mind – of thinking, knowing, acting, creating and plausible even of speaking" (1996:v). He asserts that the literary mind is the mind of everyone and the 'cognitive principle' is applied in every situation, even in our mundane activities. Thus mind makes our language either simple or complicated. In other words, it is only the mind that projects and language is an instrument for such projection.
Every incident happening in human life can be viewed as a story which has its own distinct characteristic of impacting the life of individuals and the life of the people around. The mind is actively involved in analyzing the story and creating new stories for comparison and association. He describes ‘parable’ as a combination of ‘story and projection’. He adds:

This classic combination produces one of our keenest mental processes for constructing meaning.... The ... genre of parable ... follows inevitable from the nature of our conceptual systems. The motivation for parable are as strong as the motivations for color vision or sentence structure or the ability to hit a distant object with a stone (1996: 5).

Literary aspect of a story is one of the artifacts of the mental process. Mind does not work the way it appears to be and also consciousness is not the one that reveals the mind. It is something beyond that notion. He strongly believes that there is a connection between everyday mind and literary mind, as the every day mind has the ingredients of literary mind and vice versa. He makes a mention of his understanding of the meaning of ‘parable’. The original Greek word ‘parabole’ from the Greek verb ‘parabaltein’, has the schematic meaning as “tossing or projecting of one thing alongside another. The Greek word could be used of ... turning one’s eyes to the side” (1996:7). From the Latin equivalent ‘projicere’, English word ‘to project’ and ‘projection’ are derived. It is thus suggested the mind always looks for projection of stories through ‘comparatively similar’ parables happening around.

Mark Turner asserts that the instrument of thought required to invent and interpret literary text is basic to everyday thought. Again the mental instrument used for making narratives and stories is basic to human thinking. The parables may be found within fiction, but the mental instrument, which Mark Turner calls ‘parable’ is connected to everyday mind. Hence he focuses on making a deeper analysis of story, projection and parable by considering the fictional lives.
2.4. Themes and Mind Style:

Every author has his/her own theme, the theme that he/she feels most important in the society of that particular century. Deshpande deals with the problems of middle class families. In all her novels, she has tried to show that 'mind is the cause of all pains'. All her characters appear to be thinkers and hence her writing is highly philosophical. The primary focus of mind style is to study how a language is used to express a subject matter. The subject matter is born out of the experience of an individual and this experience differs from person to person and from situation to situation. Roger Fowler states, in his *Linguistic Criticism*, “Difference of world-view would be relatable to conventionalized, socially based, perceptions of communication ... every person's socio-linguistic abilities are diverse, so that their language use incorporates a repertoire of ideational perspectives” (1986:148). Each individual's mind style is exposed through a particular ideational structure. Hence mind style approach is appropriate for studying the themes of Deshpande.

The characters of Deshpande go through the acute mental process of varied experiences. Foregrounded mental processes with an introspective mind style conveys different images of what is going on in the world. The novels of Deshpande deal with the age-old stigma of the failures of man-woman relationship and the corrupt love relationship. She strongly condemns both the suppression of individual self by the society and willful justification of each individual of his/her own action/deeds. Human existence revolves around ‘love and relationship’ and the society exists because of men and women. She uses the technique of ‘woman isolation’ for viewing the world freely without any male disruption. Woman is expected not to argue with man, as per the social system; but when she is alone, she can think aloud, criticize every other human being, the social system and talk freely of sex, illicit relationship, betrayal, deception, cheating and all the evils of a society.
Deshpande believes that each novel brings out its own story and builds its own character and hence dictates its own style. Writers inhabit their own worlds and recreate the same in their own creative writing. Deshpande, being a woman, looks at the world from female perspective. Since feminism and feminist perspective are not the issue of the present study, the researcher does not drag himself into that field. Moreover the author herself is against the idea of considering her writing under the banner of 'feminism'. She openly rejects people calling her inverted-comma woman writer, that is to say a typical feminist writer. She makes it very clear that if she wants to write about feminism, she will very well write an article or an essay and not a novel. “The literary excellence of a book should be the first priority” (*Writing*, 2003:161).

About her view of the world, Deshpande reiterates: “For God’s sake, I’m a novelist, I write novels, not feminist tracts. Read my novel as novel, not as a piece of work that intends to propagate feminism. Of course, given my ideas about women and their roles in life, I am looking at the world in a particular way....” (*Writing*, 2003:159). She narrates her stories through women narrators. About women and the complexities of life she says:

The women in my novels, like the women in India today, or indeed like women or humans anywhere, have so many forces working on them – and all at the same time. There’s history and culture, there’s religion and customs, there are individual and family faiths and beliefs, family traditions and histories. And last but not the least, there also are the people around us and their expectations and our relationships with them (*Writing*, 2003:160).

Thus her novels focus on woman-man relationship and the human struggle for ‘recognition’ and ‘belonging’. Society consists of human beings and effective social interaction is possible only with better human relationship. The author focuses on middle class Indian society, as it is the most complicated among the various classes of people. The middle class is the life-center of Indian society as it is neither upper nor lower and at the same time connects upper and lower – it has the characteristics of both upper and lower classes. The men and women in this class go through the mental confusion of their faiths, beliefs,
traditions, histories and their specified roles in society and family, as they are prone to transitions in society and family. These women go through a significant mental metamorphosis and due to that their selection of expressions also go through changes.

2.4.1. Novels

Deshpande's career started with short story writing. Her short story collection *The Legacy* was first published in 1978. Her fiction writing started with the publication of *The Dark Holds No Terrors* in 1980. Her writing went through the mental development of an author in different phases. Her first phase ended with the publication of *TLS* in 1988. Between these two novels there were three novels published namely, *If I Die Today* (1982), *Come Up and Be Dead* (1982) and *Roots and Shadows* (1983). In the first phase the author goes through a mental transition from short story writing into fiction writing and as a fiction writer from a confused mind to recreative mind. She confesses in her *Writing* that, after becoming a wife and mother, she has felt her intellectual self being suppressed. Due to the "conflict between female self and the intellectual self that self expression began" (2003:5). A writer requires ideas, the urge to express and the ability to use language with comfort and understanding. Exposure to experiences ignites imagination in creative writers and the imagination lingers in the mind until it is expressed.

Deshpande says that the characters of her novels come from the society wherein she lives and faces the complexities of life. Her "stories came not out of the ideas and theories, but out of my emotions my ability to enter into one person, one woman and write through her" (*Writing, 2003:10*). She wants to look at the world from woman point of view, the point of view of the 'other individual' of the society. Her contention is that when the man looks at the world from his point of view taking into account the concerns of woman, it is possible for the woman to look at the world with similar concern. Hence her novels show
the family and society as described by a middle-class woman’. S.P. Swain highlights three reasons for Deshpande’s focus on middle-class educated housewives:

1. She (Deshpande) herself hails from a middle class family.
2. The middle class women constitute a large part of contemporary Indian society.
3. They are a fit subject to show the clash between tradition and modernity, idealism and pragmatism (Dhawan, 1995:34)

Deshpande feels that the characters alone control the story and their expressions. All her characters are taken from everyday life. Besides, she feels that men have been either deaf to the voices of women or their ears are not tuned to ‘women views’ and hence women are considered silent. The most affected lot are the middle class housewives who play the most important role of saving the family institution from disintegration so that a society may be culturally sound. A few of Deshpande’s selected novels are highlighted in this chapter.

2.4.1.1. The Dark Holds No Terrors

Deshpande’s first novel *The Dark Holds No Terrors* (hereafter *The Dark*) tries to fathom the mind of its protagonist Sarita who goes through the struggle of taking up different roles as a doctor by profession, a wife, a mother, a daughter and an individual. Though the novel being the author’s first full-length novel and also it is a transition from shorter version of story writing, the author proves her skill as a creative writer in bringing out the complexities of the mind of the heroine.

This novel made Deshpande realize that “writing a novel was like embarking on a voyage of discovery” (2003:13). In the process, she discovers the complex mind and moods of men and women, apart from vehemently criticizing the follies of man-woman relationship. By symbolizing the husband as a stranger and describing the most intimate experience between husband and wife as rape-like experience in the prelude, the author describes the detached mind of a professional woman of a middle class to personal, sexual and social suppressions. However, the author does not miss the detailed sketch of the mental
metamorphosis of the central character in realizing her individuality. Sarita, often called Saru, is the unwanted in her house, especially after the premature death of her brother Dhruva by drowning before her own eyes. Her mother reminded her often that she wanted only her brother to live. Against her mother's desire, Saru pursues medicine and marries Manohar of lower caste, but a promising poet with a dream of going to be cared and loved by somebody.

But Manu, the Manohar, proves to be otherwise with his inferiority complex of having to live in comforts with the earnings of his wife. She, due to the demands of her job, does not make either a good wife or mother and patiently endures the sexual assault of her husband. She leaves her home and reaches her father's home only to find herself a stranger there. Here Saru's mind goes through development and finally reaches the state of self-assertion and individuality. Now "there were no thoughts in her, except those of the child she was going to help" as a doctor and as she confidently hurries out of the house, turns around and says to her Baba "if Manu comes, tell him to wait. I'll be back as soon as I can" (The Dark, 1980: 221). Now she can say:

> My life is my own... somehow she felt as if she had found it now, the connecting link. It means you are not just a strutting, grimacing puppet, standing futilely on the stage for a brief while between areas of darkness. If I have been a puppet, it is because I made myself one (The Dark, 1980: 220)

She had been considering herself a 'guilty sister', responsible for the drowning of her brother, 'undutiful daughter', for having married a low caste man against her mother's desire and 'the unloving wife', and giving importance to profession. But now she has to believe herself. Otherwise she cannot go on. "If we can't believe in ourselves, we're sunk" (1980:220). Thus the mind of Sarita creates its own "parables" and gets influenced either positively or negatively and this aspect is presented in the novel. Finally she gets convinced
in her mind that there is still hope in life and with this realization her language also gets changed.

2.4.1.2. Roots and Shadows:

*Roots and Shadows* delineates the mental state of a woman who goes through the conflicting experiences in her life. This novel is significant for its undiluted expression of the emotions, inhibitions and dejections of Indu, the main character of the novel. Indu marries Jayant against her Akka's desire to prove herself a 'free' woman. In the process of relinquishing her parental submission, she is slowly dragged into surrendering herself to the desires of Jayant in the name of love. She finds herself incomplete either in parental home or in the home of in-laws. She critically views her own life saying that it is full of deception and pretension. She views her illicit relationship with Naren as less dishonourable than her pretensions towards Jayant. She criticizes love as she was deceived by it and she rather accepts 'sexual' instinct as real. It is due to her detachment between her emotions and experiences.

As it is found in any society, human relationship becomes a mutual adjustment between people. The so-called 'less powerful' is expected to submit to the 'more powerful' in the guise of 'love, 'sacrifice', 'devotion' and 'obedience'. Indu found herself obedient to either parent or husband. She complicates her own life by leaving home to be trapped into Jayant. The author shows the mind of Indu, as she desperately looks for freedom from bondage. She presents with all vehemence how the character retraces her past and how her mind develops from dreaming into deciding sensibly. Indu, once being attached to her parental home, detaches herself to be attached to her husband only to be detached and in the process loses control over her own life and get damaged only to be repaired finally. Indu shows that mind is responsible for all these changes. The novel narrates the mental struggles of a middle-class Indu. Finally she determines in her mind 'to be herself' and as Sarabjit
Sandhu says "now she is a changed person who is aware of the stirrings of her conscience, her quest, her identity, her individuality, her place and role in the family and society" (Dhawan, 1991:110).

2.4.1.3. That Long Silence

In *TLS*, Jaya narrates her own story. Jaya, her husband Mohan and their children Rahul and Rati have been living an 'insured life' before 'Jaya-anticipated' tragedy strikes the blissful family in the form of Mohan being suspected by his higher authorities for having accepted briberies and being advised to go into hiding in the guise of a 'long leave' by his accomplice for some time. As a result the wife has been compelled to go along with the husband against her wishes, after sending their children with their friends for a vacation, to their old Dadar flat from their sophisticated Churchgate bungalow. The busiest middle-class couple has become inactive overnight and it is an idle 'fleeting of time' even for the 'Writer Jaya' for the next few days before a ray of hope is sighted by Jaya herself.

During the days of misfortune and uncertain future due to the bribery scam against her husband, Jaya goes through the nostalgic mental process of reminiscences and compunctions. In the retracing of the past of her husband, her acquaintances and herself, surprisingly, she has been able to project only the pessimistic aspects, though a glimpse of optimism is traceable even to the readers in every life situation of Jaya. It prompts us to state that the mind carries the present failure to the past to view it in the light of the 'seemingly present vanity' so that the present tragedy can be forgotten or manageable.

Due to the quarrel with Jaya, in anger, Mohan leaves home to an undisclosed place. Jaya goes through the experience of uncertainty, which gets intensified at the news that her son Rahul has been missing. The process of her mental metamorphosis is complete as she receives Rahul safely, escorted by her brother-in-law, as well as an apparently positive word
from her husband Mohan "All well returning Friday morning". For a woman who 'sighed for a catastrophe', it is now a desperate realization that the 'life has always to be made possible'. Thus Jaya goes through a pessimistic mental process in which she projects a series of stories with a personalized selection of lexis in TLS.

2.4.1.4. The Binding Vine:

_The Binding Vine_ also revolves around the freedom of 'self-expression'. In this novel the protagonist Urmila comes forward boldly, in spite of her own tragedy of losing her infant daughter, to support the rape victim Kalpana and publish her mother-in-law Mira's poetry. Kalpana is in coma after being brutally raped by her uncle. Mira is no more after having expressed through her poems all her loneliness, anguish, broken dreams, unfulfilled ambitions and rape in marriage. Urmila decides to make aloud the silent suffering of these two women by going to police for investigation of rape and press for publication of poems. The society's attitude towards rape victim is projected. Urmila, already a dejected lady, finds solace in Mira's forgotten poems and in helping the mother of outraged Kalpana. However she is horrified to see the society being indifferent to her crusade. Even Kalpana's mother Shakutai herself says: "But sometimes I think the only thing that can help Kalpana now is death" (_The Binding Vine_, 1993:178). She is afraid of the society which, she thinks, will make everything public and consequently distort it to the extent of affecting the marriage of her other daughter.

However Urmila makes a bold attempt saying: "It's not fair, it's not fair at all. And we can't go on pushing it – what happened to them – under the carpet forever because we are afraid of the disgrace" (1993.174). So she goes to the press, making a big issue of shifting Kalpana to a suburban hospital. She feels that this would bring justice to the affected one. She does not receive much approval from her family members and friends. However Urmila is able to influence Shakutai and she also starts talking about going to
police when the culprit's wife, her sister commits suicide. Urmila, who is affected mentally due to the death of her daughter, comes out of mental depression by helping and emancipating others, and in the process she finds herself a mentally matured and developed person. Her choice of expressions reveal her mind style. Mark Turner's 'projection model' is found in the life of Urmila as she projects her own sad story on to the stories of other characters and this 'narrative imagining' helps her to come out her own problem.

2.4.1.5. A Matter of Time

A Matter of Time is a critical summary of the follies of human life. It also carefully assesses the validity and genuineness of the man-woman nuptial relationship. The author in this novel makes it very clear that one cannot escape oneself and one's reality. Based on Yajnavalkya's argument with his wife Maitreyi about renouncing married life, as told in the Brihadaryaka Upanishad, the theme of the novel reveals the complexities of married life. Gopal attempts to break himself free from bondage of marriage for no specific reasons. However the voice within the novel tries to analyse and find out the reason for his strong determination to leave his beautiful wife, Sumi and three daughters. Sumi does not understand the real motive behind his decision and determines to ask him the reason for his leaving if at all she gets a chance to meet him. In the long process of finding the cause for his 'walking on his family' quite a lot of philosophical utterances are made.

The novel puts forth a question, which is important - whether living or loving. Gopal leaves home fearing that the emptiness that he is suffering from may affect his family. However he has forgotten to see the void that he created by his absence. Now Sumi is left alone with her three daughters. She finds a job and looks after her daughters. She finds solace and liberation in writing 'The Gardener's Son', a play for a function at her school. Her mother Kalyani is desperate to find the reason for the estrangement between Sumi and
Gopal. She could not understand the human mind, though her life itself was another example of marriage entanglement.

In the big house namely "Vishwas", meaning "trust", Kalyani and her husband live together but in isolation, not talking to each other for two decades. They are in the same house but live in different rooms. Their marriage disarray is worse than the failure of their daughter's. The house stands as the ironical symbol of mistrust in marriages. The image reveals what is happening in marriages. In their seeming efforts to love each other, they end up doing things against each other. It is shown in every novel of Deshpande that the mind of the person goes through so many changes and the same affect their way of living both in isolation and togetherness.

Regarding the reason for leaving home, Gopal confesses vaguely that he was frightened of his emptiness and its possible effect on his wife and children. The author indirectly criticizes such husbands by showing the sufferings of Sumi and the children. Sumi meets Gopal and talks to him about their life. Finally she dies in an accident along with her father Sripati, leaving her mother and husband to seriously consider the purpose of living and the meaning of dying. This novel discusses the very important aspect of human life in this world. Men and women relate with each other only through the body.

Once body is gone, the relationship, the attachment, the desire, love and feelings are gone. Death makes a person/actor leave the life/stage and he/she is pushed to the unseen world, but the drama/life continues for every other person. Though he/she goes dies, the person makes his/her own mark and thus his/her past is felt in the present and its existence may be felt in the future also. Now Gopal's mind is cleared of all the doubts and is able to see a ray of hope in his living.
2.4.1.6. Small Remedies

In Small Remedies, Madhu, the protagonist, is projected as a writer, who is assigned the work of authoring the biography of Savitribai Indorekar, a famous singer. Like many of Deshpande’s characters in the novel are also lofty thinkers with little satisfaction in their present life. The workings of their minds are beyond comprehension, constructing abstract sentences and asking complicated information-seeking questions. Their lives are also clouded with failures of one kind or the other. Madhu herself is a failure with the loss of her son and the loss of the trust of her husband. Her youth was bereft of chastity as she was sexually overwhelmed by her father’s friend during an emotional moment. She is also confronted with the life of her aunt Leela, a widow, who married a Christian named Joe in her second marriage. Both of them live happily though they do not share their food and god.

The life of Savitribai was also miserable. She leaves her conservative home to pursue music and live with her lover and tablaji Ghulam Saab and their only daughter Munni. Munni, looking for a respectable life, leaves her parents, changes her name to Meenakshi and works towards respectability as she returns to her grandparents’ family. Listening to Savitribai’s life, Madhu realizes the futility of life. Whatever happens to one’s life, whether positive or negative, life moves on. Importantly, Madhu, the writer realizes that truth lies beyond the words that are uttered and very little truth is attached to the words. She realizes that it was a blunder telling her youthful sexual experience to her husband. Hence there was a lengthy quarrel between them and when Adit, their son, entered the room, they asked him to leave the room immediately. He leaves home and gets caught in the Bombay religious violence and his body gets blown up along with many others in a bus.

One day, reaching home after attending a concert, Madhu finds a letter from Som expressing his desire of living together. She understands that as long as there is a chance to
remember things/events of life, there is a chance of retrieving the past and the loss is not fully complete.

2.5. Mind Style Significance

All the characters in Deshpande struggle between the consciousness of the reality and the individual conviction, which goes by its own ideologies. The following table 2.5.i presents the details about the main characters of the above-discussed novels. All the characters go through the experiences of failures and rectification. This process takes place in their mind and they approach their life experiences accordingly.

Table 2.5.i

<table>
<thead>
<tr>
<th>S. No.</th>
<th>Novel Main Reality</th>
<th>Novel</th>
<th>Main Character</th>
<th>Reality</th>
<th>Mind Style</th>
<th>Upshot</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>THE DARK HOLDS NO TERRORS Sarita 1. Rejected by her mother – conflict between them. 2. Haunted by the death of her brother by drowning as she witnessed it. 3. Marries Manu, and suffers ill-treatment by him 4. Silently suffering, feeling alienated and passively resisting.</td>
<td>1. Introspective mind style 2. Confused state of mind due to conflicting experience</td>
<td>Personality changes as the mind goes through the life process and develops from self-isolation to self-recognition and from ignorance to comprehension of world.</td>
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<tr>
<td>2.</td>
<td>ROOTS AND SHADOWS Indu 1. Suppressed by Akka, the Matriarch of the house. 2. Married Jayant only to assert her individuality and to break the parental bonds. 3. Marriage makes her</td>
<td>1. Passive questioning mind. 2. Confused state of mind due to the lack of answers for many questions</td>
<td>Clouded with so many failures, the mind of Indu gets confused and struggles to find a solution.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
| 3. **THAT LONG SILENCE** | Jaya | 1. Arranged marriage  
2. Smarter than Mohan, but not outspoken  
3. Death of her father, her insane cousin Kusum and her emotionally intimate friend Kamat haunt her.  
4. Follows her husband into exile | 1. Transitional Introspective mind style  
2. Passive Questioning mind | Mind metamorphoses for betterment as it is revealed in her language use |
| 4. **THE BINDING VINE** | Urmila | 1. Affected by the death of her infant daughter.  
2. Finds solace in helping Kalpana, the rape victim and in taking efforts to publish Mira’s poem.  
3. Elaborate discussion on rape within and outside marriage  
4. Realizes that her suffering was comparatively lesser than the suffering of others. | 1. Introspective mind style  
2. Inquiring mind, analyzing the life of Mira, Shakutai and Shakutai’s daughter Kalpana | Less internal suffering, so the protagonist appears to be strong, opposing the society. |
| 5. **A MATTER OF TIME** | Gopal/Sumitra | 1. Projection of estrangement between Gopal and Sumi.  
2. Also points out the entanglement between Shripati and Kalyani | 1. Philosophical mind.  
2. The mind style alternates between Gopal and Sumi | In the struggle to find the meaning of life and death, Gopal loses Sumi and realizes that... |
3. Gopal leaving home for vague reasons and Sumi taking care of their daughters.

4. Death of Sumi in an accident

6. SMALL REMEDIES

<table>
<thead>
<tr>
<th>Gopal leaving home for vague reasons and Sumi taking care of their daughters.</th>
<th>Death of Sumi in an accident</th>
<th>human relationship endures as long as the body exists.</th>
</tr>
</thead>
</table>

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</tr>
</thead>
</table>

Thus it is shown that the characters in the novels go through transition in their lives.

Prasanna Sree Sathupati, in his “Conflict and Identity in Deshpande’s Novels, says: “Her [Shashi Deshpande’s] novels deal with the problems of the adjustment and conflicts in the minds of female protagonists” (Dhawan,1995:15). In close reading it is found that the source of the conflicts between individuals is traced in the conflicting mind of each person.

2.6. Data Comparison of Deshpande’s three novels:

As it was already mentioned, all the fictions of Deshpande deal with ‘Middle class family life in particular and human life in general’. To have a better view of the mind style of the author, the length of words and sentences, frequency of specific vocabulary items, questions and modals of three selected fictions are compared and presented in the Table 2.6.i. Among the novels discussed, the following novels are taken for ‘data comparison’
with a specific reason. All the three main characters in the below mentioned novels have the 'transitional introspective mind style. TLS and Binding Vine represent the novels of Deshpande's two phases of fiction writing, whereas The Dark is chosen due to the author's special attachment to it (Writing, 2003:13). The table 2.6.i below comparatively presents the frequency of occurrence of question types, modals and also the length of paragraphs, sentences and words. It reveals that all the three novels have similar structure of expression as they are dominated by I-narrator and the theme of 'mental transition in isolation'.

Table 2.6.i

<table>
<thead>
<tr>
<th>Items</th>
<th>Novel</th>
<th>Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>That Long Silence</td>
<td>The Dark Holds No Terrors</td>
</tr>
<tr>
<td>Questions</td>
<td></td>
<td></td>
</tr>
<tr>
<td>What</td>
<td>212</td>
<td>193</td>
</tr>
<tr>
<td>When</td>
<td>33</td>
<td>42</td>
</tr>
<tr>
<td>Where</td>
<td>24</td>
<td>39</td>
</tr>
<tr>
<td>Who</td>
<td>42</td>
<td>57</td>
</tr>
<tr>
<td>Why</td>
<td>102</td>
<td>126</td>
</tr>
<tr>
<td>How</td>
<td>60</td>
<td>76</td>
</tr>
<tr>
<td>Auxiliary Beginning</td>
<td>127</td>
<td>197</td>
</tr>
<tr>
<td>Intonational Ending*</td>
<td>241</td>
<td>301</td>
</tr>
<tr>
<td>Modals (Including Marginal modals)</td>
<td>Frequency to show the moods</td>
<td></td>
</tr>
<tr>
<td>Will</td>
<td>101</td>
<td>94</td>
</tr>
<tr>
<td>Would</td>
<td>179</td>
<td>279</td>
</tr>
<tr>
<td>Shall</td>
<td>15</td>
<td>15</td>
</tr>
<tr>
<td>Should</td>
<td>43</td>
<td>64</td>
</tr>
<tr>
<td>Can/Can’t</td>
<td>165</td>
<td>197</td>
</tr>
<tr>
<td>Could</td>
<td>226</td>
<td>265</td>
</tr>
<tr>
<td>May</td>
<td>14</td>
<td>8</td>
</tr>
<tr>
<td>Might</td>
<td>8</td>
<td>4</td>
</tr>
<tr>
<td>Ought</td>
<td>0</td>
<td>2</td>
</tr>
<tr>
<td>Must</td>
<td>31</td>
<td>59</td>
</tr>
<tr>
<td>Need</td>
<td>25</td>
<td>13</td>
</tr>
<tr>
<td>Dare</td>
<td>5</td>
<td>4</td>
</tr>
<tr>
<td>Have to</td>
<td>54</td>
<td>53</td>
</tr>
</tbody>
</table>
Used to 17 19 38
Length Of Paragraphs, Sentences & Words (approximate)
Word Length 4.0533 4.0495 3.9486
Sentence Length 11.691 8.6127 8.5943
Paragraph Length 4.0718 4.03 3.5542

*Not having linguistically correct question structure, but ending with question mark.

2.6.1. Graphical Representation of Data

Since it is realized that graphically presenting the data will make the interpretation easier, the following bar diagrams are used to highlight the comparative significance of specific style patterns.

2.6.1.1. Interrogative Comparison

The below graph 2.6(a) reveals the questioning aspect of three novels compared above. As mentioned elsewhere, the questions are given importance in Deshpande's novels. In TLS, the Indian tradition is revealed that women should not ask questions. So they have found a wonderful medium through which they can ask any type of question and carefully avoid answering. These questions are also consciously avoided while talking with other characters, but directed towards oneself or society. The character himself/herself has to find out the answer or the society has to come forward and give the right answer. Some of the questions have the philosophical overtones and some of the questions are rhetorical in nature and some others are answered by the questioners themselves. Many of the questions are left unanswered, for every individual reader to answer. In all the three novels, most of the questions are intonational types which reveal informal situation in the novels.
2.6.1.2. Comparison of Modals

The modals presented through graph 2.6(b) below, reveal the mind style of the author and her inclination towards the use of selected few modals among as many as fourteen modals identified in the novels. The novels reveal that 'will', 'would', 'can/can’t' and 'could' are frequently used and the percentage of use also almost the same, except a slight variation in *The Binding Vine* wherein 'can/can’t' are used with 37.45% and 'would' 7.82%. This shows Urmila’s mind of insisting on present possibility and ability. The women of Deshpande express their subject matter, adding their emotions, judgements and beliefs. In addition, more number of modals reveals the type of theme the author has chosen for her novels. The novels deal with human relationships with high degree of emotional appeal and extreme reference to irony. Among the 'modals', 'will', 'would', 'can' and 'could' are frequently used to show the mental contradiction between the 'present possibility or ability' and the 'past possibility or ability'.
2.6.1.3. Comparison of significant Lexical items

The following table 2.6.ii and graph 2.6(c) make a revelation of the lexical repetitions in all the three novels. This shows the recurrent theme of ‘human relationship’ in the novels of Deshpande. The repetitions have both positive and negative implications. This reveals the mind style of the author with regard to her understanding of the society, her angry confusion with the plight of middle class families and the silence of the women of the same status. Frequent use of typical Indian collocations and repetitions reveal the mind style of the members of the society of Deshpande.

Among some of the lexical items selected for highlighting the recurrence of family environment in the novels, the graph 2.6(c) makes it very clear that the families are not broken because of the children as “‘The children’ ... the words have been our final argument, our sacred cow, our justification for everything, even for living” (19&20). The
Indian family is stable because of certain traditional cords and one of those cords is ‘child/children’. In spite of even serious problems between husbands and wives, they get along because of the relationship, which is valued in the families.

All the three novels use “something” more than hundred times; and to precisely state, TLS uses it 116 times, The Dark 145 times and The Binding Vine, comparatively a minimum of 101 times. In spite of each fiction having a specific theme and each character/narrator having a specific problem to put forth and call for discussion, the voice of unfathomable “something” is being heard throughout the fiction. ‘Something’ is used when the ‘thing’ could not be explained or the ‘thing’ is not known.

Besides, the repetition of particular word/expression reveals a particular mind style of a person. At the same time it is the style of Deshpande to allow the audience/reader to make all the guesses and find out the truth. Deshpande believes that the understanding should be individual as the experience varies from one person to another. However, recurrence of a particular aspect/theme makes a revelation of certain awkward realities and follies of human life. All the three fiction highlighted above reveal how ‘love’ gets replaced by ‘monotony of bodily togetherness’ in married life and ironically ‘outward life’ is given first place. In the process of giving importance to it, ‘love’ is denied even the second place and hence all the marriages are found tragically loveless.

Deshpande presents only her ‘observation’ and it is expected from every character/person to go through introspection and find change for oneself. This is the uniqueness of the style of Deshpande that the characters themselves are allowed to go through the mental metamorphosis and take corrective measure after recognition of one’s own self. The lexical words given below are very closely related to human life in general and family life in particular. Hence these words are taken for the comparison. ‘Child’ dominates frequency list, as the main characters are ‘women in the families’ and the stories
also revolve around families. Another important feature is the use of 'nothing', which signifies the mindset of the characters.

The sentences like 'Nothing my mother says can move him', 'And it means nothing to you', 'And yet you said nothing', 'For he revealed nothing, I'm just nothing', and 'There was nothing in her tone, neither surprise, curiosity nor welcome' from The Dark reveal the experiences of the characters. In The Binding Vine also there are sentences with 'nothing' which reveal the mindset of characters. The characters use the sentences like But the truth is that there's still nothing. I can do nothing right; Nothing existed but our physical needs, and those were all fulfilled; Nothing happened; Nothing is ever lost or forgotten; Nothing will change to reveal the modalities.

<table>
<thead>
<tr>
<th>LEXICAL WORDS</th>
<th>THAT LONG SILENCE</th>
<th>THE DARK HOLDS NO TERRORS</th>
<th>THE BINDING VINE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Child</td>
<td>182</td>
<td>197</td>
<td>144</td>
</tr>
<tr>
<td>Die</td>
<td>139</td>
<td>100</td>
<td>110</td>
</tr>
<tr>
<td>Nothing</td>
<td>127</td>
<td>166</td>
<td>94</td>
</tr>
<tr>
<td>Something</td>
<td>116</td>
<td>145</td>
<td>101</td>
</tr>
<tr>
<td>Cry</td>
<td>73</td>
<td>31</td>
<td>70</td>
</tr>
<tr>
<td>Marry</td>
<td>70</td>
<td>55</td>
<td>70</td>
</tr>
<tr>
<td>Anger</td>
<td>70</td>
<td>42</td>
<td>39</td>
</tr>
<tr>
<td>Fear</td>
<td>64</td>
<td>64</td>
<td>73</td>
</tr>
<tr>
<td>Husband</td>
<td>57</td>
<td>47</td>
<td>33</td>
</tr>
<tr>
<td>Love</td>
<td>56</td>
<td>63</td>
<td>75</td>
</tr>
<tr>
<td>Wife</td>
<td>55</td>
<td>28</td>
<td>22</td>
</tr>
<tr>
<td>Laugh</td>
<td>45</td>
<td>43</td>
<td>46</td>
</tr>
<tr>
<td>Silence</td>
<td>41</td>
<td>41</td>
<td>48</td>
</tr>
<tr>
<td>Sleep</td>
<td>31</td>
<td>41</td>
<td>28</td>
</tr>
<tr>
<td>Mind</td>
<td>30</td>
<td>41</td>
<td>37</td>
</tr>
</tbody>
</table>
2.7. Conclusion:

Since 'human relationship' is her main concern, Deshpande is not able to deviate from writing about women and men. Since she is interested in introducing a little bit of her experience or the experience of someone she has come across, her characters are exposed complex in nature with philosophical mind style. Her characters are either creative writers or women rejecting traditional beliefs or trying to find 'sexual companionship' out of marriages ironically divulge the rejection of family institution or mental transition. However the characters could not help going through mental transition and end up in self-discovery. Thus the study shows the mind style of the author towards 'human relationship'. 

![Graph 2.6 (c) LEXICAL COMPARISON](image)

- Child
- Die
- Nothing
- Cry
- Marry
- Anger
- Fear
- Husband
- Love
- Wife
- Laugh
- Silence
- Sleep
- Mind