

Discussing The Four Types of Language Used in Selected Novels of Rabindranath Tagore :Through The Perspective of Narratology

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Keywords: Narrative, Narrative theory, Narratology, Rabindranath, Novels, Gora, Cokher Bali, Malanca, Caturanga, Rajarshi, Dui Bon, Literary criticism, Literary theory, Direct Discourse, Indirect discourse, Free indirect discourse, Free direct discourse.

Summary:- Keeping in mind the different sections of speech indicated by narratologists, here in this short essay, we are going to discuss the four main types of language used in selected Bengali novels of Rabindranath Tagore. As mentioned in the title of the article, the perspective will be of Narratology. After giving a short introduction about the primary idea of the theory we will directly jump into the main topic that is types of language used in selected novels of R.N. Tagore. This essay is based on selected and original Bengali novels of Rabindranath Tagore. All the parts taken as examples from the selected novel are translated by the author of this essay while writing it, and not from the translated versions of the novels.

Literature Review:- We all know a little bit about the multi-faceted critique of Rabindranath's novels that started flowing from the very beginning of the literary life of Tagore. Therefore, before analysing the language usage of the Novels it is necessary to understand the types of critical practice of Rabindra-novel that has been flowed up to the present time. It is from this urge that we will try to discuss important books and essays on Rabindra-Upanyas in this small part of the essay.

It is necessary to say that the number of critical books, essays on Rabindra-novel is innumerable. Mentioning and analysing each of these multifaceted discourses of the myriad of phenomena can indeed be the subject of a separate research context; Therefore, only the most important texts and essays will be discussed in this part of the article.

Among the books that we have primarily benefited from is Gopikanath Roychowdhury's book named 'Rabindra- Upanyaser Nirmanshilpa'. The book, first published in 1974, is still one of the best-selling book on the topic of rhetoric of Rabindranath's novels. The essayist discusses all of Rabindranath's novels from a structural point of view, through a fair chapter division. Also Niharranjan Roy's "Rabindra Sahityer Bhumika", Sripulkesh De Sarkar's "Rabindranather Upanyas", Archana Majumdar's "Rabindra Upanyas Parikrama" have helped us to understand the the most common critical aspects by which Novels of Tagore is being criticized. Also we have to mention the names of Buddhadev Basu and Sangkha Ghosh, the two former Rabindra-Sahitya critique, who have discussed the most important novels of Tagore in their own way. When critique Basu has discussed the types of the characters and their language usage in his work, Sankha Ghosh reflected his own descriptive style in his critical analysis of the novels. Uday Kumar Chakraborty's essay titled 'Chaturanga: Kahini Upasthapanr Riti' is also one of the most important critical work where the discourse of Rabindra-Novel has been discussed in short.

Keeping in mind that the book of Gopikanath Roychowdhury is highly praised by the researchers we will try to discuss about it. Critic Roy Chowdhury has analysed the novels in six chapters. First published in 1974, it was influenced by two books, Percy Lubbock's 'The Craft of Fiction' and Henry James's 'The Art of Fiction'. Although the two books are very significant in the discussion of the structure of novels, the style of that discussion has changed and evolved a lot in the third decade of the twenty-first century, various terms have been added. Therefore, though it is true that critic Roy Chowdhury has started the analysis of the structures of the novels of Tagore, but a thorough discussion of each novel is not observed in this book. The absence of discussion of many subdivisions of the structural aspects of them, either in terms of story format or time or character, has left the field of criticism incomplete.

Although it is not possible to cover all the books, on the practice of Rabindra-Upanyas, it is safe to say that most of the discussions published from the very beginning to the present have been based on stories, characters and sequences of events. In many cases, discussions have been held on the basis of comparison with contemporary short stories, essays and books of poetry of Tagore. The structural aspect of the novels has been found to be insufficient in all these discussions. It is important to discuss the structure of each novel thoroughly. Keeping in mind the fact of the insufficiency of structural analysis of Tagore's Novel, our essay will now focus on the composition of language usage in selected novels, and in this case, narratology will be helpful.

Introduction: - The history of literary works in different parts of the world is as ancient as the history of ancient literary criticism. It can be proven if one can look into the tradition of indigenous Sanskrit literary criticism as well as in Greek literature. In Aristotle's 'Poetics' or Plato's 'The Republic', where poets are excluded from the definition of the ideal state and its causes are analysed in parallel, it is possible to find a tradition of literary criticism in many ways. Besides, the ancient style of literary criticism of India can be found on the pages of notable books like Bharat's 'Natyashastra', Dandi's 'Kavyadarsha' and later Vishwanath's 'Sahityadarpana'. Now the question may arise as to why the beginning of the article only seeks to shed light on the critique of Greek and Sanskrit literature. The answer may be given on the basis that the

history of these two languages and their literature is considered to be the oldest in the world. So the trend of literary criticism in these two oldest languages is an indication of how old the whole tradition of literary criticism itself is.

Main body:- With the passage of time, various types of literary criticism has been born. Political, Social and Psychological aspects have added to the field of criticism and different perspectives have also been progressively especial from one another. The method of the criticism of a Marxist critic will never adheres to that style of a Linguist analysing a literary work. The most modern method of literary analysis called Narratology is born out of the urge for structural analysis of literary form, especially stories and novels. Narratology basically dissects the structural aspect of the novel and the story present in the various forms of art and literature. However, according to narrators, narratives are spread all over the world in various forms. Monika Fludernik, in her book, sheds light on this ubiquitous form of narrative, "... Narrative is all around us, not just in the novel or in historical writing, Narrative is associated above all with the act of narration and is to be found wherever someone tells us about something."

(Fludernik. 2009. p.8)

That is, the narrative form and the medium is a neutral field. As the form and medium change, so does the style of narration of that particular narrative. The manner in which a 'Kathak-thakur' narrates an ancient religious story or 'Pancali', or the way in which the written medium narrates a narrative, differs from the manner in which the narrative is narrated through dramas or films. M. H. Abrams and G.G. Harpham have mentioned this point in their book,

"A Narrative is a story, whether told in prose or verse, involving events, characters, and what the characters say and do.

Some Literary forms such as novel and short story in prose, and the epic and romance in verse, are explicit narratives that are told by a narrator. In drama, the narration is not told but evolves by means of the direct presentation on stage of the actions and speeches of the characters. It should be noted that there is an implicit narrative element even in many lyric poems."

(Abrams & Harpham. 2015. p. 233) Let us now discuss the terminology and definition of Narratology. The English word 'narrative' is derived from the Latin word 'Narrere', which means 'to tell'.

The word derives from the Latin verb Narrare (to tell), which is derived from the adjective Gnarus (knowing or skilled). (<https://en.wikipedia.org/wiki/Narrative>)

The definition of narrative can be found in the formula of 'to tell'. What is Narration? While answering this question, we can say narration is the process to deliver a real or fictional story by one or more narrators or speakers for the purpose of one or more viewers, listeners or readers. The causal relationship needs to be conditioned in the narration of the story and in this context, we can call a narrative 'successful'. G. Genette reveals his main point in the second of the three meanings of the narrative he has discussed in his book;

"... narrative refer to the succession of events, real or fictitious, that are the subjects of the discourse, and to their several relations of linking, opposition, repetition, etc. "Analysis of Narrative" in this sense means the study of the totality of actions and situations taken in themselves, without regard to the medium, linguistic or other, through which knowledge of that totality comes to us..."

(Genette. 1983. p. .25)

On the other hand, M. Fludernik mentions in her book,

"Narrative theory - or to use the internationally accepted term narratology (Fr. narratologie, Ger. Erzähltheorie) - is the study of narrative as a genre. Its objective is to describe the constants, variables and combinations typical of narrative and to clarify how these characteristics of narrative texts connect within the framework of theoretical models (typologies). (Fludernik. 2009. P. 8)

She also sheds light on the nature of narrative and the neutrality of the medium as she tells us, "The same story can be presented in different guises." (p.2)

This indicator is equally important in the early stages of Narratology. Fludernik's reference to the narrative is reminiscent of the Grimm brothers' famous fairy tale 'The Snow White'. This characteristic of medium neutrality of narratives, on the one hand, has given birth to this myth, which has sometimes been served in prose sometimes in verse; similarly, the poem 'Bimbavati' from the book 'Sonar Tari' of Rabindranath Tagore's has been influenced by the main story of this fairy tale. Again although the original narrative of 'The Snow White' remains unchanged, but the representing style, characterizations differentiates from 1918's Walt Disney's filmed version to 'The Snow White and The Hunts Man' which has been prepared using modern technology in 2012. Although the original narrative remains unchanged underneath both the films. In the discussion of Narratology, it is equally important to tell the same story in different ways, from different perspectives, in different styles or genres.

We know that stories, novels, plays, ballads, etc., all revolves around a particular narrative. Narratology divides this narrative into two main levels. Different theorists have called them by different names. Some call the very first level as Fabula, some call it Historie (Roland Barthes, E. Benveniste), some call it Story (Seymour Chatman). Regardless of the title bestowed, the key to this level is to capture the story part of the narrative. Here lies the content part of the narrative, that is, the main point of a story. Like the previous level, the second level is also called by different names. Some theorists called it Sjuzhet, again Roland Barthes, E. Benveniste, Seymour Chatman called it Discourse. In Bengali it is called 'Bachanastara'. At this level the narrative style prevails, that is, how the story is presented prevails.

The very first level of narrative, called the 'chain of events', is transformed into an artistic level or narrative level through the transformation of the storyteller's application. In narrative theory, it is always more important than the part of the story where lies 'what is being told'. There are four elements of this level in the formation of narrative, and they are - Time, Character, Plot and Setting. These four elements go through the transformation to the second level and are further subdivided. Focalization, Style of Narration, Characterization and Language representation are the main factors attached to this level.

After discussing a short illustration of Narratology now we'll move on to the main part of this essay, that is Language Usage in selected novels of Tagore.

We know, in her book how Rimmon-Kenan divided the various statements used in the narrative through the context of 'Diegesis'

and 'Mimesis', two famous concepts of Plato's 'The Republic' (Kenan. 1980. P.106-116). A glance at Western philosophers and theorists reveals that most theorists have tried to base their statements about usage of language on these two ideas of Plato. At this part of the essay we will be discussing about the usage of four types of Language in selected novels of Rabindranath Tagore. Here, as a disclaimer we would like to mention that to discuss the topic we have only used the original Bengali novels of Tagore and not the translated version of them.

As we all know, theorists have divided the usage of language in narrative into four parts based on Plato's two ideas about speech.

These are:

(A) Direct Discourse (B) Indirect Discourse

(C) Free Indirect Discourse. (D) Free Direct Discourse.

From the point of view of Narratology, direct discourse is the dialogue part of the narrative, indirect discourse is the utterance of the narrator and free indirect discourse is the utterance of the narrator where the dialogue of the characters is distorted and lastly free direct discourse is mentioned as a complementary part of direct discourse.

(A) Direct Discourse:- This is the dialogue part of the narrative. In other words, the interaction of the characters in the narrative is an example of direct speech. One can get a clear idea about the subject of direct speech if we give examples of important parts from Tagore's novel. Since direct speech refers to the dialogue part, we can see at the same time how the characters in the novel speaks. We will try to understand from their dialogue that not every character in the novel speaks in the same way. As we've used the original Bengali novels of Tagore, so here in essay the examples of direct discourse from the novels will be written only in Bengali language and not in translated form in English. The cause behind executing this step is to differentiate 'Sadhugadya' from 'Calitagadya'; which can be seen only in Bengali language and not in English.

Cokher Bali:- After having a long interval of time Rabindranath started composing 'Cokher Bali' after 'Rajarshi'. The main purpose of the novelist in this novel was to analyse the inner workings of the characters. The various strategies of constructing dialogues became important as the predominance of events diminished where the narrative of the various conspiracies of the minds of the characters came to the fore. Although layouts of the dialogues in the form of plays are in fact reminiscent of the earlier novelist's (Bankimchandra Chattopadhyay) influence, but from 'Cokher Bali' some parts of the dialogue is arranged in the form of a play only to point out the development of conflict between the characters. In order to understand the inner workings of the characters, dialogues have been arranged in the form of plays in various places in the novel to understand both the pseudo and real conflict between them. Another important feature of this psychological dialectic of the characters is that the character from which the conflict is developing imitates the language-use of the other character in dialogue with him/her. This imitation can sometimes be word-closing and sometimes it can be phrase. This characteristic of imitating the language of the other character is commonly seen in the character of Mahendra. However, this feature is also observed in some of the conflicting conversations between Bihari and Binodini. Rabindranath's tradition of making a difference from former novelist started with the composition of characters and dialogues. Just as Rajalakshmi's early dialogues in the novel reveals the character's fierce and jealous temperament through the word choice of her as well as the narrator-directed phrases towards her. The difference between the throwing of dialogue of Rajalakshmi from beginning to the end of the novel indicates the emotional evolution of the character. On the other hand, if we compare Binodini's statements to her soliloquy, it is understood that she is actually acting all the time with Asha and Mahendra. Although there has been a state of conflict with Bihari for some time, she has always expressed her true feelings to Bihari only when she realized that Bihari respects her. So many levels of Binodini's character can be caught up through both her soliloquy and word choice when delivering dialogue to individual characters present in the novel. It is understandable why and under what conditions the novelist Rabindranath became more modern than his predecessors from this novel. The modernity of his creation is not only in the formation of the character Binodini, or in the evolution of the character Ashalata, but also in the word choice and adjectives used in the dialogues of the characters, the dialogue composition and dialogue arrangements as well.

a. 'Gora':- The dialogue of 'Gora' is written to advance the modernity that was found in the dialogue format of 'Cokher Bali'. His Patra-sahitya and personal letters are examples of the fact that Rabindranath wanted to see the 'Calita gadya' in written form long before publishing the novel 'Ghare-Baire' which is mentioned as the first novel of his, written in 'Calita gadya'. One of the most important issues to consider when discussing the direct discourse of 'Gora' is its use of language. It will be seen that in this novel, both the 'Calita' and 'Sadhu gadya' have been used in the construction of speech. Although the entire dialogue portion or direct discourse of the novel is composed in 'Calita gadya', 'Sadhu gadya' has been used in the soliloquy of the characters and utterances of the narrator.

The general difference between the 'Sadhu' and the 'Calita gadya' is found mainly in the transformation of their verbs and pronouns. If we pay attention to the original Bengali text of 'Gora', we can understand the difference between the two fields of the language. Discussions remain incomplete unless one more piece of information is presented during the deliberation of direct discourse of this novel. It was mentioned earlier that 'Calita gadya' has been used in the dialogues of the novel. But only without a single dialogue. Sadhu prose has been used in that one and only dialogue. Now naturally the question arise as to why this is the only dialogue in the whole novel written in 'Sadhu gadya'. The reason for this may be class division. If we can pay attention to the text of 'Gora' (page. 567) we can notice at the beginning of the paragraph, the narrator said that Gora used to go to the houses of 'subalterened' people every single morning. We know that Rabindranath spent a long time in zamindari work in the rural areas inhabited by the swamps and jungles of East Bengal and in parallel we cannot forget the location of Rabindranath's own residence i.e. Jorasanko Thakurbari in Chitpur, which was surrounded by subaltern people. Therefore, Rabindranath did not know the language of them— such remarks are inappropriate in this case. However, from the point of view of 'Social Class Discrimination' mentioned here, it can be seen that the novelist had vacillation about the division of class. He was a bit skeptical about the appropriate idiomatic structure of a tobacco seller, a so called part of the lower class society (Nimnashreni), who addresses Gora as

'Dadathakur'. So from this point of skepticism the delivering dialogue about Nanda's death was formed in 'Sadhu gadya'.

If we want to focus on the dialogue of the individual characters, we will see that the existence of Gora is centered on patriotism, which can be understood from each of his dialogues. Even in his everyday general conversation, nothing but the topic of India's eternity prevails. This character, who is very passionate about Bharatvarsha, is not so good at discussing any other subject. His love, anger, pride all are expressed centering on the concept of wholeness of Bharatvarsha. Also a feature of Gora's dialogue in particular is that the major part of his dialogues are lengthier than others. From the tendency to express and disseminate his own ideas and thoughts about patriotism and religion his dialogues become longer by the overflowing power of his passion for the country.

On the other hand, reviewing every dialogue of Binoy, it is understood that he is much more realistic than Gora. He is also emotional about his motherland, but as he understands the country, he understands the pain of Anandamayi as well as the pride of Lalita. The expression of love of his is equal as ordinary people and not centered only on austere patriotism.

The similarities between the characters of Pareshbabu and Anandamayi are revealed in every dialogue of these two characters. On the one hand, just as Anandamayi has freed herself from the bondage of any particular religion, so Pareshbabu did not want to impose his formless faith of God on anyone. The phrases used in the dialogues of the two characters, the similarity of the projection of the words have made the characters homogenous, just as Panubabu, Bardasundari or Harimohini are homogenous. The phrases used in the dialogue of these three characters must belong to a seemingly separate type. Because Panubabu is educated, Bardasundari is poorly educated and Harimohini is illiterate. But if we look at the continuity of the dialogue of the characters, it can be seen that their tendency has been to not only impose their beliefs on others who are around them, but also to seize other completely with that demand. From this side an evolution of Harimohini's dialogue can be seen. Her modesty, financial misery were all manifested in the way she spoke when she was sheltered by Pareshbabu, but ever since she went to Sucharita's own house, her desire towards material world, religious aggression has been exposed in her every dialogue. Again, the natural differences between Sucharita and Lalita are also expressed through their dialogue. Lolita's straightforward tough posture stands in stark contrast to Sucharita's calm-gentle nature and syntax.

(B) Indirect discourse: - This is the speech of the narrator. When the narrator describes a part of the story, it is mentioned as an indirect discourse in Narratology. Indirect discourse can be of different types. Such as – Set description, Temporal summaries, Opinions and Generalization. In order to determine the level of apparent narration of the narrator, we will try to understand the subject of indirect discourse by quoting examples from the selected novels in terms of the division that Chatman has created.

1. Set description:- The first of the points that Chatman made in determining the narrator's appearance was the set description. The first division of indirect discourse, therefore, can be cited as an example of description of setting. As example we can use the following part from the novel 'Chokher Bali'.

a. Chokher Bali: - "The photograph that Mahendra had on the wall was neatly tied with colored ribbons at the four corners of the frame, and a bouquet of flowers in two vases on either side of a 'tipai' at the base of the picture, as if the portrait of Mahendra had been worshiped by an unknown devotee." ('Thakur. 1425. p.249)

2. Temporal Summaries: - The appearance of the narrator in the Chatman's theory is also determined by giving the temporal summary of events. For example we are going to mention a small part from the novel 'Caturanga';

a. Caturanga: - "In due time, that is, long before the proper time, Harimohan got married. Shachisha was born after three daughters and three sons. Everyone said that the look of Shachisha was similar to that of Jathamshay. Jagmohan also took possession of him as if he were his son." (p. 601)

3. Reports of What Characters Does Not Think or Say: - In judging the narrator's apparent appearance, Chatman incarnated this point in question, probably keeping in mind the omniscient narrator's omniscience; as the omniscience narrator often gives reports about the inner world of the characters that they did not think or did not say. As a result, it is also discussed in the case of indirect speech or as the speech of the narrator. In this case as example we can mention a part from the novel named 'Malanca';

a. Malanca: - "Before the day's work started, Aditya would leave a specially selected flower in his wife's bed. Neerja has been waiting for him every day. Today's special flower went to Aditya Sarla. It did not occur to him that the main value of giving flowers was to give it to oneself." (p. 1217)

4. Ethos and Commentary: - Chatman discusses theory and commentary in four subdivisions. These are:

i) Commentary:- In his book Chatman mentioned about the narrator's commentary in the narrative. In fact, all the general utterance of the narrator is just commentary. And the narrator's appearance is most felt in here. The whole narrative can be cited as an example of the narrator's commentary. As example we are mentioning a part from 'Gora';

a. Gora: "At that moment, a huge carriage came on top of a small cart right in front of his house and broke one of the wheels of the cart and went away without looking. The cart did not completely overturn and fell to one side. Binoy hurried to the road and saw a seventeen- or eighteen-year-old girl came out of the car, and an elderly gentleman was trying to get out of the car. " (P. 509)

ii) Interpretation: - An important part of indirect speech is to explain the action-reaction of the narrated events. A glance at Rabindranath's novels reveals that the number of narrative interpretations of events or characters' interactions in novels has increased since he left the event-oriented novel writing and moved on to psychoanalytic novels after a long hiatus. Examples include;

a. Gora: "The reason why Gora has decided to bathe in Tribeni is that many pilgrims will gather there. Gora wants to unite with those people and surrender himself in a big stream of the country and feel the movement of the heart of the country in his own heart." (p. 528)

In the above part the narrator explaining out that the real reason behind bathing in the Ganges at Tribeni of Gora was not only rooted in religion, but the desire to be one with Indianness. That is that the narrator is interpreting the cause behind Gora's every

action and thought process throughout the whole novel.

ii) Opinions: - The narrator often expresses some opinions in the course of speech by putting certain events or actions of the character portrayed in novels, through which the moral, spiritual or worldly values of the real author are often reflected simultaneously. As an example we can mention from the novel 'Rajarshi';

a. Rajarshi: - "In the blue sky, he got to see someone's incomparably beautiful smiling face. As Dhruv is sitting on his lap, so is someone lifting him in his arms, in his lap. He saw himself, everyone around himself, around the world, on someone's lap." (p. 115) If we dissect the above part taken from the novel 'Rajarshi', we can relate the spiritual beliefs of the real author only if we are aware of his spiritual philosophy. Simultaneously here can also be sensed the belief of Maharshi Devendranath Tagore by whom young Rabindranth was highly motivated.

iv) Generalization: - The narrator often makes generalized remarks on the basis of certain events or actions of characters. And even in such generalizations lies the question of the personal beliefs of the implied author and often the real author also. I can mention for example;

a. Gora: - "Usually the people of our country have some or the other tendency to be an advisor in the discussion of race and country; but they do not believe in the deep truth; That is why they have no faith in the country, no matter what they say about the motherland when it comes to emotional disguise." (p. 542)

(C) Free indirect discourse: - Free indirect discourse means the part of speech where the dialogue of a character is delivered through the speech of the narrator. That is to say, neither the indirect discourse can be found here nor the direct discourse can be fully realized. In fact, it is the coexistence of direct and indirect discourse. Examples include;

a. Gora: - "Vinay began to say, nowadays he has no gap anywhere between day and night - as if there is no hole in the whole sky, all is very densely filled - just like the honeycomb of spring wants to burst with honey." (P. 558)

Leach discusses the consequences of the use of free indirect speech in narrative as,

"FIS is normally viewed as a form where the authorial voice is interposed between the reader and what the character says, so that the reader is distanced from the character's words."

(Leech and Short. 2007. p.268)

That is, as a result of the use of free indirect speech, the direct voice of the character in the narrative is suppressed by the voice of the narrator, and a dual tone is formed.

(D) Free direct discourse: - When discussing about Free direct discourse Leech mentioned,

"Direct speech has two features which show evidence of the narrator's presence, namely the quotation marks and the introductory reporting clause. Accordingly, it is possible to remove either or both of these features, and produce a freer form, which has been called FREE DIRECT SPEECH: one where the characters apparently speak to us more immediately without the narrator as an intermediary: ..." (ibid. p. 258)

In the narrative, a combination of two parts is used to indicate direct discourse, the first part indicating who is saying the word and the second part indicating the speaker's speech in inverted comma. That is to say, the point made here is that the omniscient voice of the narrator merges in the person who is actually speaking. Leech referred to free direct speech as a complementary part of this direct speech. There can be seen the differences between direct speech and free direct speech mainly in two cases, firstly, no phrase indicating the speaker is used here and secondly, the dialogue of the characters is no longer confined in between inverted comma. These two conditions might be applied both together or one at a time. The use of free direct speech can also be seen in Bengali novels written from the twentieth century parallel to English novels. It is pertinent to note that during the discussion of the usage of four types of language in selected Rabindranath's novels, these free direct discourse will be pointed out in particular. Here as example we can mention from the novel 'Dui Bon';

a. Dui Bon :- After finishing his morning work, Shashanka returned home and said, "What's the matter? Is it the day of puppet marriage or not."

"Oh my God, today is your birthday, have you forgotten that?

Whatever you say, in the afternoon you will not be able to go out."

any day except the day of death.

(Thakur. 1425. P.1115)

} FDD "Business does not bow its head to

Towards the end of the discussion on types of language used in selected Rabindra novel, it can be realized that in fact the three issues of narrative style, perspective and language-style are intertwined. The predominance of the use of direct speech in the early days of Tagore's novels indicates the obvious position of the narrator, the use of free direct speeches, which has been steadily increasing from the novel 'Caturanga' over time, makes this position pseudo-natured. From this time onwards, the novelist's attempt was to hide the narrator's voice in the conversations of the characters. The reason behind this attitude of formatting speech can be revealed in the analysis of the narrative style of the novels.

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