CHAPTER V

ANALYSIS OF FIRE ON THE MOUNTAIN

5.1 An Interpretation

A detailed study of the novel, Fire on The Mountain (1977) reveals that the three divisions of the book can well be interpreted as the three different facets of inner consciousness reflected through Nanda Kaul, Ila Das and Raka. Nanda Kaul, the major protagonist of the novel is the linking tie with Ila Das as well as with Raka, not only at the level of conscious self but also at the meeting point of the infinite time - the past spent, the living present and the coming future.

The whole novel reverberates with the agonized cry of Nanda Kaul and Ila Das. Nanda's life has been just like a barren mountain, devoid of all human love and faith. All the three characters have one thing in common. They are lone individuals trying to guard their privacy in their own shells, in their own distinct manner. They are mentally very close to one another, yet at the same time are quite distanced from one another in age as well as in their attitude towards the outside reality of life.

The seclusion and alienation from society leave different impressions on all the three souls, who are highly
sensitive and emotional. There is a vast difference between their inner desires, dreams and the hard outside facts of life. Unable to cope further with the ever conflicting self, Nanda Kaul grows more and more introvert and finally, she withdraws from the outside world completely. For her the seclusion is a kind of protective shell under the weight of which she groans miserably. In her solitary life, she mentally weaves around her a fantasy world of her own in which she pretends to live a happy life, full of satisfaction. But that is not the real truth of her existence.

The over-hectic past lived in the house of Mr. Kaul; the 'nimility', the 'disorder', the 'fluctuating and unpredictable excess' of 'that' 'old' house; lack of love, faith and communication with her husband and many children; crowds of servants, guests, visitors and their entertainment; the superficial life that she always had to pose in that house which was always Mr. Kaul's house and never hers; she could never feel a sense of belonging. Hers was the life of unfulfilment, deprivations and frustrations. It was a life of abundance in everything but love and faith, which she detested most.

The shortage of privacy always 'vexed' her. And her longing for a peaceful life forced her to withdraw from the outside world. Therefore, after the death of Mr. Kaul, when
all the children were away with their families, she settled down in the secluded surroundings of Carignano, in Kasauli hills, to safeguard her privacy. So much so that she does not want to keep any link either with her past life or with the present world around. Any news or message is strongly despised by her. In the very beginning of the novel when Nanda receives a letter informing her of her great grand-daughter Raka's immanent arrival in Carignano, she is emotionally disturbed and without any second thought she bursts out: "Discharge me... I've discharged all my duties. Discharge." (p.30) The narrator too informs the reader very clearly: "She had not come to Carignano to enslave herself again. She had come to Carignano to be alone. Stubbornly, to be alone." (p.80) Nanda had reached the stage where she relished the sensation of being alone. She did not want to keep any direct or indirect contact with the outside world, because she fears it may rip to pieces the calm and peace that she had attained with great effort. She had, anyhow, read the 'ledger' of life once with great difficulty and now she has neither the will nor the courage to go through 'that difficult book' once again.

All this is expressive of the agony that is burning the inner self of Nanda Kaul, which had remained suppressed for a long time. She has been driven so much away from the
world outside that any intrusion, in any form, into her private cell is repelled strongly. She simply wants to erase her name from the book of life itself. She just wants to:

... merge with the pine trees and be mistaken for one. To be a tree, no more and no less, was all she was prepared to undertake. (p.4)

Her present aloofness presents a sharp contrast with her earlier overcrowded past life when: "She had suffered from the nimiety, the disorder, the fluctuating and unpredictable excess." (p.30) She had always felt lonely though, too many people and too many things surrounded her all the time.

But even the present withdrawal from the life outside, does not lead her anywhere. Instead, it only signifies the futility and meaninglessness of life. It also drives at the conclusion that total withdrawal and negation of life can never provide any healing touch to the wounded souls and shattered selves.

The deep exploration of the sensitive psyche of Nanda Kaul, Ila Das and Raka constitutes the main texture of the novel. Through all the three divisions of the novel it is one or the other aspect of Nanda's life that is being revealed through different context.
Though Nanda is greatly upset over the news of Raka’s arrival in Carignano, yet she has no other choice but to allow the child 'in', however reluctantly. We also learn that:

She did not... walk down to the taxi-stand to meet Raka... she could not bear the thought of curious eyes that would see her... In an hour that privacy would be over. She could never groan aloud again; the child would hear... She would never be able to sleep, Nanda Kaul moaned to herself, how could she sleep with someone else in the house? She was so unused to it, it would upset her so. (pp. 33,34,35)

Nanda's great grand-daughter Raka, aged 10 is described by the novelist: "like an impatient kernel, small and explosive." (p.91) Raka, too did not like any outside interference in her life. For Raka too:

Secrecy was to have been the essence of it, she relished it so - Raka had all the jealous, guarded instincts of an explorer, a discoverer, she hated her great-grandmother intently watching her ascent, clenching her hands with tension... (p.61)

And moreover:

She certainly never asked nor bothered to see if there were a letter for her, or news. Solitude never disturbed her. She was the only child Nanda Kaul had ever known who preferred to stand apart and go off and disappear to being loved, cared for... (p.79)
Nanda intentionally ignored Raka but, Raka:

 ignored her so calmly, so totally that
 it made Nanda Kaul breathless...
 wondering at this total rejection, so
 natural, instinctive and effortless
 when compared with her own planned
 and wilful rejection of the child. (p.47)

Of course, Raka: "had not been asked to Carignano. Yet here
she was, fitted in quietly and unobstrusively as an uninvited
mouse or cricket." (p.80) The withdrawal from active social
life had different shades of meaning for Nanda and Raka.
Nanda Kaul withdrew, because she could not feel at ease and
was also disappointed with the family and superficial social
life around. But Raka's withdrawal was natural and instinctive.
She was the child of an ever sick mother and estranged parents.
She never enjoyed the normal care and indulgence of her
parents. She was neither attached to her parents emotionally
nor had she ever gained any emotional security for her normal
development.

Tripathi, observing about Raka writes:

 She frequently visits the burnt house,
 the devastated desolate places. The
 truth of her inner feelings and emotions
 finds affinity and external symbolical
 expression in these places.

 (Tripathi, 1986:87)

Gradually, Nanda Kaul realized and she also acknow-
ledged that she was growing more and more fond of Raka.
Many a time, she had a secret desire to go to Raka's room and make her sleep. But she did not go. And at times she used to keep awake in her bed herself with the thought of Raka in the next room. She would try to guess from the soft steps on the tiles of the room whether Raka was asleep or awake.

In spite of her earnest desire, Nanda Kaul could never discover what Raka did with herself. All she discovered was that the child had a gift for disappearing, 'suddenly' and 'silently'. She would be gone totally, not to return for hours. The need to reclaim Raka's love is also expressive of Nanda's unconscious desire to love and be loved. But Raka could never understand this passionate longing of her great-grandmother. Raka came in through the gate, only late in the evening, chanting defiantly and inaudibly, 'I don't care - I don't care, I don't care for anything!' (p.73)

Nanda was deeply hurt because: "... the child's arrival and disappearance were so disquieting." (p.47)

Later, we learn that Nanda Kaul grew fond of the child so much that she decided to leave Carignano to Raka, because only she understood the place, she belonged to it naturally. Now Nanda became over-eager to clear Carignano of herself soon, because the flame of life which was flickering to the
last in Nanda could continue through the soul of Raka, who resembled her in every way. She also realized that Raka:

"... was the finished, perfected model of what Nanda Kaul herself was merely a brave, flawed experiment." (p.47)

Finally, Nanda herself admitted to Raka one day and told her:

'Raka, you really are a great grandchild of mine... You are more like me than any of my children or grandchildren. You are exactly like me, Raka.' (p.64)

Nanda became more and more talkative but Raka never felt at home in this kind of 'disagreeable intimacy'. Though distanced by age and their attitude towards the social environment both Nanda and Raka suffered from the sense of alienation. Raka, who had never enjoyed any parental love, had lived alone, wandered alone and liked to be left alone. Nanda too felt as if:

The entire weight of the overloaded past seemed to pour onto her like liquid cement that immediately set solid, incarcerating her in its stiff gloom. (p.117)

Nanda weaves a fantasy world of her glorious past life to trap Raka in, but all in vain. Raka never felt comfortable in the company of this old lady. Finally this world of fantasy, woven around with lies, crumbled down to the ground and the reality forced Nanda to accept the truth. Later,
the reader feels the agony of Nanda Kaul peeping out of her own confession:

It was all a lie, all. She had lied to Raka, lied about everything...Nor had her husband loved and cherished her and kept her like a queen - he had only done enough to keep her quiet while he carried on a lifelong affair with Miss David,...whom he had loved, all his life loved. And her children - the children were all alien to her nature. She neither understood nor loved them. She did not live here alone by choice - she lived here alone because that was what she was forced to do, reduced to doing. All those graces and glories with which she had tried to captivate Raka were only a fabrication; they helped her to sleep at night, they were tranquillizers, pills. She had lied to Raka. And Ila had lied, too. (p.145)

But herein Carignano too, the silence of Nanda is more roaring, thundering than her over busy resounding past. Nanda and Ila, childhood friends, under the circumstances face loneliness in a different manner. Once Ila Das was an employee of Mr. Kaul but afterwards she resigned, and since then she had been running from pillar to post but could not earn any decent living. Her weary past and desolate present too have been rendered in very moving terms. Both these women, suffering the pangs of loneliness and alienation, share each other's joys and sorrows. But this closeness too is
Nanda Kaul being fully aware of Ila's poor means, wishes to help her, is about to help her, but:

Dumbly... shook her head. She held the arm of her chair very tightly in an effort to speak, to say, 'Come and stay with me, Ila,' and then clutched it tighter still to keep herself from saying what would ruin her existence here at Carignano. She simply shook her head. (p.127)

Ila too, burning between the fire of loneliness and necessities, wants to ask for help, but her self-respect forbids her to do so:

To be alone, to be old... it was more than she could bear... There was no sign of life, no sound... How she wished she had asked - had forced herself to ask - Nanda Kaul to give her a room at Carignano, allow her to stay with her... But, because of her absurd pride in being her father's daughter, her ridiculous failure ever to forget it, she had not asked... (p.141)

Ila Das though defeated and frustrated still is a lively character. Inspite of alienation and loneliness, she is bubbling with life and activity, howsoever futile it may prove to be. She has suffered so much at the hands of the cruel world around that even her smiles are expressive of
her soul's misery. When Nanda thanks Ila for her (forced) visit, Ila outbursts with gratitude:

'My dear, you can't imagine, you have no idea what it has meant to me to have you here at Carignano, to come and see you today. Why, it's been a little bit of the past come alive. As if the past still existed here and I could simply come and visit it and have a cup of tea with it when I was tired of the present!' (p.132)

All the defeats, adverse circumstances and age do not wither her ability to stand up and have faith in life.

On her way back from Carignano, she is raped and murdered. When Nanda hears about Ila's murder she hangs her head on the chair. The abrupt and ambivalent ending gives rise to many inter-related questions. Was Nanda so much shocked to hear the unexpected ghastly tragedy of Ila's murder? Or did her own sense of guilt in the matter make her unconscious? Raka also comes in drumming happily informing her great grand mother that she has set the mountain on fire.

The barren mountain put to fire by little Raka is no one else but Nanda herself. The fire here becomes symbolic of Nanda's earnest longing to love and be loved, though in the beginning of the novel she pretends to be fully satisfied with her lonely existence. Thus Ila's murder, Nanda's head hanging on the chair with the realization of all the lies
which she had fabricated around her to allure Raka, the telephone hanging, the wire dangling, Raka tapping and informing Nanda of the great forest fire, all point towards onething and that is the old order has come to a standstill. The devastating fire of the forest will serve the purpose of purgatorio and a world of Raka's dreams, Nanda's faith and Ila's involvement shall be created anew. The fire that is symbolic of destructive force, suffering and the burning agony of human soul, is equally symbolic of the life force too. It not only destroys good and bad alike but also promises a new creation out of the devastating destruction.

Carignano that has housed Nanda's past (metaphorically) and present, through Raka's presence acquires the dimension of a full fledged character. This background character, the meeting point of all the three major protagonists too keeps a tight grip on the mind of the reader. Moreover, the whole novel abounds in the rich images of sound and sight. The world of nature, the surroundings of Carignano - the tall pines, the desolate hills, the burnt hut, the charred cottages - are all described in a realistic manner.

5.2 Scheme of Analysis

From the novel, Fire on the Mountain I have selected three instances of psychological conflict for the
purpose of detailed analysis. All the three passages relate to the critically significant moments in the life of the major protagonist, Nanda Kaul. These are:

(a) Nanda's immediate reaction to the news of Raka's arrival at Carignano.
(b) Nanda's well contemplated response to the coming of Raka. And finally,
(c) Nanda's personal experience of the child and her final attitude towards Raka.

5.3 PASSAGE 1

5.3.1 The Immediate Narrative Context of the Passage

The present instance of psychological conflict has been selected from the early pages of the novel. The major protagonist Nanda Kaul has withdrawn completely from the outside world and presently, she lives a life of seclusion in the lonely surroundings of Carignano in the Kasauli Hills. She repels any kind of outside intrusion into her privacy and now: "All she wanted was to be alone, to have Carignano to herself, in this period of her life when stillness and calm were all that she wished to entertain." (p.17)

But this peaceful seclusion of Nanda is intruded upon very harshly when a letter informs her of her great
grand daughter's impending arrival at Carignano. The news disturbs her mind so much that though she tried her best:

...to divert her mind from these thoughts (of the letter) and concentrate on this well known and perpetually soothing scene...with pleasure and satisfaction. But she was too distracted now. (p.16)

The content of the passage is clearly expressive of Nanda's mental conflict which is tearing her inner self apart very forcefully. Her inner longing for a peaceful and quiet life is being threatened by an outside intrusion and demands of life. She feels that the past with all its unhappy experiences, which she had left far behind, shall have to be relived once more.

The thought of that past life, lived in 'that' 'old' house with Mr. Kaul makes her feel very sad and sullen. Her mind can visualize clearly the life which she had lived just like a barren wasteland devoid of any love, faith and communication. It was a life teeming with plenty in everything but human warmth and happiness. That hectic over busy life without any mental satisfaction choked and stifled her existence. She groaned miserably all the time under the weight of her silent suffering. Nobody loved her, understood her, or cared for her likes and dislikes. She always longed for peace but never got it. Finally, after the death of her husband,
she broke all contacts with the outside world and settled down in this solitary place. But here too the past memories keep on haunting her mind all the time. The very thought of Raka's coming here and her immanent involvement in some one else's life shocks Nanda greatly.

She has to struggle hard to reconcile herself with the present situation. She poses herself a few questions which are just to reaffirm her faith and to justify her stand of lonely life, she asks: "Have I not done enough and had enough? I want no more. I want nothing. Can I not be left with nothing?" (p.17) All these sentences in a row speak of her inner sorrow. She feels she has done enough, sacrificed enough, and now she should be left alone. The use of negatives in a sequence highlights her dissatisfaction with her past life so much that the very urge of living a normal life has died down. The underlying tone of these positive interrogatives too marks the mental agony and inner void of Nanda's life. The conflicting mind forces her to look back mentally and survey the life lived with Mr. Kaul in the plains below.

Physically the eyes look down towards the plains, but mentally, Nanda is visualizing the past spent on those very plains. With the passage of time and from a distance, now she can look into that life more objectively and honestly.
The mind swings back and forth, into the past and present in a comparing manner. We can have glimpses of Nanda's past life with all the minute details, and at times the past is revived vividly.

The passage is in the third person narration. It is the narrator who establishes contact between the reader and Nanda's consciousness. The mental screen of Nanda Kaul is laid bare and we can see everything written there without any outside intrusion, producing the impact of illusion. The first part of the passage which is reflective of her past life is suddenly abstracted by the present reality that stares at her face. The arrival of Raka here in Carignano would mean her constant involvement in someone's life at this age, especially, when she prefers not to involve herself, seems very hard. Gradually, too much thinking benumbs her consciousness for the time being. Therefore, the mental rovings too come to a standstill.

In the present instance Nanda is referred to as 'she', more than 20 times (She thought... she had to... she survived... She had had... She will have to...etc.) that also speaks of Nanda's misery of life. She was considered merely a nameless person, always at the disposal of others' services, without having any individuality or identity of her own. No one ever thought of her desires and wishes.
The greatest tragedy of her life was that she was always taken for granted and along with other objects of the house she too had become just another 'thing' in the house of Mr. Kaul who never loved her. Her own children too neither loved her nor understood her. It is due to that lack of love, faith and communication that Nanda feels, the years which she had 'survived and borne', were:

not bare and shining ... but like the gorge, cluttered, choked and blackened with the heads of children and grandchildren, servants and guests, all restlessly surging, clamouring about her. (p.17)

Nanda is unable to stay in that dejected mood for a long time. After all, withdrawal from life and negation of life can never produce positive solutions to the problems of life. Soon the world of nature around, in the form of a gliding eagle, invades her mind with a message of calm acceptance. She understands, realizes the message of acceptance and compromise and now wishes to glide on the currents of air like the eagle with her 'eyes-closed'. Her mind is little relaxed and to reaffirm this new understanding another form of nature - this time the bird cuckoo - floats the same message. Very softly and musically but in definite tone, the bird reinforces her inner urge of acceptance and she recognizes the tone fully. Finally, the tension is released giving way to new hope.
With a slight bow, reflective of her faith and silent approval of life and its duties, Nanda moves towards the kitchen to inform Ramlal about Raka's arrival.
### Chart-1
Nominals and Modifiers

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Chart-2

Groups of Nominals/Modifiers - Based on Meaning

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<td>(5) Grey</td>
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<td>(6) Different</td>
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<td>(7) Slovenly</td>
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Chart-3

Verbs and Adverbs

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<td>Instruct</td>
<td>Scalded</td>
<td>Gliding</td>
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## Chart-4

**Groups of Verbs/Adverbs Based on Meaning**

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<td>Survive</td>
<td>Move</td>
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<td>Glide</td>
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<td>(3) Wailing</td>
<td>(7)</td>
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<td>Screaming</td>
<td>Restlessly</td>
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<td>Clamouring</td>
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<td>Surging</td>
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<td>(4) Scalded</td>
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<td>Choked</td>
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<td>Carefully</td>
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...
5.3.2 Major Lexical Items in the Passage: An Analysis

5.3.2.1 Nominals and their Modifiers

The chart of lexical items (Chart No. 1,2) clearly shows that of all the nominals used here, most prominent are those which belong to the human category. A large number of these nouns refers to children, guests and visitors. In the list of concrete nouns, maximum number relates to the house and its various aspects.

From the context we learn that the past life lived in the house of Mr. Kaul is being relived mentally by Nanda Kaul here. After a wide gap of time, she is able to see things not only more clearly but also more objectively. The reader can well perceive that the passage of time has failed to mitigate the bitterness of strangeness and isolation of Nanda Kaul with the people and the surroundings of 'that' 'old' house.

The house always used to be crowded with the guests and visitors. Nanda Kaul too used to be always busy in either entertaining the guests or looking after the 'many' children. The chief centre of activity was the house and the guests, because it was the house of the Vice-Chancellor. He ruled not only over his staff in the university, but also over his wife and his house too. The detailed description of such odd jobs like: cooking, sewing, hemming, bathing, washing,
etc., further lends a realistic touch to the atmosphere of the house. It also speaks of the minute perception of the narrator.

Another interesting fact to be noted here is that throughout the present instance, which we are analysing here, the word 'home' is used only once in contrast to the word 'house' used five times. It was merely a building of bricks and cement that housed Nanda and her family. The real feeling of a home, a family, of warmth of human relationships and mutual understanding was lacking there miserably. More important were the guests and the outward show of the social status of the Vice-Chancellor, Mr. Kaul. All the time it was Mr. Kaul's wishes and dictates that had to be obeyed. Not only the house was always 'full' of human beings, but the rooms too were fully furnished with glassy, shining, rosewood furniture. Everything must appear in its best form, was the desire of the Vice-Chancellor. In that house even the human beings were treated in the same fashion as the other material objects. The place was fully devoid of any human passions or emotions. This obsession of the position and the material things is clearly expressive of the limited mind of Mr. Kaul who never tried to read Nanda's mind, nor was he any way attached to his own children. Though, by virtue of his authority his orders were always obeyed,
however, he always remained a stranger in his own home and
the mental agony which he caused to Nanda's self too was
beyond his comprehension.

Presently, the actual present is being suspended
and the past is being revived afresh in the consciousness of
Nanda Kaul. She can literally see everything clearly in her
mind's eye. The years of life spent in the house of Mr. Kaul
are expressed in terms of disappointing and unhealthy experi-
ence, like: 'gorge', 'cluttered', 'choked', 'blackened', etc.,
which reveal the fact that Nanda never enjoyed the company
of guests and visitors. They always had their own selfish
motives to fulfil and they ever tried to impress Mrs. Vice
Chancellor through undertones. Nanda could fully see through
their evil intention and therefore, she despised them strongly.

Even 'now' she could clearly watch (mentally) the
small children playing, fighting, wailing and crying. Her
hard duties performed in that house then, shock her even 'now'
and with a sudden jerk the suspension of the present time is
over. The 'past' is driven into the sub-conscious and the
'present' with new duties and demands stares her blank in the
face. She realizes now, it was a mistake on her part to
believe that she had been freed from her duties 'fully' and
'finally', with no more involvements and concerns.

The present life of seclusion, which Nanda has
attained after a great effort, in Carignano is being threatened by the advent of Raka. Nanda Kaul feels agitated that the peace of 'still house', 'bare rooms', and 'cool tiles' shall be ripped to pieces, because the demands of the child will be too many. She desires only 'silence', but in order to fulfil the needs of Raka, to make her stay comfortable, she would have to drag and involve herself fully once again in this old age. At present, the silence and peace reign over Carignano, she no more allows any guests or visitors in. This presents a sharp contrast between the over crowded 'old house' of yesterday and the secluded Carignano of today.

The arrival of Raka at this juncture of a peaceful life appears to Nanda not only 'hard' to reconcile with, but also unfair. With all this thought the tired consciousness of Nanda gets numbed for the moment. There is complete void inside. Neither the past nor the present seem to be residing there any more. But soon after, the gentle sweeping movement of the gliding eagle on the 'currents' of air with 'eyes closed', brings a fresh note to the confused mind of Nanda Kaul - the message of 'repose' and 'relief'. Another representation of nature, the calling 'cuckoo' too invades her mind with the same appeal of acceptance. The two semantically opposed birds (Eagle and Cuckoo) are juxtaposed
together to represent the mounting tension of Nanda Kaul. Quite interestingly, the preying bird and the singing bird have joined hands to teach the message of acceptance and thus they help to diffuse Nanda's mental tension. Nanda Kaul, silently but definitely, acknowledges their philosophy of acceptance, for accepting gracefully the reality of life, howsoever hard it may be, still remains the best remedy for the shattered souls.

Nanda Kaul who withdrew herself from the outside world of reality in search of peace and privacy, over the years, has not only failed in her attempt but also has not succeeded in erasing the memories of her bitter past experiences from her mind. The haunting memories were actually not left far behind in the plains. Instead, they were sealed in her sub-conscious self, and they raised their head whenever they got the opportunity.

On reviewing the past and present simultaneously, Nanda Kaul has realized the futility and meaninglessness of her own withdrawal and negation of active life. Her mind which felt highly charged over the news of Raka's arrival, has calmed down. The message of the birds has not only diffused her tension of mind but has also taught her the unshakable faith in life and its dignity. Her mind is pacified with a new awareness and she goes to the kitchen
to inform Ramlal of her great grand-daughter's arrival at Carignano.

Another important fact about the lexical items to be noted here is that many concrete nouns are described in abstract terms - still house, bare rooms, and cool tiles - that further help in creating the abstract atmosphere around concrete things. All the three modifiers (still, bare, cool) belonging to the same lexical set, used in a single sentence further pin-point towards the specific desire of Nanda's self. Metaphorically speaking, 'still' and 'cool' indirectly refer to her inner urge for a peaceful quiet life, and 'bare' refers to her past barren life full of deprivations and unfulfilment which she lived in the crowded house with Mr. Kaul. He had never loved her and never cared to understand her. It was this inner shallowness of life which she was referring to earlier as well.

The different modifiers of the same nominal also bring to focus the variant aspects of the same entity. Most of these attributives, used in the present instance, consist of negative expression that is further reflective of Nanda's unhappy point of view on life and things around. These expressions: 'hard', 'unfair', 'but', 'bruised', 'broken' and 'poignant' are indicative of her unhappy experiences. They are also suggestive of Nanda's hard, unfair and disappointing
life of the past. She finds it very difficult to erase the deep marks of that unfair and hard life from her consciousness. Even the colour adjectives (black, grey, yellow) in the passage reflect the gloomy mental attitude of the protagonist about the people and the things around her. Further, we can examine the verbs and adverbs of the passage and see how do they help in portraying the inner reality of Nanda's mind.

5.3.2.2 Verbs and their Modifiers

The listing of the chart of verbs clearly shows that most of the verbs in this passage are expressive of the mind, mood and physical atmosphere that Nanda is reviewing at this particular moment. First she makes assessment of that past life which she has 'survived' and 'borne'. Both these verbs are suggestive of the hard stifling life and the difficult duties that she had to perform in the past. But all that did not lead to any happy end. Instead, her life was simply like 'the gorge, cluttered, choked and blackened'. The very tone and meaning of these participles used as modifiers convey the chaos and confusion of Nanda's mind. Here with two different forms of modifiers and verbs, the two states of Nanda's consciousness have been described in continuity. (a) The past participles: cluttered, choked,
blackened, convey the feeling of a distanced past not only physically but emotionally as well; and (b) the -ing form of verbs: surging, clamouring, wailing, crying, striking, describes the presentness of that distant past which is still as fresh in her mind as the actual present moment. Remembering the past, either way, brings no happy memories to cherish and long for. The children had neither loved nor understood her. Even their memory disturbs her peace of mind. She had always longed to be 'fully' discharged from all responsibilities which enslaved and smothered her inner self. She could hardly have any sense of belonging, because all the time it was 'his' house and never 'hers'. Always his guests and colleagues came and flattered her with suppressed tones but she despised all of them. She wanted to cut them with her eyes that flashed like a 'pair of black blades'.

The unhealthy atmosphere prevailing in the house sapped her energy and emotions. Therefore, she came to shun any company either at the individual level or at the social level. But all in vain. Once more she is being involved in a life full of duties, demands and other's comforts. She has also learnt to bow and accept gracefully the reality of life.

The verbs (sweeping, gliding) expressive of a slow, continuous and calm movement, initiate a downward course of Nanda's earlier anguish and bitterness over the news of Raka's
arrival. The eagle and the cuckoo very softly and musically but in definite tone give this message and she willingly recognizes their 'domestic tone'. Here verbal items collocating with their nouns fully create not only the desired atmosphere but also help in unfolding the inner reality of Nanda's mind. The protagonist in a sublime mood wants to 'glide' on the currents of reality with 'eyes closed'.

With this new realization, the feeling of despise and hard survival disappears, and she 'bows' majestically, though very slightly. The recurrence of the intensifier 'very' here expedites the softness not only of the bow but also of the heart with which Nanda Kaul walks to the kitchen to see what Ramlal has prepared for lunch, and also to inform him of her great grand-daughter's arrival at Carignano. The reader too notices the eagerness of Nanda to receive the young visitor.

The word 'bow' has been used twice in the present instance with different shades of meaning. The first time it is used as a noun, when Nanda is visually surveying the past and thinking of her children in that old house. Then, those children used to bother her with different activities. However, she had to attend to them not happily but with a 'still, ironic bow to duty', though no one ever noticed or acknowledged it. The second time the word 'bow' is used as a verb
in the context of her present life in Carignano when her freedom is being threatened by the arrival of Raka. She is in a fix, would she have to 'bow' once again to the demands and duties of life, particularly, when she was living in Carignano with a faith and satisfaction that she had been freed from all her duties not only 'fully' but also 'finally'. This time the 'bow' is expressive of her willing suspension of the past and cheerful acceptance of the outside reality of life.

5.3.3 The Pattern of Syntax: An Analysis

The present passage is comprised of 18 sentences. It presents variety on account of sentence structure. There is no one word sentence or any incomplete sentence. The length of the sentence ranges from 5 words to 100 words. An important feature of the pattern of syntax here is the usual length of sentence: running into several lines. Sometimes even one sentence completes one passage and that too is full of complexities. These long sentences occur when the past life of Nanda (lived with Mr. Kaul in the plains below) is relived mentally and the present is suspended for the time being. She is reminded of the physical surroundings and the mental atmosphere of 'that' house, 'old' house, 'his' house, in a streamlike manner. The past that had been lived
and the moment that had plunged deep into the 'time' eternal, is being observed and evaluated by Nanda Kaul with a detached eye. The above mentioned phrases (old house, his house, etc.) not only highlight the distance between Nanda's self and the outside reality but are also suggestive of her mental strain.

In this particular instance two clear cut patterns of sentences emerge. (a) Sentence No.1, 9, and 10 are reproduced and their clause analysis has been done below:

Example = 1
Sentence No.1

Structural Analysis

Looking down, over all those years she had survived and borne,
she saw them,
not bare and shining as the plains below,
but like the gorge, cluttered, choked and blackened with the heads of children and grand children, servants and guests, all restlessly surging, clamouring about her.

(1) The Anticipatory Element:
(adverbial clause)

(2) The Main Clause:
(S + V + Pn)

(3) The Trailing Element:
not (Adj + and + Adj + Prep + NP)
but (Co-ordinator) • Adj + Relative clause in apposition.
Looking down at her knuckles, two rows of yellow bones on the railing, she thought of her sons and daughters, of her confinements, some in great discomfort at home and others at the small filthy missionary-run hospital in the bazaar, and the different nurses and doctors who had wanted to help her but never could, and the slovenly, neurotic ayahs she had had to have because there was such a deal of washing and ironing to do and Mr. Kaul had wanted her always in silk at the head of the long rosewood table in the dining-room, entertaining his guests. (Emphasis mine)
Example - 3
Sentence No. 10:

**Structural Analysis:**

Mentally

She stalked through the rooms of that house — his house, never hers —

Very carefully closing the wire-screen doors behind her to keep out the flies, looking sharply to see if the dark furniture, all rosewood, had been polished and the doors of the gigantic cupboards properly shut. (48 w)

**Interpretation:**

These sentences are all superb examples of Nanda's mental reverie. Structurally speaking, these three sentences follow a similar pattern. The first two sentences (1,9) reveal that the action is taking place at two levels simultaneously. The physical movement of 'looking down' is made the head word of the sentence and it also provides stimuli
to the agent leading towards her inner consciousness, and reliving the past life lived in the plains with her husband and many children. The eyes watching the plains find them bare and shining. But the life of those plains was like the 'gorge', 'cluttered', 'choked' and 'blackened'. All these expressions are fully expressive of Nanda's agony. The focal point here is the past life that was crowded, stifling and overbusy, which was not symbolic of any love or joy but of deep anguish and torture. The structure of the first sentence also signifies the position of Nanda as a passive recipient. She has no control over the situation.

Sentence No. 9 beginning with the same head word, an adverbial 'Looking down' further leads Nanda's mind towards that past experience. The contrast with the first sentence semantically here is this: whereas in the former sentence it was the abstract life in general and its quality that Nanda was reminded of, in the latter sentence it is more of a physical growth and mental development of her sons and daughters. Her confinements, the various hospitals and nurses and doctors and ayahs who actually intended to help her but never could; the way the children were brought up and educated through many difficult situations, all storm her mind simultaneously. The most disgusting aspect of that life was that she had to live as others, particularly Mr. Kaul,
wanted her to live. It was a life to fulfil others' demands and desires.

Sentence No. 10, again with an adverbial beginning (Mentally...) follows the same pattern. This time Nanda is watching nothing physically, but mentally she is visualizing and 'stalking' through the different rooms of 'that house' very minutely, emphasizing once again the bitter reality of her past life. It was always 'his house' and 'never hers'. The sharp contrast of tone and meaning between 'always his' and 'never hers' is too obvious to be ignored.

The complexity of the sentence structure is fully expressive of the complexity of the mind of the protagonist. At one stretch the diverse aspects of her past life (physical life, abstract life and mental atmosphere) are being reviewed, sometimes from a close angle and on other times from distant focus. This change of focusing at very short intervals places the reader in a very tense position and it also reveals the high complexity of human mind which is just like a deep sea, where all the experiences of life leave their impressions which are never erased fully. These complex sentences also reveal how the consciousness unfolds itself layer after layer, one thought leading to the other and so on. Every sentence represents a world of its own.

(b) Now we will examine another set of sentences in succession which follow the same structure. These are:
Example - 4

Sentence No. 13:
Structural Analysis:
Now,
to bow again, to let that
noose slip once more round
her neck
that she had thought was
freed fully, finally.

Example - 5

Sentence No. 14:
Structural Analysis:
Now
to have those wails and
bawls shatter and rip her
still house to pieces, to
clutter the bare/rooms and
the cool tiles
with the mountainous paraphernalia that each child seems to require or any way demand.

Example - 6
Sentence No. 15:

Structural Analysis:
Now to converse again when it was silence she wished, to question and follow up and make sure of another's life and comfort and order, to involve oneself, to involve another.

Interpretation

The content of these sentences reveals two things clearly: (a) that the earlier suspended 'present' time is being revived and reviewed afresh by Nanda, and (b) the
immediate future is threatening her mind with many apprehensions that gives rise to her mental conflict. All the three sentences beginning with the same time adverbial 'Now', are comparatively shorter sentences in length which highlights the fact that in a mood of deep anguish Nanda can't maintain the continuity of thought for long. The maximum strain on the mind of Nanda is the constant tussle between the present reality and the would be future. In all these sentences, so many infinitive expressions are used in a chain, as for instance:

- to bow again...
- to let that noose slip once more...
- to have those wails and bawls...
- to clutter the bare rooms...
- to converse again...
- to question and follow up...
- to involve oneself...
- to involve another..., etc.

The presence of these infinitives in a sequence, not only helps in building Nanda's mental tension but it also spreads the same in various directions. Those very activities which Nanda involved herself in, in the past had proved meaningless and landed her in a dull, dry and
emotionally barren life. She is expected once again to involve herself fully in those hard and futile responsibilities at this period of her life. But she neither has the will nor the courage to go through all those unpleasant activities again. The two adverbs used at the end of the sentence No. 13, 'fully' and 'finally' (almost synonyms) further reinforce her earnest desire to be freed from all type of responsibilities and involvements.

The next sentence (No. 14) again beginning with the same head word (Now) is in the form of her psychological apprehension. Nanda feels that with the arrival of Raka the 'still house' will be 'shattered' and 'ripped', and the 'bare room' and 'cool tiles' shall be cluttered. The main conflict here appears to be that of sound and silence. Presently, the stillness and coolness, which are symbolic of silence, prevail over Carignano. But soon this peace will be shattered and ripped to pieces when Raka arrives, and Nanda is mentally not prepared to bear all this.

The next sentence in sequence (No. 15) with the same adverbial beginning 'now' further highlights Nanda's strong immediate desire for silence and peace.

Comparatively a greater number of definite articles are used in the passage (e.g., the plains, the gorge, the heads, the wives, the slovenly neurotic ayahs, the canna
beds, etc.) which is expressive of the clarity of Nanda's mind. Her mind is fully in her control. She knows what she wants, she also knows what she says. When the tension of Nanda's mind mounts fully, she groans miserably. She finds it very hard and unfair not to be left to her own choice. Throughout the passage Nanda is referred to as 'she', more than twenty times:

She thought...
She sniffed ...
She stalked ...
She had ...
She wished ... etc.

that is further expressive of her bitterness. She had always been considered a nameless person without any identity and individuality of her own. Everyone takes her for granted and she is meant only to fulfil others' demands. It is only after the death of Mr. Kaul that she could think in terms of her own desires. The expressions like:

She wished...
She wanted...
She had wished, etc.

occur only when she is living alone in Carignano. Earlier, no one ever thought of her, cared for her or tried to
understand her. Neither her husband nor did her own children really know her.

The inter-sentential and intra-sentential cohesion in the passage is brought out through various cohesive patterns. The similar sentence structure (sentence No.1, 9, 10 - 13, 14, 15), the continuity of thought, lexical repetition and synonymy all help in the reinforcement of thought and structure. These cohesive patterns are:

As has been mentioned above, the use of adverbials 'now', 'finally', etc., is widespread. Sentences beginning with adverbials provide cohesive unity, for not only do the adverbials link the sentences together, they also form a chain of links between past and present and signify the mental continuity of memory where both past and present are intermingled. The continuity of Nanda's consciousness is thus retained through the progress of these sentences.

The use of definite article is also cohesive—giving particularity and specificity to the images of Nanda's consciousness and the symbols such as eagle and cuckoo. The repetition and use of synonyms through the progression of several sentences further reveals continuity of consciousness.

One thing common that binds all the sentences together is the undercurrent thread of her mental reverie that is surveying and taking into stock the past life, the
present and the threatening future in the form of Raka's arrival. This mingling of past, present and future further creates a sense of timelessness or universality of thought and mind.

In this particular instance, at the end of sentence No.3, the past participle 'ruled' is highly suggestive of so many bitter facts of Nanda's past and it is because of them that she withdrew from the outside world. It also speaks of one man's show, estrangement of relationships, lack of love, faith and understanding, life without any feelings or emotions and so on. In sentence No.10, the expression 'that house' - further repeated with the phrases 'his house', 'never hers', compels the reader to realize the significance of the use of these possessives and demonstratives. 'That', 'his', 'never', in contrast with 'this', 'hers' and 'always' further bring to focus the ever widening gulf between Nanda's inner landscape and the outside reality of life.

5.4 PASSAGE 2

5.4.1 The Immediate Narrative Context of the Passage

The present passage reveals another instance of psychological conflict in the mind of Nanda Kaul. To an extent this conflict can be considered as an extension of
the previous instance of mental tension (as discussed in the preceding passage) that had been diffused temporarily by the invasion of the world of nature around. But the mental perspective as portrayed through this instance is quite different from the earlier one.

In chronological sequence there has been a time gap and the main cause of tension (the imminent arrival of Raka at Carignano) has been further reflected upon. Whereas in the first instance the reader has experienced Nanda's immediate shock and reaction to the news of Raka's coming, in this instance he experiences fully contemplated response to the present threatening situation. Nanda had been fully concentrating upon the matter with a calm mind throughout this time.

Another incident that has taken place during this interval is that Ila Das, an old friend of Nanda Kaul, has expressed her earnest desire through a telephonic call to see Nanda Kaul. Nanda's efforts to postpone her visit on different pretexts prove of no use. Instead, Ila shows greater interest in meeting the young visitor as early as possible. Nanda, unable to put Ila off any more, had unwillingly responded thus: "Yes, Ila, you must come - but wait a bit - when the child is settled, I'll let you know, I'll write you a note!" (p.22)
Thus, avoiding Ila's intrusion in the peaceful surroundings of Carignano, Nanda tries to have some rest. But soon the past memories storm her conscious self and she is again dragged into her past experiences. Nanda always longing to have some privacy, remembers one particular moment of her life in the plains when she had actually relished the sensation of being alone. That was one time she had been alone, a moment of private triumph.

At the evening tea, she just skimmed through a few interesting books and once again was entrapped in the reminiscences of her difficult past life and thus we reach the beginning of the present instance.

Contextually speaking, the text of the passage can be considered as the depiction of three different facets of Nanda's self: (1) the past relived through her consciousness, (2) the present reality of her life, and (3) the threatening future full of so many apprehensions, if someone else arrives and stays with her in Carignano.

Structurally too the text of the passage reveals three different stages of Nanda's mental condition. At first she is a passive observer, simply revisualizing in her mind's eye the past which she had left far behind, long ago. The whole narration is in the third person form barring a few sentences in the end that highlights another fact of her
life, i.e., Nanda never had any control over the things in the past. Towards the end of the passage the change in her consciousness, from a passive participant to an active agent, becomes quite clear. She gains the first position and the narration too is in the first person form. Still, though her position is much better from the earlier one, she is not the master of the situation as yet. Nanda Kaul expresses her desire to be free from all bonds of duties but very meekly ('she groaned'). Finally, this helplessness too gradually gives way to her conviction. Now she is capable to declare her resolve in an emphatic tone. Whereas in the previous instance of psychological conflict the tension was diffused finally by the invasion of the world of nature represented through the birds, in this case it is the inner strength and courage of the protagonist herself that release her mental strain.

What gives rise to the psychological conflict here is the conscious assessment of the protagonist's world of her crowded and over-busy past life, as an individual set against the background of society, her family, guests and visitors. She is fully conscious of every thing that she had seen, thought and felt at that time then, and thus her aggressive response to the same type of life again appears to be quite natural.
As the mind is very tense at the moment, she can hardly differentiate between the living things and the material objects. They are all described in a sequence. Perhaps, she intentionally looked over the difference, signifying that her own life devoid of any human love, faith or identity had always been considered like any other 'object' in the house. She was never understood, never taken care of and she never got any privacy though she always longed for it.

She had got peace and loneliness only after the death of Mr. Kaul, a heavy price that she had paid for it in turn. The past was left far behind and she was happy to leave it. Presently, the thought of someone else in the house now is threatening her long cherished privacy and peace of mind. Therefore, she reacts furiously. Finally, with her own courage she is able to resolve the tension. And fully convinced of her position, she declares in a definite tone: "I've discharged all my duties." (p.30)

To an extent Nanda's desire to be fully discharged from all the shackles of duties is also suggestive of her death wish, a kind of psychic release. She has experienced a hard life of duties and obligations which was never rewarding and had led her to a dull, dry and choked life ending in the nothingness of life. She had found out the futility of her endeavour to fulfil others demands. Therefore, now
she has no desire to be dragged in that kind of difficult life—full of involvements once again.
## Nominals and Modifiers

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<th>Non-Human</th>
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<td></td>
<td></td>
<td></td>
<td>Troublesome</td>
</tr>
</tbody>
</table>
Chart-2

Groups of Nouns/Modifiers Based on Meaning

<table>
<thead>
<tr>
<th>Related Items</th>
<th>(4)</th>
<th>Contrasted Items</th>
</tr>
</thead>
<tbody>
<tr>
<td>(1) Nimility</td>
<td>Garden</td>
<td>Excess Vs. Shortage</td>
</tr>
<tr>
<td>Disorder</td>
<td>Trees</td>
<td>Always Vs. Never</td>
</tr>
<tr>
<td>(2) Too many</td>
<td>(5)</td>
<td>Suffered Vs. Glad</td>
</tr>
<tr>
<td>So many</td>
<td>Great</td>
<td>Great Vs. Small</td>
</tr>
<tr>
<td>Too much</td>
<td>Heavy</td>
<td></td>
</tr>
<tr>
<td>Full</td>
<td>Difficult</td>
<td></td>
</tr>
<tr>
<td>Busy</td>
<td>Troublesome</td>
<td></td>
</tr>
<tr>
<td>Extra</td>
<td>(6)</td>
<td></td>
</tr>
<tr>
<td>Excess</td>
<td>Book</td>
<td></td>
</tr>
<tr>
<td>Crowding</td>
<td>Ledger</td>
<td></td>
</tr>
<tr>
<td>(3) House</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rooms</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hall</td>
<td></td>
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</tbody>
</table>

...
<table>
<thead>
<tr>
<th>I Form</th>
<th>I/ed Form</th>
<th>-ing Form</th>
<th>Adverbs</th>
</tr>
</thead>
<tbody>
<tr>
<td>Asleep</td>
<td>Had been</td>
<td>Coming</td>
<td>There</td>
</tr>
<tr>
<td>Discharge</td>
<td>Stifled</td>
<td>Going</td>
<td>Then</td>
</tr>
<tr>
<td>Leave</td>
<td>Choked</td>
<td>Opening</td>
<td>Always</td>
</tr>
<tr>
<td></td>
<td>Felt</td>
<td>Sighing</td>
<td>At all times</td>
</tr>
<tr>
<td></td>
<td>Overflowed</td>
<td>Dragging</td>
<td>Ever</td>
</tr>
<tr>
<td></td>
<td>Piled up</td>
<td>Suffering</td>
<td>Often</td>
</tr>
<tr>
<td></td>
<td>Vexed</td>
<td>Singing</td>
<td>Over</td>
</tr>
<tr>
<td></td>
<td>Carried</td>
<td>Irritating</td>
<td>Behind</td>
</tr>
<tr>
<td></td>
<td>Slapped</td>
<td></td>
<td>Again</td>
</tr>
<tr>
<td></td>
<td>Suffered</td>
<td></td>
<td>Uncharacteristically</td>
</tr>
<tr>
<td></td>
<td>Discharged</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Raided</td>
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</tr>
<tr>
<td></td>
<td>Groaned</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Made</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Pleased</td>
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<td></td>
</tr>
</tbody>
</table>

...
### Chart-4

**Groups of Verbs/Adverbs Based on Meaning**

<table>
<thead>
<tr>
<th>Related Items</th>
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</tr>
</thead>
<tbody>
<tr>
<td><strong>(1)</strong></td>
<td></td>
</tr>
<tr>
<td>Stifled</td>
<td>Coming Vs. Going</td>
</tr>
<tr>
<td>Choked</td>
<td>Pleased Vs. Vexed</td>
</tr>
<tr>
<td>Overflowed</td>
<td>Suffering Vs. Singing</td>
</tr>
<tr>
<td>Crowding</td>
<td>Groaned Vs. Glad</td>
</tr>
<tr>
<td><strong>(2)</strong></td>
<td></td>
</tr>
<tr>
<td>Suffered</td>
<td></td>
</tr>
<tr>
<td>Groaned</td>
<td></td>
</tr>
<tr>
<td><strong>(3)</strong></td>
<td></td>
</tr>
<tr>
<td>Sighing</td>
<td></td>
</tr>
<tr>
<td>Dragging</td>
<td></td>
</tr>
<tr>
<td>Suffering</td>
<td></td>
</tr>
<tr>
<td>Irritating</td>
<td></td>
</tr>
<tr>
<td><strong>(4)</strong></td>
<td></td>
</tr>
<tr>
<td>Pleased</td>
<td></td>
</tr>
<tr>
<td>Glad</td>
<td></td>
</tr>
</tbody>
</table>

***
5.4.2 Major Lexical Items in the Passage: An Analysis

5.4.2.1 Nominals and their Modifiers:

The list of lexical items shows that most of the nominals here are concrete ones. Among them, the recurring nouns are the house and its various aspects. Even other nouns of this category refer either to the different parts of the same house (i.e., rooms, hall, beds, drains, gardens), its belongings or the surroundings of that house. Next in number are the nouns of living human category. These common nouns refer to the children, servants, guests, and visitors. The frequent use of concrete nouns in the passage is expressive of the limited world view of the protagonist. It is either the house in its full fledged identity, the people around or the activities going on that mark permanent impression on the mind of Nanda Kaul. Brooding over the same things and the same people makes her quite tense. The material objects and the living human beings, both were in abundance in that house. And this overfulness of the place was a significant cause behind Nanda's mental suffering and she felt choked, literally stifled, under its heavy weight. She could not enjoy any private moments, nor had she any private corner to herself alone in the house.
The sharply foregrounded modifiers in the passage are:

- too many (7 times),
- so many (3 times), full, extra, and excess which are all indicators of the full and busy life of the protagonist. The ever fluctuating and unpredictable excess, the disorder, nimiety, all further highlight the agony of Nanda's soul and misery of her existence in her own house among her own people.

Nanda always lived a superficial life, for Mr. Kaul always wanted her to be in silk sarees at the end of a long rosewood table to entertain his guests. Like other objects, she too was considered another thing around. She herself describes the abstract life in a concrete term: 'the book', which she had managed to read (instead of live) once with great difficulty. Now looking back from a distance and a gap of so many years, the size of that 'book' (life) too has grown big immensely. And she prefers to call it a 'ledger' instead. She has got neither the will nor the courage to go through that 'troublesome ledger' once more.

The text of the passage contains plenty of examples of elegant variation, such as:
- old, full (House);
- old, troublesome (ledger);
A great, heavy, difficult (book);

the small, intense, busy (world), etc.

Through these attributives we are made aware, not only of one but many aspects of the same thing described. This also lends exactness and particularity to the description of various elements.

The number of abstract nouns in this particular instance is comparatively very small, and most of these are reflective of the mental agony of the protagonist.

5.4.2.2 Verbs and their Modifiers

The verbal content of the passage works at two levels: it either reveals the inner state of mind of Nanda Kaul at different times, or it transcribes the various activities going around the house and the people, and also their far reaching effects on the mind of the protagonist.

Most of the verbs used in this instance clearly present the 'overfulness' of the place. The 'busy' activities of the life of Nanda Kaul had always made her tense. But there was no option, she had to do so many things against her wishes. She never felt happy or satisfied. Her soul was 'choked' within. The 'crowding' had 'stifled' her, and the shortage of privacy always 'vexed' her. All these verbs fully unfold the agony of Nanda's soul.
Moreover, the presence of too many things around
created an unhappy and suffocating atmosphere at home. The
'nimiety', 'the disorder', 'the fluctuating and unpredictable
excess', always made Nanda's soul groan silently. The
adverbials 'ever', 'always', 'at all times', collocated with
the activities of coming and going around, further intensify
Nanda's mental strain. But with the death of Mr. Kaul, all
was over. Gradually, Nanda withdrew from the outside world
completely, and now no guests and visitors are allowed in
Carignano. The present seclusion stands sharply highlighted
against the background of past over-crowding. Nanda feels
happy in her loneliness, and she also feels glad that the
'choking', stifling past life has been left far behind. The
repetition of the adverb 'glad' in two sentences in a sequence
reinforces not only her present joy but also highlights the
intensity of her mental agony of earlier life. She was
living with the satisfaction that she had been freed from all
shackles of responsibilities not only 'fully' but also
'finally'. She was extremely tired of the hectic past,
therefore, she could not bear the news of Raka's arrival.
She also feels helpless because she cannot even say 'no' to
Raka's entrance. Instead, she simply walks to the bed
'sighing' and 'dragging one foot uncharacteristically', that
is further symbolic of her physical fatigue and mental
suffering. The expressions also reveal the fact that Raka is received in Carignano reluctantly—as an unwelcome guest.

The -ed form of the verbs like pleased, stifled, choked, piled, etc., and the -ing form of the verbs used: coming, going, sighing, dragging, etc., also reveal the intermingling of past and present in the consciousness of the protagonist. She is fully aware of the past that was, and the present moment of her life equally. The activities of the past described in the -ing form, like festive drumming/drunken singing/brawling/bathing/wailing, etc., bring to focus the presentness of those moments as she relives that past mentally. This also signifies that she has forgotten nothing and everything is still fresh in her consciousness.

Under the circumstances, the reader can fully realize Nanda's mental condition. She has grown restless and simply wants to be discharged from all responsibilities. Soon, with a change in her attitude, she becomes quite clear of both her purpose and her desire. Perfectly convinced, she makes a positive statement that she had 'discharged' her duties fully, and 'in abundance' too. The last single word of the passage 'Discharge' is in the form of a complete sentence which further helps to complete the cycle of Nanda's mental agony.
Taken out of the context this single word does not mean anything. But within the context of the passage with all its anaphoric references, it becomes not only meaningful but quite important as well.

The presence of the verb 'discharge' in a sequence, twice in its present form and once in its perfective form conveys not only the clear-cut distinction between her past and present state of mind, but is also expressive of her earnestness and longing for peace and quiet in the days to come. She does not want to be involved again.

In addition the regular use of -ing form (6 times) in a single sentence:

- festive drumming,
- drunken singing,
- brawling,
- bathing,
- washing,
- wailing,

though creates an aesthetic effect due to its regular rhythm, yet fails to leave any happy impression of Nanda's mind.
The Pattern of Syntax: An Analysis

The present instance of psychological conflict containing 18 sentences is the combination of single word sentence (1), complex sentences (9), and simple sentences (8). Out of all these sentences, only one sentence is in the form of an interrogative. The sentence length varies from one word to 55 words, which is quite less as compared to the usual sentence length of this particular novelist.

Contextually interpreting the passage, we realize that the first 10 sentences have merely the descriptive function to perform. They help in creating the true 'crowding' and 'over-busy' atmosphere of Nanda's previous house. The world view expressed here, though very limited, is described in all its depth and intensity. The next three sentences (11-13) focus on the impact of those unwanted surroundings over the mind and soul of Nanda Kaul. Sentence No. 14 can well be considered as a transitional sentence on a semantic level. The mind of Nanda Kaul swinging between the past and the present suddenly turns and makes apprehensions about the immediate future. Only this sentence is in the form of an interrogative. This needs to be explained in detail here.

Example - 1

Sentence No. 14: "Would Raka's coming mean the opening of that old, troublesome ledger again?"
Interpretations:

This sentence can well be considered in the manner of a soliloquy. Narida is thinking aloud. The sentence though begins with a modal (would) and ends with an adverbial followed by the question mark, is actually not any question posed to any outside agency or authority. Till now, Nanda Kaul was behaving simply like a passive recipient without any active involvement. Gradually, she becomes aware of her present situation which is being threatened soon. She herself poses the question to her own consciousness, and also tries to resolve the situation. The first part of the sentence/Would Raka's coming mean/does not provide any affirmative position. What would it result in, she is not sure about it. And the second part of the sentence:

'the opening of that old troublesome ledger again?'

also conveys a doubtful proposition. The one possibility is that it would merely be a repetition of her past life, the life which was like a 'troublesome ledger', and was never enjoyed. But the complete sentence reveals a little scope for the other possibility too. May be it is a little different type of life, which it actually proves to be in the end. If she had been so certain about the repetition of her past experience, she would not have been in any dilemma. Moreover,
the form of the sentence being deviant from all other sentences of the passage, that also needs extra emphasis.

Another fact revealed by this sentence is that the earlier feeling of joy expressed in sentence No. 12 and 13 has disappeared. Thus the temporary happiness, that Nanda had achieved with the thought that all was over, is again shrouded with the apprehensions of sorrow and agony if someone else comes to stay with her in Carignano.

Since the news of Raka's arrival, Nanda had been very tense. She has been ransacking her inner self and her past experiences, so that she could visualize the exact shape of things to be. The 'ledger' of this sentence again is the life which was earlier referred to as a 'book'. The abstract modifiers 'old' and 'troublesome' are expressive not only of the dull and dreary past of Nanda but they also speak of those difficulties which she had 'borne to survive'. An important fact to be noted here is that after this sentence the length of the sentences falls considerably. The remaining four sentences of this instance consist of only a few words each, finally completing the passage with one single word sentence. The tension of Nanda's mind, which was rising earlier, is now taking a downward course. The protagonist appears more in the mood of resolving her doubts and suppositions. She tries to avoid falling back into the indulgent
mood of mental reverie of her earlier utterances.

Gradually, the role and position of the protagonist is changed. Nanda feels that she should do something about her position. Why should she always be brushed aside by others' desires and be taken for granted? From a passive agent she becomes an active participant. She feels courageous enough to take her own decisions according to her heart's desire.

Example - 2

The third last sentence No. 16:

Discharge me,

(V + Pn) + she groaned

(Pn + V)

And the second last sentence No. 17 of the passage:

'I've discharged all my duties'.

(S + Perfective + V + adj + Pn + N)

present not only structural deviation but are also indicative of a gradual change in the mental attitude of Nanda Kaul towards her own position. Sentence No. 16, in the Free Indirect form, is expressive of Nanda's innermost desire as reported by the narrator. The first person 'me' suggests of the awareness of Nanda Kaul of her own personality and from a
passive subject she becomes an active agent. The second part of the sentence, 'she groaned' is still expressive of her helplessness and reveals the inner landscape of the protagonist. The negative mind view expressed through the verb 'groaned' highlights not only her present desire to be free but also her earlier weak and smothered life, which had been expressed before also through the verbs 'sighing' and 'dragging'.

The next sentence again in Free but direct speech in the first person narration begins a cheerful note to the reader. The protagonist appears to be more confident about her strength and also more sure of her desire.

Example - 3
Sentence No.17:

I've (S + Perfective) + discharged +
(Main Verb) all +
(Adj.) my +
(P Pn) duties +
(N)

The semantic analysis of this sentence, in the perfective form, discloses the clarity and determination of Nanda's mind. She is fully aware of the fact that she has already done more than enough, and nothing more should be
expected from her at this stage of life. The pre-modifier 'all' of the nominal, 'duties' further reaffirms her faith. The preference of the verb 'discharge' to 'free' is expressive not only of the agony of her soul but also the way it had sapped and stifled her life within. She has the satisfaction of fulfilling all her duties and so no more involvements should be thrust upon her. And finally the last sentence of the passage:

Example - 4

Sentence No.18:

Discharge.

consists of a dynamic verb in simple present tense that further completes the vicious circle of Nanda's mental suffering. This sentence is a fine example, not only of ellipsis through the elimination of all superficial elements but it also stands deviant in its form as well as in its implications. Nanda Kaul being fully conscious of her longing to be totally free from all sorts of responsibilities and involvements has also got the boldness of revealing her inner reality. All duties of the past, present or future are strongly resented by her. The mingling of the past, the present and the future also creates a sense of timelessness.

Thus we see, how in three different sentences in a
sequence, in variant contexts, the same lexical item 'discharge', twice used in its present form and once in its perfective position carries different shades of meaning. Some of the cohesive devices used in the present instance are discussed below:

The progression and reinforcement of thought through the similar pattern of sentences in a sequence. The three sentences in the opening of this passage:

There had been ... tops. (Sentence No.2)
There had been ... wailing children. (Sentence No.3)
There had been ... the bars. (Sentence No.4)

all beginning with the same place adverbials in the past perfective position are similar not only in their structure but in their meaning as well. These sentences are in the passive voice with their noun clauses extended in apposition. In sentence No.3, most of the verbs are stative verbs: full, raided, over-ate, fell.

The first part of the sentence No.4 contains stative verbs: choked, overflowed, and the second half contains dynamic verbs, all in their -ing forms: drumming, singing, brawling, washing, wailing, bathing.

Sentence No.5 too is a mixture of stative verbs: piled up, asleep, and dynamic verbs: coming, going and hanging.
The unity of thought is brought out here with the repeated lexical items from the same semantic field. 'Too many' adverbial is the most foregrounded phrase here (twice in the first and once in the third sentence). The first sentence depicts the abundance of trees in the garden, parrots, squirrels and children of the old house of Nanda Kaul. All the living things human and non-human are described in a sequence in a co-ordinating position. The same idea of overfulness continues through the second sentence. It is expressive of the 'too much' presence of servants, the domestic chores and the children. Continuing to the third sentence, the same notion of abundance is further intensified. This time the guests and their activities are highlighted. This mental obsession of the phrases like: 'too many', 'so many', 'so much', 'all the time', 'ever', 'always', is fully expressive of the above mentioned plenty and abundance of every thing. The same idea is carried on, in the succeeding sentences as well, making it a single cohesive unit of thought. The repetition of the adverbial 'again' in two successive sentences helps further in uniting the past and the future of Nanda's life in the same kind of mental atmosphere, if Raka is allowed a comfortable stay in Carignano. The occurrence of the initial phrase, 'She had been so glad', 'She had been glad', in sentences (12, 13)
immediately after the opening phrase of the previous sentence No. 11: 'She had suffered', not only reaffirms Nanda's positive feeling of joy over the closing of her past life but it also presents a sharp contrast to the mental perspective of Nanda's earlier life. The lexical expressions: 'had read through' and again 'to read again' in the same sentence with different meanings to convey; the usage of the word, 'discharge' in three consecutive sentences under variant references also brings out cohesion not only of the manner of expression but also of the thought itself.

5.5 PASSAGE - 3

5.5.1 The Immediate Narrative Context of the Passage

By the time we reach nearly the last part of the novel, we realize that Nanda Kaul's earlier apprehensions about Raka, before she had actually arrived in Carignano, have proved only imaginary and utterly baseless. Instead, Raka has been found the best and most suitable heir to the place. Nanda herself admits:

Certainly it (Carignano) belonged to no one else, had no meaning for anyone else. Raka alone understood Carignano, knew what Carignano stood for - she alone valued that, Nanda Kaul knew... she wished no one to come. She wished no one to go either - certainly not Raka. (p.80)
We also learn that during Raka's stay in Carignano, Nanda had developed a kind of silent, special liking for the child. Raka's presence and absence both perturbed her mind. Earlier, Nanda was quite agitated and she got furious about the news of Raka's arrival. But presently, she is annoyed when Raka is away. She waits fretfully for Raka's return from her explorations. That very place where initially Raka was allowed to enter reluctantly, has actually become a 'waiting house' for the child.

With the passage of time Nanda's liking for the child has grown so strong that:

she could not bear to let her slip away. It was as if Raka's indifference was a goad, a challenge to her - the elusive fish, the golden catch. (pp.98,99)

But Raka always wanted to be released:

from this disagreeable intimacy... She could not bear to be confined to the old lady's fantasy world when the reality outside appealed so strongly. She thought desperately, with longing, of the charred house on the ridge, of the fire-blasted hilltop where nothing sounded, mercifully, but the creaking of the pines in the wind and the demented cuckoos, wildly calling. And here she was hedged, smothered, stifled inside the old lady's words, dreams and more words. (p.100)
Once again the shrill shrieking noise of the telephone bell ripped the house of its silence. Ila was again on the phone with a desire to visit Nanda Kaul. Nanda's different excuses on different pretexts fell flat on Ila, and she did not budge an inch from her decision. Therefore, Nanda had to submit and invite Ila to visit Carignano and meet the child. Actually she was now regretting why she had not gone to her bed to take some rest: "no matter how uncomfortably warm the bed and troublesome the flies." (p.102)

Finally, she responded the call thus: "Well, come to tea then... Tomorrow?" (p.103)

On being free from the 'warbling' sound of Ila, Nanda did not like to go to the bed. Instead, she wanted to have some lemon tea. Thinking of the refreshing tartness of tea, her mind again got occupied with the thoughts of Raka. It is in this mood we find Nanda absorbed, while we reach the beginning of the text of this passage.

Another important fact that the reader has realized by now is that the withdrawal of Nanda Kaul from the active outside life was not self-imposed. It was rather the only option left for Nanda to accept this kind of seclusion. By now, Nanda Kaul too has fully learnt that both withdrawal and negation of life end only in futility.
The content of the passage can be marked with three divisions. The first twelve sentences are expressive of Nanda's restlessness and fury over Raka's absence. Earlier, Raka's arrival was the cause of tension and this time the absence of the child makes Nanda furious. She fails to understand where Raka could have possibly gone at this hour of the day.

In the next five sentences the conflict of Nanda's mind leads her to a more doubtful speculation. She wonders, if she was right in having allowed the child a comfortable stay in Carignano. Or, if she was right in appointing Raka the heir to Carignano. She also thinks of the other alternatives available, instead of Raka, and thus she gets tired. Being tense and disturbed, Nanda can only think of the negative characteristics of Raka's personality. To divert her mind from the thought of Raka, Nanda looked over the dazed, hazy hilltops to Sanawar: "that lay as trim and neat as ever in its green treetops." (p.103) This time once more the world of nature around, first in the form of beautiful hilltops and then in the form of a bird (hoopoe) invade her mind with a new message. The bird was joyously celebrating its young one's newly acquired youth and freedom, these very characteristics of Raka, about which Nanda was feeling furious. She understands the situation, acknowledges the
hint and soon comes back to the world of her own mind with a sudden jerk. When the tension is partly released, Nanda feels weak and therefore, she sinks in the chair.

The last part of the passage presents a sharp contrast to the first part. Nanda thinks of removing the telephone rather than risk another shock. The telephone being the only symbol of her contact with the outside world, Nanda wants its early removal. Since living things have slipped out of her control, she wants to take revenge upon the material objects. She immediately wants to 'strip' the house, 'clear out' the telephone, 'clear the house' of everything so that its natural beauty and sanctity may be preserved. That very moment a host of memories and experiences start haunting the consciousness of Nanda Kaul. This time she is reminded of that illusory fantasy world which she had woven to attract and trap Raka in. Very enthusiastically, she had filled her earlier house (of her father) with grand furniture, rare treasures, trophies and even with a zoo. The very thought of that illusory crowded atmosphere disturbs Nanda with a feeling of shame and horror. But the relaxation comes with dignity, when she realizes happily that she had not stuffed Carignano with material and meaningless objects. Even in her desperate attempts to beguile Raka, she had neither used nor misused Carignano for that shameful prupose.
This time it is the reality of her inner strength
that further diffuses her tension and leaves Nanda calm and quiet. Now she feels glad that she has kept Carignano 'clean', 'true' and 'open' for the wind to blow through, which is further symbolic not only of fresh air but of understanding and acceptance as well.

The tension released, Nanda feels light and drowsy. In that relaxed mood, everything around appears bright and shining. Earlier the 'Cicadas' were 'sizzling' and being fried in the great 'golden-pan' of the sun. But now the 'pine-needles' were glistening in the sunlight. Nanda realizes clearly, what is to be done next. The house has to be cleared, not of Raka, but of herself. And that also has to be done, very shortly, is her ultimate resolve.

The present instance of psychological conflict is different from the earlier two passages of this novel in two ways. Firstly, in both the passages earlier it was either the narrator who was establishing the contact of the reader with the character, or the protagonist was directly leading the reader to her inner reality of the self. In this passage we have the protagonist's personal assessment and mind view of another character, Raka, related to the reader. This way the second character, i.e., Raka in this case (physically absent) is twice distanced from the reader.
Secondly, in the first passage, it was some outside agency (the bird) that helped in diffusing the mental conflict of the protagonist. But in this particular passage, though the outside agency (hoopoe) does help in releasing the tension partly, however, the final stage of diffusion is achieved with the inner strength and dignity of the character herself. Nanda's own dignity and the reminder of what she had done and what she had not done, finally make her feel relaxed and thus, she becomes capable of taking the right decision.

The reader also feels that Nanda had some intuition that she won't live long, and before she expired she wanted to appoint a suitable heir to the place. And she also realized this well in time, that there could be no better choice than Raka, who really understood Carignano. She knew what it stood for, and she belonged to it perfectly.
Chart-1

Nominals and Modifiers

<table>
<thead>
<tr>
<th>Concrete Nouns</th>
<th>Abstract Nouns</th>
<th>Human</th>
<th>Non-Human</th>
<th>Modifiers</th>
</tr>
</thead>
<tbody>
<tr>
<td>House</td>
<td>Independence</td>
<td>Child</td>
<td>Creature</td>
<td>Still</td>
</tr>
<tr>
<td>Carignano</td>
<td>Youth</td>
<td></td>
<td>Flies</td>
<td>Bare</td>
</tr>
<tr>
<td>Garden</td>
<td>Freedom</td>
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<td>Hoopoe</td>
<td>Silent</td>
</tr>
<tr>
<td>Furniture</td>
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<td>Youngone</td>
<td>Restful</td>
</tr>
<tr>
<td>Sun</td>
<td></td>
<td></td>
<td>Grasshopper</td>
<td>Empty</td>
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<tr>
<td>Pan</td>
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<td></td>
<td>Cicadas</td>
<td>Clean</td>
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<tr>
<td>Hilltops</td>
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<td></td>
<td>True</td>
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<tr>
<td>Treetops</td>
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<td>Open</td>
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<tr>
<td>Chair</td>
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<td>Wild</td>
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<td>Wires</td>
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<td>Sunlight</td>
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<tr>
<td>Knoll</td>
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<tr>
<td>Garden gate</td>
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</tbody>
</table>

Chart-2

Groups of Nouns/Modifiers Based on Meaning

**Related Items**

(1) Independence (3) Bare
Freedom Empty
(2) Still Clean
(4) Restful True
Silent

...
## Chart-3

### Verbs and Adverbs

<table>
<thead>
<tr>
<th>I Form</th>
<th>II/ed Form</th>
<th>-ing Form</th>
<th>Adverbs</th>
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</thead>
<tbody>
<tr>
<td>Remove</td>
<td>Pounced</td>
<td>Furling</td>
<td>Fretfully</td>
</tr>
<tr>
<td>Clear</td>
<td>Looked</td>
<td>Unfurling</td>
<td>Audibly</td>
</tr>
<tr>
<td>Strip</td>
<td>Sizzled</td>
<td>Celebrating</td>
<td>Closer</td>
</tr>
<tr>
<td>Leave</td>
<td>Shrivelled</td>
<td>Flaunting</td>
<td>Smartly</td>
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<tr>
<td>Glisten</td>
<td>Relaxed</td>
<td>Jerking</td>
<td>Lower</td>
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<tr>
<td>Glimmer</td>
<td>Recalled</td>
<td></td>
<td>Inside</td>
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<tr>
<td>Like</td>
<td>Brushed</td>
<td></td>
<td>Soon</td>
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<tr>
<td>Beguile</td>
<td>Misused</td>
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<td></td>
<td>Kept</td>
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<td></td>
<td>Bumped</td>
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<td>Thought</td>
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<td>Needed</td>
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<td>Wanted</td>
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<td>Refused</td>
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<td>Sank</td>
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<td>Filled</td>
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<td>Drooped</td>
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...
<table>
<thead>
<tr>
<th>Related Items</th>
<th>Contrasted Items</th>
</tr>
</thead>
<tbody>
<tr>
<td>(1) Sizzled</td>
<td>Furling Vs. Unfurling</td>
</tr>
<tr>
<td>Shrivelled</td>
<td>Used Vs. Misused</td>
</tr>
<tr>
<td>(2) Clear</td>
<td>Shrivelled Vs. Relaxed</td>
</tr>
<tr>
<td>Leave</td>
<td>Wanted Vs. Refused</td>
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<tr>
<td>Remove</td>
<td>Fretfully Vs. Smartly</td>
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<td>(3) Glisten</td>
<td>Filled Vs. Clear</td>
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<tr>
<td>Glimmer</td>
<td>Shrivelled Vs. Relaxed</td>
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<td>Shimmer</td>
<td>Filled Vs. Clear</td>
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<td>(4) Looked</td>
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<td>Thought</td>
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<td>(5) Needed</td>
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<td>Wanted</td>
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<td>(6) Celebrating</td>
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<td>Flaunting</td>
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<td>(7) Droop</td>
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<td>Lower</td>
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<td>Inside</td>
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<td>(8) Closer</td>
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<td>Soon</td>
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...
5.5.2 Major Lexical Items in the Passage: An Analysis

5.5.2.1 Nominals and their Modifiers

Maximum number of nouns in the passage refer to concrete items. The most prominent among these are: the house (6 times), Carignano (3 times), Chair (2 times), trees, garden, telephone, etc. Physically Nanda Kaul is surveying the outside surroundings of Carignano at a particular moment of time, and mentally she is comparing the same with that house where she had lived with her husband earlier.

Most of the passage presents Nanda's subjective mind view of Raka's character. Raka has been addressed through nominals (6 times), and through pronominal references (5 times), in the Free Indirect speech in the third person form. The emotional level of Nanda's consciousness has been graded in a downward course. The five expressions in the passages:

(a) Fretfully,
(b) doubtful,
(c) relaxed,
(d) recalled and
(e) resolved

very effectively unfold, through the variation of the degree of acuteness, not only the progression of Nanda's psycholo-
gical conflict but also its gradual diffusion.

The abstract nouns in this instance have been used sparingly. Most of these refer to the states of independence, wildness, youth and freedom, all related to one another. In the beginning of the passage these very qualities of Raka's personality (independent nature, no needs or demands, privacy, ignoring Nanda instinctively) were being assailed and resented by the protagonist and she was getting more tense. But then Nanda's personal experience of the hoopoe bird (outside celebrating hilariously its young one's newly acquired youth and freedom) conveys her the need to adopt a more compassionate attitude towards Raka. The world of nature in the form of 'hilltops' and the 'hoopoe bird' and its young one, help Nanda to come out of her mental concern and apprehensions. The message is readily acknowledged, though silently, and soon we see Nanda appreciating Raka's character. Now Nanda is happy to see her own image being perfected in the form of Raka, making her immortal in a way when she will be no more alive.

The text of the present instance contains plenty of elegant variation, such as:

1. Still, empty collocated with (garden)
2. as many, as bothersome (alternatives as flies)
3. dazed, hazy - hilltops
4. Clear
   bare
   silent
   restful
   
5. Clean
   true
   open
   
   etc.

The concrete items: house, Carignano and garden, have been defined in abstract terms, belonging almost to the same semantic field and exchangeable too. The description further points to the fact that it is the silence, peace, cleanliness and openness more than the physical surroundings that Nanda is most concerned about. These variants further lend particularity to the description by emphasizing the different features of the things described.

5.5.2.2 Verbs and their Modifiers

The presence of a larger number of -ed form of verbs in this passage fully unfolds the inner mood and thought process of the protagonist. In the beginning of the present instance the conflict of Nanda's mind is carried on fretfully, in a restless manner. The fury over Raka's absence at a time when she needs her greatly, further intensifies Nanda's agony. She is unable to see things clearly and starts doubting her own decisions taken earlier. Lately, in a fit of
temper, Nanda had felt that Raka was the perfection of her own self and therefore, she had appointed her the heir to this peaceful Carignano.

Now in that tense mood, when fury reigns over her mind, Nanda tries to reconsider her previous appreciation of the child. The big questions which stare at her face are:

Was she (Nanda) right in admitting Raka to Carignano?

Was she right in leaving Carignano to Raka and to no one else?

Did Raka really need Carignano?

These and many more such anxieties lead Nanda into doubtful speculations. In addition, the negative attitude of Raka presented through various expressions, such as:

Raka was not there;
never there;
Raka did not like;
Raka no more needed, or wanted, etc.,

further affirm Nanda's apprehensions. Raka's intrinsic nature being very independent from the very beginning (having no needs, never demanding any attention, like a wild creature, etc.) further intensifies Nanda's mental tension.

But soon the hoopoe's call in the world of nature and the silence prevailing around, help in releasing the
conflict of the protagonist to a certain extent. The two verbs in a sequence 'celebrating' and even 'flaunting', fully convey two different stages of emotional intensity. The bird was not only rejoicing and celebrating its young one's newly acquired youth and freedom but was also trying to attract and boast of (in this case to Nanda) its happiness with a feeling of superiority complex.

Nanda too intelligently grasping the message feels proud of these qualities in Raka. She further realizes that Raka must be appreciated and rewarded for them and not punished instead. The confidence of her earlier right decision is regained and Nanda feels relaxed. She further feels happy over the fact that even while trying to beguile Raka, she had not stuffed Carignano with material objects.

The presence of two contrasted verbs in a sequence (used / misused) with a connective (nor) in between, highlights the positive meaning conveyed through them. Nanda had neither used Carignano, nor misused its sanctity to allure or amuse Raka. Though in a weak moment she had filled the earlier house of her fantasy world (of her father) with so many rare treasuries, trophies, garden, trees, swimming pool, horses and even with a zoo to attract Raka. But all this further reminds Nanda also of her 'choked' and 'stifled' life lived with Mr. Kaul in the plains.
She feels really happy and relaxed to think that she has been able to keep Carignano not only 'clean' but also 'open' for the fresh air to blow through.

The mind feeling light, the 'glistening', 'glimmer', 'sunshine', which was earlier 'frying' the 'cicadas' in its 'golden-pan' throws the message of calm and repose through its silence. Now Nanda seems to be over-eager to resolve all her doubts. No more place for doubt and 'perhaps', but the decision has been arrived at and rightly so.

Two things are to be taken care of immediately: first the house is to be cleared of herself and secondly it has to be done very shortly. The repetition of the time adverb 'soon', 'soon', along with the positive 'yes' not only reassures the protagonist of the propriety of her decision and action but also releases the tension of the reader. He/she feels relaxed and pleased with Nanda Kaul for her right decision. Thus we see that with the verbal patterns along-with their lexical collocation, the narrator fully unfolds the inner atmosphere of Nanda's consciousness. The verbal and non-verbal elements also help in portraying Nanda's conflict from different angles, its varying degree of acuteness, progression, and its final diffusion.
The pattern of Syntax: An Analysis

The text of the present instance, all in Free Indirect Speech in the third person narration comprises of 34 sentences. They include 4 interrogatives, 7 complex sentences and the rest are all in the form of simple statements. An important thing about this passage is that compared with the other two passages here we have more of simple and shorter sentences. The longest sentence here contains only 28 words, whereas in the other passages sentences above 40 words are quite usual.

The semantic analysis of the passage clearly reveals the mounting of Nanda's tension - doubtful speculation and then the gradual denouement of her conflict. The beginning and the end of the passage present an absolute contrast. In the beginning Nanda is getting tense to think about Raka's character and repents her earlier decision of having allowed Raka in Carignano, and appointing her the heir to Carignano. But with the release of tension she becomes over anxious to hand over the charge of Carignano to Raka and clear the mansion of everything unwanted. She is very keen to clear Carignano even of herself, so that the peace and sanctity of the place could be kept intact. Most of the sentences are in simple imperative form, which reveal the desires, wishes and hopes of the protagonist.
Sentences No. 4 to 9 are reflective of Nanda's observation and her subjective assessment of Raka's negative qualities, which are finally summed up and lead towards the climax presented through sentence No. 9. This sentence needs to be explained here in detail, not only because of its semantic significance but also due to some structural deviation.

Example - 1

Sentence No. 9: "She was a wild creature - wild, wild, wild, thought Nanda Kaul."

Normally this sentence in its passive form should have a full stop after the word creature. The expression 'wild creature' itself is complete to describe the negative aspect of Raka's character. First, she is addressed as a 'creature' instead of a child and that also pre-modified with the adjective wild. But the repetition of this negative adjective 'wild', three times more extended in apposition to the noun clause, whereas on the one hand presents Nanda's mental agony and its intensity, on the other side is also reflective of Raka's personality. The same premodifier is made the post-modifier, repeated thrice and followed by the main verb (thought) and the subject Nanda Kaul. Here the sequence of words focuses on the salience of the thought and its implication on the thinker. All the
four times this modifier 'wild' has different implications to convey, such as:

Wild Creature'(Raka),

1. Raka is a self dependent child, which is quite contrary to the usual clinging habit of children. She is as free as the wild animals who don't need any permanent shelter.

2. It also relates to the detached personality of Raka. She safeguards her privacy very carefully. She is a great explorer, keeps secrets, ignores Nanda instinctively and has no needs and never demands any attention.

3. Raka, the child of an ever-ill mother and estranged parents, has been deprived of parental love and care. She is unexperienced and untrained in social delicacies and adequates of the so called high society. Instead, she prefers to walk on the untrodden paths, to visit the 'charred house' on the hills, to enjoy the wild fire on the mountains outside and to walk to the uninhibited areas. All these interests of Raka fully convey her free and adventerous spirit.
All the above mentioned connotations become relevant and significant when this sentence is interpreted within its proper context with all the anaphoric references attached to it.

Till now Nanda Kaul has been the active agent of these sentences and she has conveyed to the reader her impressions about Raka's nature.

Example —2

Sentences No. 10, 11 and 12, in a sequence, follow the similar pattern:

(10) "Perhaps she ought to have refused to have her." (9 words)

(11) "Perhaps she ought to leave the house to Tara who needed shelter, a cave to crawl into and die." (19 words)

(12) "Perhaps, perhaps... the alternatives were as many and as bothersome as flies." (12 words)

All the three sentences beginning with the same adverb, 'perhaps', following the same structure become important at two levels. (a) Structurally they signify a shift in the position of the protagonist, Nanda Kaul. Mentally, Nanda has become more involved and active but has lost ground in comparison with the child Raka. The similar pattern and repetition of adverbial phrases reinforce Nanda's doubtful speculation over her earlier decision. The absence of Raka
and her intentional neglect of Nanda deeply hurt the consciousness of Nanda Kaul. She becomes numb and keeps roving over the same question again and again. (b) Semantically too, the position of Raka is stronger than that of Nanda Kaul. Raka, though physically absent and referred to indirectly and only once (... have her) yet, certainly enjoys the foremost position in the mind of Nanda. Nanda tries to think of other possible alternatives:

Could Tara or anyone else have been a better alternative to Raka, because she neither needed the house (due to her wild nature) nor wanted it. The other speculations are not only many in number but are also very troublesome. Moreover, the inclusion of the adverb 'perhaps' 4 times within three consecutive sentences in the initial position, not only reinforces the confusion of Nanda's mind but also signifies the intensity of her mental tension.

Feeling very uncomfortable Nanda simply tries to overlook her inner conflict and so she looks over (Sentence No. 14) with the mild movement of her eyes. That very minute the position of Nanda as the controlling agent slides to the background position. She merely becomes a distant onlooker. The world of nature in the form of high-hilltops and the bird hoopoe at the moment 'furling' and 'unfurling' its stripped fan, while celebrating its young one's youth and freedom,
make Nanda the passive recipient of the message floated. But very shortly, understanding everything in the right perspective the protagonist regains her earlier position of an active agent full of violent thoughts as expressed through the following sentences:

Example - 3

Sentences 21 and 22:

(21) 'Strip the house, clear out the telephone, its looped black wires and unforgivable shrieks.' (14 words)

(22) 'Clear the house, leave it bare, silent and restful, thought Nanda Kaul.' (12 words)

These two consecutive sentences with inverted word order (VP + NP), beginning with the similar verb phrase are expressive of the saliency of action more than the actor. In the first sentence the actor is completely eliminated, while in the second she enjoys merely a secondary position. The word 'clear' brings to Nanda's mind the past house full of too many things, which 'choked' and 'stifled' her earlier life. Now she is over-eager not only to clear the house of unwanted and undesired things but also to preserve the 'silence' and sanctity of the place as well. The very thought of the full house makes her 'shrivelled with horror' initially, but 'relaxed' her mind in the end. These sentences are not only
action oriented but they also present continuity of thought in the consciousness of Nanda Kaul, through lexical repetition and imperative sentence structure.

Example -4
Sentence No.25:

She shrivelled up in her chair with horror at the thought and relaxed only when she recalled, with dignity, that she had not done that to Carignano. (25 words)

Interpretation

The presence of three stative verbs: 'shrivelled', 'relaxed' and 'recalled' in their -ed form, in a single sentence, not only highlights the complexity of its structure, but on a semantic level, it also signifies the gradation of Nanda's mental tension. The verb 'shrivelled' is expressive of a great tension whereas 'relaxed' conveys the removal of tension. The verb 'recalled' in this context refers to the complete fusion of a relaxed mood and the refreshing flashback of memories. Contextually speaking, the sentence can be marked with two divisions. (a) The first part of the sentence presents Nanda's horror at the memory of her past house which had been filled with so many imaginary things: the furniture, the rare treasures and trophies, the stables, the garden and the zoo, with a shameful purpose of
beguiling Raka, and (b) the second part of the sentence provides the much needed solace to the protagonist. She feels happy to think that all those things were not stuffed in Carignano. The two contrasted emotional states of Nanda Kaul have been fused together in the same sentence. The verbs thought/recalled both stative and belonging to the same semantic field further unfold the mental state of Nanda Kaul.

After sentence No. 25, till the end of the passage, Nanda and Raka both become the passive participants. The background character, Carignano, draws maximum attention. The sanctity of the place has to be preserved at all cost.

The three modifiers used in a single sentence No. 27: 'clean', 'true', and 'open' from the same semantic field not only clarify but also reaffirm the determination of the protagonist. The outside glimmering sunlight brings new light of awareness to the consciousness of Nanda Kaul with her eye-lids drooping.

The passage closes down with five short simple sentences in the sequence of question answer form. They not only bring resolve to the doubtful situation of Nanda's mind, but also point towards the diffusion of Nanda's psychological conflict. These need to be considered in detail here.
Example - 5

Sentence No. 30:

Clear the house.

This sentence in an imperative form with the agent missing reveals the earnest desire and the anxiety of the protagonist to vacate the house. The next sentence is in the form of an interrogative:

(31) Clear it of Raka?

The first part affirms the previous statement that the house is to be cleared but the question that follows is that who should go away? This is also reflective of Nanda's confusion, who is still not sure of her decision. But soon we get a negative reply to the proposition offered earlier.

(32) No, not that.

The negation here not only diffuses Nanda's tension a bit more and brings her closer to her determination but it also provides relief to the tension of the reader as well.

(33) Of herself?

Again posing question to her own inner consciousness she asks, if Raka is to stay then, is Nanda to move out? But this doubtful position is merely a momentary phase and
promptly strikes the resolve in an affirmative tone:

(34) Yes, soon, soon enough.

The positive along with the repeated time adverbials negate whatever little possibility of doubt is conveyed through the previous sentence. The sentence conveys not only the ultimate decision of Nanda's mind but also the action to be resorted to. It finally brings an end to the long lingering apprehensions and doubts of Nanda Kaul, on realizing the moment of emptiness, of fulfilment of her desire for emptiness and for abandonment of self and soul. That also represents the diffusion of Nanda's psychological conflict.

Inter-sentential and intra-sentential cohesion in this passage is brought out with the help of lexical repetition/synonymy/continuity and progression of thought. The initial fury of Nanda over the absence of Raka continues till the middle part. Understanding of the bird's message brings gradual relief to Nanda's tension. Finally, Nanda being sure of her inner desire becomes very keen not only to remove herself from Carignano but also to keep its sanctity intact. With that resolve the ultimate diffusion of mental conflict is achieved.
The syntactic cohesion is brought out with the similarity of sentence pattern. Sentence No. 6, 10, 11 and 12 are not only similar in their structure but even the opening adverbial of all these sentences is the same:

Perhaps she would not... (6) 
Perhaps she ought to... (10) 
Perhaps she ought to... (11) 
Perhaps, perhaps... (12) 

The frequent recurrence of negative phrases, about Raka's need as:

The child was not there...never there (4) 
... did not like being in... (5) 
... Raka no more needed or wanted... (8) 
She was a wild creature...wild, wild, wild... (9) 

convey two things clearly: (a) that Raka is unmindful of what other people think about her, and (b) though Nanda appears to be talking against the child, she is actually most concerned about her.

The expressions like:

leave the house... 
strip the house... 
clear the house... 
leave it bare...
further bring continuity of thought and thought process. They also reveal emphatically that Nanda is suffering from her inner compulsion to vacate the house of herself.

The pronominal substitution further connects different sentences. Raka is referred to frequently through nominal references and through pronominal references as well. The two contrasted verbs, 'used'/ 'misused' in a sequence, in the same sentence further enhance the significance of the thought conveyed. One thing that becomes clear through the text is that whether Raka is present in Carignano or she is away, she gains maximum mental attention of Nanda Kaul.

Quite interestingly, her presence and absence both disturb Nanda greatly. Lexical repetition and synonymy/antonymy, further help in uniting the text and make it one single unit:

Clear, true, open
Glisten...glisten, glimmer...shimmer, soon...soon clear...clear...leave...remove

The contrasted verbs like:
shrivelled/relaxed
used/misused

also help in uniting the passage by the juxtaposition of opposite thoughts together. Thus we see that how variant cohesive devices at the semantic and structural level, not
only express unity of thought but they also unfold the inner landscape of Nanda in all its depth and intensity.