CHAPTER ONE

INTRODUCTION
1.1 LINGUISTICS AS A SCIENTIFIC STUDY OF LANGUAGE

Language is an ‘organized noise’ used in actual social situation. That is why it has also been defined as ‘contextualised systematic sounds’. Linguistics is the scientific study of human languages. An American linguist has commented that Linguistic scientists are engaged in developing a sound body of scientific observations, facts, and systematic theory about Language in general and Languages in particular. Linguistics is that science which studies the origin, organisation, nature and development of Language descriptively, historically, comparatively and explicitly, and formulates the general rules related to Language. By scientific study of Language is meant the investigation of Language by means of controlled and empirically verifiable observation and with reference to some general theory of language structure. Linguistics today “is a developing discipline hoping to learn about language by turning its attention to those texts called literary”. Various schools of linguistics have contributed to this new phenomenon. A general survey of these different schools will provide a background to understand and appreciate
their contributions towards the growth of different aspects of linguistics.

1.1.1 STRUCTURALISM

In the dawn of present century, a Swiss scholar, Ferdinand-de-Saussure, the founder of modern linguistics brought about a revolution in the field of linguistics. He is said to be the father of structural linguistics which was otherwise known as descriptive linguistics. In the traditional grammar each word, or phrase had meaning of its own to give a complete sense of the language. Saussure applied his principle of values not only to conceptual but also to the material aspect of language. Following Saussure, the linguists discovered that language forms a system. It is a systematic arrangement of parts and is made up of formal elements put together in variable combinations, according to certain principles of structure.

Bloomfield, an American linguist should be credited for making linguistics an autonomous and scientific discipline in America. As a structural linguist he attempted to describe the essentials of language in a systematic, empirical and economic way. The central method was
'distributional and analysis'. The technique applied was 'segmentation' and 'classification'. The language corpus was analysed in terms of the units like phonemes, morphemes, words, phrases, clauses and sentences.

In the words of John Lyons, "the term structuralism means that each language is regarded as a system of relations (more precisely, a set of inter-related system), the elements of which – sound, words etc. have no validity independently of the relations of equivalence and contrast which hold between them". The structuralists including Harris (1951) and Trager and Smith (1951) emphasised that a linguist should discover the various constituents of language as a botanist discovers the petals of a flower. By structure, they meant 'regularities', 'patterns' or 'rules' of language. In fact, they envisaged language structure in a very precise and limited manner.

Bloomfield is rightly regarded as the father of modern American linguistics. What Saussure did for Europe, Bloomfield did for America in a lesser degree. He introduced a precise and restricted technical vocabulary for linguistic description and initiated immediate constituent analysis. His 'Language' (1933) which was a revision of an
earlier work 'Introduction to the study of Language' (1914), has been termed as the Bible of American linguistics.

1.1.2 TRANSFORMATIONAL GENERATIVE GRAMMAR

Another great scholar in the field of linguistics of the present time produced by America is Noam Chomsky, the most dynamic, influential and revolutionary linguist. His greatest contribution to the linguistic study is the discovery of Transformational Generative Grammar or T.G.. He argued that structuralism was an attempt to perfect 'Phrase-structure Grammar' or 'P.S.G.', which was no more than systematization of the 'Parsing of traditional grammar'. This principle was found to be inadequate as it failed to account for all the grammatical sentences of a language. Hence he supplemented it with a set of transformational rules. His "Transformational Generative Grammar has transformed the total concept of grammar and generated new gulf of thoughtful water hot and cold. He has suggested means of correcting weaknesses of both traditional and descriptive grammar".

In the phrase – structure rules, sentences were made on the principle of arrangement of items.
Transformation added 'process' to arrangement by re-ordering, adding or deleting items. For example:

'Columbus discovered America'

The sentence may be written as

'America was discovered by Columbus'

without changing the meaning.

Chomsky's generative grammar, thus, is 'not a large collection of neatly organised examples, supplemented with comments about these examples and compact notations that is inventories of phonemes, morphemes, categories or construction types. A generative grammar is a system of explicit rules that assign top each sequence of phones ...... a structural description that contains all information about how this sequence of phones is represented on each of the several linguistic levels - phonological, lexical, syntactical and semantic'.

Transformational grammar has undergone some modification since its origin. The concepts of 'Kernel sentences' and 'referential indices' were introduced by Chomsky (1965), MaCawley (1968) and Lakoff (1971).
had tried to bring about an integration of the context within the transformational frameworks of analysis with the formulation theory 'Generative Semantics'. This helps to understand whether certain syntactic rules are applicable or whether certain types of logical structure are possible to know the context in which the syntactic rule or the structure is to be used in terms of what is assumed about the real world situation and the beliefs of the participants in the discourse. Chomsky (1972)\(^{18}\) again modified his model to pronounce the 'External standard Theory'. The latest contribution of Chomsky (1982)\(^{15}\) to linguistics is the concept of "Government and Binding". Among the Transformational Generative Grammarians, the works of Katz and Fodor and Fillmore deserve special mention now-a-days.

### 1.1.3 THE COPENHAGAN SCHOOL

The linguists of this school attempted to develop a theory of language which is applicable to all languages. The greatest contribution of this school is 'Glossematics'. Glossematics aims at making linguistic science fully independent of subjective appraisal by establishing a kind of algebra of language. It is a net work of definitions
forming a system that can serve as model for the description of particular languages. This approach was developed by L. Hjelmslev and his associates in mid-thirties. This theory influenced Sidney Lamb in writing "Stratificational grammar". Chomsky has also been influenced to some extent by Hjelmslev's theory.

1.1.4 PRAGUE SCHOOL OF LINGUISTICS

A group of scholars of Prague formed a circle of linguists in 1926 and published an important journal 'Travaux du Cercle linguistique de Prague'. The journal was devoted to publication of works on linguistics. Saussure's work on linguistics provided them inspiration in their study of linguistics. Two of the most important scholars of the group Roman Jakobson and Nikola Trubelzkoy were Russians. Karl Bhular, an Austrian Psychologist was also a prominent member of the group.

Following Saussure's principle, they concentrated their studies on the observable and verifiable form of language. Thus their major area of activity included 'Sound' as it functions in languages. Trubetzkoys 'Principle of Phonology' (1939) and Jakobson's 'Theory of
Distinctive Features' found the basis for analysis of sounds which are the most memorable contributions of Prague school. The theory of distinctive features is the principle of establishing meaningful contrasts between sounds as propounded by Polish linguist Bondenin de Courtenay. It produced a new unit in the phenomena in linguistic analysis.

Vilem Mathsins developed the theory of 'Functional Sentence Perspective' which meant the arrangement of sentence elements in the light of context, both verbal and situational. Roman Jakobson, an original Member of Prague school, later moved to America where he further developed notions of the various functions of language and of diachronic linguistics and had an influential role in the development of generative phonology. Karl Bhular, another member of the same school brought forward a new theory which was both convincing and complete. This was named as the 'organon model of language'. This concept stressed the importance of the situation in viewing an object of study. Accordingly, he made distinction among three functions of Language namely
expression from the speaker, appeal to the hearer and reference to, or representation of a state of affairs\textsuperscript{16}.

Jan Mukarovsky added another function of language namely 'Aesthetic Function'. In his famous essay 'Standard Language and Poetic Language'\textsuperscript{17} he developed his concept of 'foregrounding'. Roman Jakobson in his research developed 'the notions of various functions of language and of diachronic linguistics and had an influential role in the development of generative phonology'\textsuperscript{18}. His approach to poetry is essentially that of a linguist and 'poetics' for him forms part of the general field of linguistics\textsuperscript{19}.

1.1.5 **FIRTHIAN LINGUISTICS**

The term 'Firthian' refers to those linguists who followed the linguistic principles of J.R.Firth\textsuperscript{20}, the Professor of General Linguistics in the University of London from 1945 to 56. These principles were largely in the field of phonology. It must be remembered that the greatest contribution of England to linguistics has been in the field of phonetics. Firth and his followers developed a new theory known as 'Prosodic Phonology'. It is a unit which can be associated with more than one in phonetic unit. This study
influenced the study of the phonological description of many languages. Further he used the notion of 'context of situation' of Malinowski in the field of semantics. He took into account the social processes linked with language and the role played by an individual in different situational contexts.

The notion of meaning as discussed by Firth can be understood in terms of the combinations into which language items enter. They may be formal or situational. Formal relations are those relations between one formal item and another such as in collocation, or the syntactical relation between grammatical categories, the relation between one phonological unit and another etc. Situational relations are those between language items and non-verbal constituents of the situation. The 'neo-Firthan' approach to linguistics is that which is primarily associated with the work of Michael Halliday who developed 'scale and category grammar' in the early sixties.

1.1.6 BROAD LINGUISTICS

Yngue (1975)²¹ named his concept in linguistics as 'Broad linguistics'. By the scheme, he takes into account
data of a much wider range than that typically included in the theories of grammar. According to this theory the wide range of data includes sociology, anthropology, psychology, statistics and poetics. This is also called 'human linguistics' because its aim is to achieve a scientific understanding of how people communicate among themselves.

1.2 LINGUISTICS AND THE STUDY OF LITERATURE

All literary, oral or written, lyric or prosaic, archaic or modern is language in a condition of special use. Literature is primarily an act. The interpretation of literature depends on how knowledgeable, cultivated and sensitive the mind is. Language is the medium in which literature is written. Linguistics therefore helps to discover wherein literary discourse differs from ordinary non-literary discourse and to investigate the role of actors in determining the effect of literary style. The study of literature with linguistic orientation is a relatively new phenomenon. There are various approaches which different linguists of different regions in the world adopt in their attempt at understanding and interpreting the literature.
Before linguistics became a fulfledged discipline with its various approaches to the scientific study of language and literary works, literary criticism was used for appreciation of literary style. When linguists discovered a new approach namely 'stylistics' to interpret the language of the literary work, there appeared two agencies to assess a literary work – the literary criticism and linguistic criticism. According to Leech, "stylistics is the study of literary style, or to make matters even more explicit the study of the use of language in literature". Thus, while literary criticism was in vogue from early days, linguistics is of recent origin. Secondly, literary criticism, while bringing within its purview the language aspect of literature, also utilizes the intuition or subjective element of the critic. But the linguistic critic aims to enquire in a scientific way which is objective, methodical and systematic about the language of the literary work. In the words of Fowler, objectivity in this context 'relates to an account of literary work derived from the characteristic of the object itself, rather than those of the observer of this object'. Thus while the traditional criticism unnecessarily depended on external details like biographical details of the writer and personal judgement of the critic, the linguistic critic makes close reading of the
text. Halliday makes this quite explicit when he says, "In
talking, therefore, of linguistic study of literary texts we mean
not merely the study of language but rather the study of
such texts by methods of linguistics".24

1.3 RECENT TRENDS

America is now farther ahead of any other
country in the world in linguistics. Among the
structuralists the work of Harris, Bloch, Trager, Smith etc.
deserve credit. From 1950, structuralism has made rapid
strides whereby it moved towards written text books and
has encouraged the 'discussion of literary texts by linguists.
For instance Seymour Chatman (1951)25 attempted to make
a critical study of Robert Frost's poem 'Mowing' against the
background of Trager-Smith's supra-segmental phonology.
A.A.Hill (1953)26 has also made a linguistic study of
Hopkin's 'The Windhover'. However apart from this mode of
analysis, the new linguists have added new dimension to
linguistic criticism by the application of T.G. mode, scale
and category mode and statistical linguistics also.
1.3.1 T.G.MODE

Poetry has been brought under the domain of linguistic criticism with the help of T.G. mode. Samuel R. Levin (1962)\textsuperscript{27} deserves the credit for his experiment with this mode. In 1977, he analysed a Shakespearean sonnet by applying this principle and drew the conclusion that the text maintained the unit of composition. He demonstrated how the pattern of semantically, phonologically or grammatically related words occurring in similar grammatical position can impart unity to the text. Ohman (1964)\textsuperscript{28} and Thorne (1965)\textsuperscript{29} too have experimented the study of style in poetry with T.G. Thorne has found out a 'lower-level grammaticalness with a regularity' in Donne's poem "Nocturnal upon St.Louis's day", whereas Ohman points out the deep structure of a grammar as the source of semantics with the syntax and phonology in the surface structure. Freeman (1955)\textsuperscript{30} after analysing three poems of Dylan Thomas has concluded that there is the presence of a dialectical process in which linguistics and literature are mutually responsive. Widdowson (1975)\textsuperscript{31} has outlined his vision to describe literary use of language. With examples from Wordsworth's "The Prelude", he has demonstrated the
syntax of the language for a particular interpretation of a poem. This is particularly useful to explain the difference between 'poetry and nonsense, grammar and non-grammar, lexical decorum and anarchy of diction'. Ungrammatical sequence like 'he danced he did', 'a grief ago' etc. can be analysed in terms of the T.G. mode of analysis.

1.3.2 'LEVELS AND CATEGORIES' MODE

Halliday (1970), a neo-Firthian had developed a mode named 'scales and category'. It is otherwise known as 'levels and category' or 'systemic grammar'. In 'scales and category mode' attempts were made to describe language, whether oral or written, in terms of three primary levels namely 'substance', 'form' and 'situation' or 'context. Substance includes the physical matter of speech or writing (sounds and graphics). Form has two subdivisions namely 'Lexis' and 'Grammar'. Lexis relates to study of words, whereas 'Grammar' deals with the structures. 'Situation' or 'context' includes relevant things outside language and deals with extra-linguistic phenomena like gesture, noises, the number of participants, time of occurrence etc. This, like J.R. Firth's concept of situation, implies that an utterance can be best explained if the context in which it occurs is
known. An attempt has been made to discover patterns of all these levels of language by sentence and clause analysis.

Halliday’s principles have been widely used in interpreting literature. Some of the noteworthy followers of Halliday such as Spencer and Gregory (1964)\(^3\), Leech (1965)\(^4\), Hodge, Kress and Trew (1979)\(^5\) had further developed a systematic theory namely ‘Critical Linguistics’. Leech and Short (1981)\(^6\) have interpreted the language of novels by a new theory ‘Multi-level Approach’. Besides Halliday’s ‘scale and category mode’, they have used ‘Discourse analysis’ and ‘Speech Act Theory’ in their interpretation of passages from the novels of Conrad, Lawrence and Henry James etc.

1.3.3 STATISTICAL MODE

The influence of modern mathematics has invaded the domain of linguistics in the form of ‘Statistical Mode’. According to this theory each linguistic unit is considered as a sign and on the basis of mathematical count on a sample text, the prediction about the probability of occurrence of a linguistic item in the whole text is given. This type of study helps in determining an unknown or
disputed authorship. This technique has been adopted by Josephine Miles (1967) in determining the relative proportion of nouns, verbs, adjectives in a test for characterising style. Swanson Trevor Joseph (1973) made use of computerized counting to find out the exact nature of transformations in John Updike's fictions. Ohman (1963) has used the counting technique to collect data for his analysis. Leaska's (1970) study is based on statistical technique to discover stylistically significant linguistic elements.

1.4 **R.K.NARAYAN AS A NOVELIST**

Rasipuram Krishnaswami Narayan was born in 1906 in Madras and died on May 13, 2001. He is a Tamilian by birth, though he has settled in Mysore in Karnataka. Narayan is unalloyedly Indian and always recognizably South Indian. It has been observed rightly that Narayan's use of English is analogous to Indian people's using cloth manufactured in England, but his thoughts and feelings, the stirrings of the soul and the movements of the consciousness, are all authentically Indian. He is one of the few writers in India who take their craft seriously, constantly striving to improve the instrument, pursuing

Narayan has been translated into several European and Indian languages and has won a considerable audience in Britain and U.S.A. His art is of resolved limitation and conscientious exploration. Narayan's experience of life, his clarifying triple vision of man, in relation to himself, his environment and his gods, his depending sense of comedy, all give new dimensions to his art as a novelist. R.K.Narayan is the best example of the common man's writer, who himself resolutely remains a
common man in spite of all the honour and acclaim bestowed upon him. His gifts as a writer are out of the ordinary: he weilds so difficult and 'alien' a language like English with masterful ease, and conveys the subtlest shades of feeling and thought. He is a master of comedy but not unaware of the tragedy of human situation. At his best, he can present smiles and tears together, smiling through the tears in things and glimpsing the rainbow magnificence of life.

Narayan is one of those writers to whom success comes early. He won Sahitya Academy Award in 1960. In 1964 the state conferred the distinction of Padma Bhusan on Narayan. Honorary doctorates have been conferred on him by Indian as well as foreign Universities. He is one of the most highly respected Indian writers in England and America.

Among the three major Indo-Anglian novelists Mulk Raj Anand has the instinct of a social reformer, Raja Rao that of a mystic and R.K.Narayan that of a moral analyst. Brought up and nurtured in an indigenous environment directly untouched by the Westernised metropolitan Indian mind and freedom struggle steered by
Gandhi, he is basically concerned with portraying the lives of middle class South Indians, who are for the most part traditional in their ways and have a strong peasant-like morality, but who are exposed to the stress of a changing world.

The most notable quality of Narayan as a novelist is that among the Indian novelists he is, by far, the most dispassionate yet sympathetic observer of a certain segment of Indian life. His artistic impersonality and quiet objectivity make him as detached and dispassionate an observer and interpreter of life as Chekhov. Like Jane Austen he has sympathy for his characters without any tendency of personal affiliation. His detachment helps sharpen his wit at the same time as it quickens his compassion for everyone and everything that comes under the province of the South Indian middle-class. Himself a product of the Hindu middle class he projects the beliefs, superstitions and perhaps prejudices of his own class with both understanding and critical clarity. Nor does he take sides with any particular character, issue, or perspective. He presents every day life creating the impression of a mirror that does not distort reality.
M.R. Anand has the instinct of a social reformer. He wants the art to serve the people and the society, and is more preoccupied with the ideological content of the novel. Narayan is content with faithful reproduction of reality and the aesthetic satisfaction his mood imparts to the readers. He interprets Indian life as a mature critical insider. He does not strain either to conceal or preach. Nor does he allow profundities of thought to obscure the quality of felt reality.

A man who knows how to omit would make an 'Iliad of a daily paper'. Out of such knowledge and secret was born Malgudi – India's best-known, best-loved fictional town and the lovely, grave as well as comedy-laden art and voice of its literary creator who is widely regarded as India's greatest writer in English of the twentieth century. His style is held to be 'pedestrian', 'metronomic', 'predictable', limited and 'conventional', and 'impoverished'. But there can be no serious question about where Narayan stands in the literary world, especially in relation to his detractors.

His international standing is expressed in the fact that his novels, short stories and retelling of Indian epics and myths can be read in most of the world's major
languages; that his fiction has been the subject of a substantial scholarly and critical literature produced over several decades.

Narayan’s fiction, deceptively simple and elusive in terms of literary theory and technique, is distinctive for its voice, its fusion of the comic with the sad, and its philosophical depth. He is famed for his lightness of touch and a style that is lean, lucid, undecorated, but wonderfully expressive and full of understated surprises. Narayan was a master of the ‘clear glass’ style long before that term of art was invented.

He had a special ability to make the rhythms, intricacies and humanism of South Indian life accessible to people all over India and indeed to people of other cultures round the world. Narayan’s is a lovely, original, grave as well as humour-laden voice. In its registration of ordinary life in Malgudi, its unhurriedness, its imperturbable humour set against a “sad and poetic background”, its many shades of irony, its never-heavy philosophizing, and its detachment and constancy, his voice seems to convey something universal.
He was, in fact, modern India's first successful professional writer. It was a real struggle for the first 20 years. But Narayan never wavered, never deviated from the decision he made early on that the only life for him was that of a writer. The link between the quality of childhood and adult creativity is now well recognized. The birth of Malgudi and the development of the writer's vision and voice cannot be separated from the exceptional, wonder-filled child growing up in early-twentieth century Madras. He used to remark that as writing grew older, his fictions got shorter.

1.5 THE PRESENT WORK

The novel as a popular literary genre, like other literary forms, has drawn the attention of linguists. Linguistics can provide specific information and analytic techniques. Fidelity to facts and close engagements with the mechanics of language would certainly help to work out our hunches about the language of a piece of literature, as has been pointed out by Fowler. The novelist exploits and explores the various resources of language according to his temperament and purpose. According to Lodge, "The Novelist's medium is language, whatever he does, qua novelist, he does in and through language. So the language
of the text provides with an insight into the artistic values of the novel. Hence systematic examination of the staple items of language in a novel helps in the critical study and interpretation of the novel. Keeping this in mind, a study of the linguistic features of R.K.Narayan’s *Malgudi Days* has been made in this work. Thus the main concern of this thesis is to identify the array of language features that account for the artistry and uniqueness as well as the atmosphere, theme and points of view of the book.

The entire fictional corpus of R.K.Narayan takes significantly a fixed setting, that of Malgudi, the imaginary little South Indian town which represents the major part of the Indian rural world which is already touched by an advancing urbanisation. Like Wessex in the novels of Hardy, Malgudi is a special environment of Narayan’s fiction with the significant difference that Wessex concentrates on rustic life whereas Malgudi represents a relatively more urban locality. C.D.Narasimhaiah opines that Narayan “has scarcely stirred out of Malgudi, nor have his characters; and if by ill-luck they did stray out of the municipal limits of Malgudi they invariably come back, sadder and wiser, such is the spirit of the place, Malgudi, the microcosm of
R.K. Narayan is a typical South Indian novelist, a regional writer in whose novels is reflected the subtle, delicate, near-inexpressible nuances of daily life in a small town in the south. Some critics associate Malgudi with Mysore where Narayan spent the major part of his writing life and K.R. Srinivas Iyenger typically associates Malgudi with Lalgudi, the birth-place of Narayan. The South Indian flavour of his writings has been widely commented upon, notably by V.Y. Kantak and Meenakshi Mukherjee.

*Malgudi Days* is among Narayan's collection of short stories. The stories written with Narayan's simple and characteristic gentle irony portray the variety and colour of Indian life. Narayan, in his Introduction says: “I have named this volume *Malgudi Days* in order to give it a plausibly geographical status. I am often asked ‘where is Malgudi?’ All I can say is that it is imaginary and not to be found on any map ...... If I explain that Malgudi is a small town in South India I shall only be expressing a half-truth, for the characteristics of Malgudi seem to me universal”.

According to Francis King, “The hardest of all things for a novelist to communicate is the extra-ordinary ordinariness
of most human happiness. ... Jane Austen, Soseki, Chekhov: a few bring it off, Narayan is one of them”.

The foregoing rapid survey of critical literature on R.K. Narayan reflects a wide consensus and near unanimity in considering his style in *Malgudi Days*. Being essentially literary critics, these writers approach R.K. Narayan’s *Malgudi Days* basically from the perspectives of literary style. They make general statements and express impressionistic opinions about the possible sources of such style and its impact upon sensible readers. We should not expect a literary critic, who is preoccupied with the themes and the artistry of the book, to speak about its style from the stylistic viewpoint. The present chapter is an attempt to examine the nature of style in *Malgudi Days* from the stylistic standpoint after making some brief comments on the nature of style in general terms.

From a purely stylistic perspective, R.K. Narayan’s *Malgudi Days* is a very complex work in which the potentialities of the English language are adroitly exploited for narrating an Indian experience in Indian idiom and rhythm.
It may be pointed out here that is exactly the predicament of every language what distinguishes *Malgudi Days* is its Indian style of story-telling. Indian in experience, spirit and in the style of narration, and alien in form and medium, *Malgudi Days* is a unique experiment in fiction. While a native experience is sought to be communicated in the form of the book, which is western in origin, the grammar, the idiom and the rhythm of a native language are inextricably woven into the alien language. Out of the interaction between what is native and what is alien, emerge intricate patterns of rhythm and syntax interesting exclusively to the student of style and stylistics.

The present research study on R.K.Narayan's *Malgudi Days* has been divided into five chapters for better convenience. The first chapter gives an introductory note on R.K.Narayan, his works, his position in the field of literature, his contribution to language and linguistics and also in shaping and enhancing the place of Indian literature among the world literature. R.K.Narayan's use of language is not only simple and lucid but also meaningful and ironical.
The second chapter deals with morphology of the language used in *Malgudi Days*. In this chapter a detailed morphological analysis has been done taking different examples from the text. In this chapter it has been shown how words are formed and their role in transmitting the cultural and social values of the society. Morphological analysis has taken its roots from other languages. R.K.Narayan makes use of different compound words which have also been shown with examples. There is the use of hybrids where one element is taken from English and the other language is from Indian languages. This kind of compound are found in large number in *Malgudi Days* which adds to the beauty of language.

The third chapter is devoted to the syntactical analysis of the constituents of language used in *Malgudi Days*. The syntactical analysis of *Malgudi Days* gives a clear picture how R.K.Narayan uses language keeping an eye to the grammatical roles and structures. He makes use of different kind of phrases within the fabric of *Malgudi Days*. Taking complete examples from the text, the details of syntactical analysis have been provided. Each and every language has its own syntactical forms. In this chapter an
attempt has been made to show different syntactical forms used in the language of *Malgudi Days*.

The fourth chapter of the present study deals with vocabulary, idioms and some semantic features. This chapter shows how the words from different sources have made their entries into the Indian languages and have been a part and parcel of the day today language that we use. These words have retained their position as if they are native words. We also are so accustomed to use these words that we never treat them as foreign words. How these foreign words have been used in the language of *Malgudi Days*, is shown with clear cut examples in this chapter.

This chapter would also deal with idioms used in *Malgudi Days*. Idioms contribute a lot so far as the meaning and importance of language in a text is concerned. It is only due to the use of idiom that a language gets beautified. This chapter shows how R.K.Narayan chooses and uses different kind of idioms to make the language delicate and subtle.

Meaning plays a significant role in language. Semantics studies the role of meaning in language. A sentence or a word may have one or more meanings, a
lexical meaning and meanings drawn from the contexts. In this chapter it has been shown how words and phrases get meaning according to the contexts in which they are used. For better clarification and clear understanding, the semantic study of the language used in Malgudi Days has been categorised into three different sections. The first section lists the words, the second section lists the dictionary meaning and the third section lists the contextual meaning.

The last chapter which is the conclusion chapter, includes the findings and generalizations.

The present work is based on the book published by Indian thought publication, Madras, 4th edition.
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