

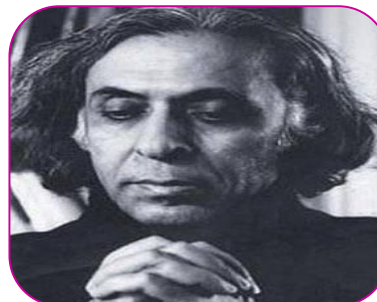


DISCOURSE ANALYSIS OF RAJA RAO'S KANTHAPURA**Prof. Dr. B. A. Kamble**

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ABSTRACT

The present paper intends to make discourse analysis of Raja Rao's novel 'Kanthapura.' It analysis the vocabulary, native collocations word formation, compounding, syntax, repetition and other features of discourse that has been used by Raja Rao in his 'Kanthapura.' These linguistic features are listed, interpreted and analyzed with the rules of discourse analysis as given in Geoffrey Leech's English Grammar Today. The examples are examined with the aim of studying the linguistic devices used by the selected text i.e. 'Kanthapura' of Raja Rao.

**KEY WORDS :** Discourse, analysis, Kanthapura, vocabulary, collocations, syntax, linguistic features.**INTRODUCTION:**

Indian novelist experiment with language only when it comes to dialogues and making the entire novel one sustained experiment carried out with missionary zeal and artistic concentration. It is indeed difficult of make a really exhaustive study of all the linguistic aspects of 'Kanthapura', unless one were writing a whole book on them. What one can hope to do would be to mention various categories with a fair number of examples.

VOCABULARY:**A. Native words, phrases, exclamations, slogans, etc.****a) Festivals, rituals, etc.:**

Ganesh-Jayanthi (p. 14), '*Sankara-Jayanthi* (p. 10), *bhajan* (p. 11), *Harikathas* (p. 11), *Ekadashi-day* (p. 30), *Dasara* (p. 30), *tirtham* (p. 39), *Prayaschitta* (p. 57), *gayatri* (p. 88), *arathi* (p. 150), *Satyanarayana-Puja* (p. 227), a *kunkum worship* (p. 95)

b) Items of food:

khir (p. 31), *odes* (p. 31), *chutney* (p. 31), *pheni* (p. 31), *happalam* (p. 51) *laddu* (p. 113), *payasam* (p. 173), *chitranna* (p. 173), *sajji* (p. 231)

c) Items of dress:

sari, *dharmawar sari* (p. 5), *dhoti* (p.10), *khadi* (p. 29)

d) philosophical terms :

may a-va da (p. 11), *dharma sastras* (p. 92) (On p. 129. The term is used along with the translation : ' the *dharma sastras*, the writ laws of the ancient sages'), *ahimsa*(p. 103)

e) sociological etc. terms :

shanbhag (p. 47), *mlechas*, untouchables (p. 130) patel (p. 19), a khanda of paddy (p. 24), sitar (p. 14), hookah (p. 78), bidies (p. 161), the *rohini* star (p. 156) *tholhi* innercourtyard (p. 7), *mandap* (p. 106)

f) Exclamations and slogans:

he-ho (p 2); Bhattare (this is vocative) (p.30), Ay\$o"-Ayyo (p.71); Rama-Rama (p.71); Hoyla! Hoyla! (p. 160);

Hoye! Hoye! Hoyeee-la! (p.161) Gandhi MahatmaJajai (p.48), Vande Mataram (p.49).

B. Translation of native words and native collocations, characteristic turns of expressions; idioms and similes etc.:

a) midday meal (p.6); rice-water (p.59); rice-cake (p.51); the seventh-month ceremony (p.25); separate-eating (p.39); thumb-mark (p.32)

b) swear words : son of a concubine (p. 19); son of a prostitute (p.340); lick-of-your feet (p.34); son of a widow (p.84); you son of my woman (p.84); you donkey's husband (p.84); sour-milk (p.82); dung-eating curs(p.212)

c) a crow-and-sparrow story (p. 22); a palm's-width of-(p.70); a traitor to one's salt giver (p.20); to hold a word-for-word fight (p.43); to stitch up one's mouth (p.84) to eat dust (p.87). to eat mud (p.98) to be one's dog's tail (p.98) to light one's bath-fire (p. 33) to give a shoe-shower (p.121) to touch the shadow of (p. 124) to beat one's mouth and shout (p.211) to be fit enough to be a mother of two or three children (p.38) to tie one's daughter to the neck of-(p.52). to sleep the sleep of asses (p.214) to hold one's head and weep (218) to lift one's leg (259) so silent 'that a moving ant could be beard' (p. 108) Every squirrel has his day. (p.10) ...not a mosquito moved (p.144) my right eye winks (p. 157)

The above collocations are exact, literal translations of Kannada idiomatic phrases.

d) Translations of similes and metaphors: as honest as an elephant (p.12) as good as kitchen ashes (p.46) helpless as a calf (p.55) thin as a bamboo and shriveled like a banana bark (p.61) be seated like a son (p.97) squash like a louse in a child's hair (p. 127) heart—it beat like a drum (p.260) , hearts squeezed like a wet cloth (p.244) lean as an area-nut tree (259) the pumpkin moon (p.242) our hearts tied up in our sari fringes (p.242) our stomachs began to beat like drums (p.220)

The darkness grows thick as sugar in a cauldron. (p.73) bell-metal voice (p. 10)

C.Word-formation: the most favourite device that Raja Rao uses in forming new lexical units is that of compounding, which in English is ' particularly productive and multifarious ' The other devices of prefixation and suffixation, derivation by zero-morpheme are also used, but very rarely.

a) Compounding:

i) In an Indian village people are known by their houses, fields, professions, idiosyncracies, physical specialities etc. and these are treated as part of their proper names. Hence Raja Rao found it necessary to suggest the proper-noun quality by forming compounds like 'Corner-House Moorthy ', since a descriptive phrase like ' Moorthy, whose house, you see, is in that corner' would not have served the purpose—that of suggesting that Moorthy is known by the house he lives in. So we have:

Corner-House Moorthy(p 6) Front-House Akkamma (p. 6) Streetcorner-Beadle Tinimayya (p. 7) Jack-tree Tippa (p. 28) Left-handed Madanna (p. 28) Nose-scratching Nanjamma (p.11) Rice-pounding Rajamma (p. 134) Pock-marked Sidda (p. 7) Cardemom-field Ramachandra (p. 28) De eyed Linga (p. 28) The Post-Office-House people (31) The Fig-Tree-House people (p. 6) The That-House people (p. 31)

ii) Raja Rao is so fond of compounding that even an ordinary qualifier is turned into a modifier by turning the qualifier-group into a compound. For instance, 'A field with a haunted tamarind tree' would become ' The Haunted-Tamarind-Tree field', ' a house with nine beams' would become 'the nine-beamed house'. A

coconut-leaf roof (p. 9) the sage-loved Himalayas (p. 15) a mango-leaf garland of welcome (p. 164) god-dedicated concubine (p. 128) a syrup-and-banana libation (p. 161) the next-house-woman's kitchen (p. 23)

In such cases Raja Rao is following the Kannada way of putting both the modifier and qualifier before the noun. (In English the pattern is: modifier-head word-qualifier.)

Sometimes Raja Rao makes very odd kind of compounds: 'maestro-looking man ' (p. 77) or ' pilgrim-looking ' (p. 166) for ' a man who looked like a maitri' or ' a man who looked like a pilgrim

Raja Rao is most prolific with compounds and has experimented with every kind of them, and, consequently, they are the most striking element in his lexis.

iii) In *Kanthapura* there are a number of compounds with city as the first element: city-ways, city-book, city-habit (of smoking), city-talk, city-hair, city-band, city-boys etc. Raja Rao suggests through these compounds a distinct urban civilization, different from the rural.

b) Prefixation, suffixation, derivation by zero-morpheme – these are not the devices that Raja Rao likes: workless, foodless, daiighterless, Gandhi's are some of the very few examples of suffixation. Bangle (verb) (p.228); vagabond (verb) (p. 151); important (adverb) (p. 112) are probably the only examples of derivation by zero morpheme.

Syntax

Raja Rao's "programme of experimentation was not limited to lexical and morphological areas; it was an inclusive programme. Which touched all levels of language, including the most ' closed '. System of grammar or syntax. He knew that for a language to wear a new garb, something more fundamental than mere borrowing, compounding, derivation, translationshould.be undertaken. There should be not only new cloth but also a new way of /stitching it! In his earlier stories he had seen that dramatic effects could be created with little changes in syntax based on the devices of native speech like the repetition of a NP or a VP or an adjunct or that of entire clauses or sentences, the use of fragments, appended statements, excessive use of linkage, mixture of tenses etc. He now uses them with greater deliberateness and persistence Translations of similes and metaphors: as honest as an elephant (p.12) as good as kitchen ashes (p.46) helpless as a calf (p.55) thin as a bamboo and shriveled like a banana bark (p.61) be seated like a son (p.97) squash like a louse in a child's hair (p. 127) heart—it beat like a drum (p.260) , hearts squeezed like a wet cloth (p.244) lean as an area-nut tree (259) the pumpkin moon (p.242) our hearts tied up in our sari fringes (p.242) our stomachs began to beat like drums (p.220)

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CONCLUSION:

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