

LANGUAGE IN INDIA

Strength for Today and Bright Hope for Tomorrow

Volume 8 : 7 July 2008

ISSN 1930-2940

Managing Editor: M. S. Thirumalai, Ph.D.

Editors: B. Mallikarjun, Ph.D.

Sam Mohanlal, Ph.D.

B. A. Sharada, Ph.D.

A. R. Fatihi, Ph.D.

Lakhan Gusain, Ph.D.

K. Karunakaran, Ph.D.

Jennifer Marie Bayer, Ph.D.

Form and Function of Disorders in Verbal Narratives
A Doctoral Dissertation

Kandala Srinivasacharya, Ph.D.

K. Srinivasacharya, Ph. D.
Central Institute of Indian Languages
Manasagangotri, Hunsur Road
MYSORE 570006, KA., INDIA

kandalas@umich.edu
(alt) ksrinivasacharya@gmail.com

FORM AND FUNCTION OF DISORDERS IN VERBAL NARRATIVES

A Doctoral Dissertation

Kandala Srinivasacharya, Ph.D.

This Dissertation is divided into 5 Chapters with separate appendices and references.

- Chapter 1: Introduction
- Chapter 2: Form of Disorders
- Chapter 3: Function of Disorders
- Chapter 4: Disorders with Nonverbal Communication
- Chapter 5: Conclusion
- Appendix - 1: Brief storyline of the novels used for data
- Appendix - 2: Trends in Telugu novel
- Appendix - 3: List of the Telugu novels read
- Appendix - 4: Research studies on the Telugu novels
- References and a Select Bibliography

NOTE

On the use of the terms and the format of the dissertation

- Broad transcription (phonemic) of more general in nature is used in transcribing the Telugu data.
- The translations are only approximations for Telugu sentences. They are intended to reflect Telugu meaning rather than the correct usage in English.
- Retroflex sounds (letters) are indicated in capital letters such as T for ɽ , D for ɖ , N for ɳ , L for ɭ , R for ɻ and S for ʂ .
- The palatal ɕ sound of and nasalization of ɲ are retained as it is.
- Vowel length is indicated by colon on the right side of the respective sound such as – a: for ā/aa , e: for ē/ee , o: for ō/oo and u: for ū/uu .
- The anuswara ṁ is indicated by n before k/g/c/j/t/d, N before T/D and m elsewhere.
- Phonemic sound of æ is retained as it is wherever it occurs.
- Telugu diphthongs are represented as ai and au.
- Example cited in the dissertation are serially numbered with preceding the chapter number in brackets through out for easy reference, thus (1.1) - (1.19), (2.20) - (2.34), (3.35) - and so on.
- Headings, sub-heading and other paragraph headings are indicated as 1.1, 1.1.2, 1.2.1 and so on. Similarly, the other headings are indicated as 1), 2), 3) or i), ii), iii) or a), b), c) and so on to distinguish different items.
- Abbreviations, if any, are indicated at the first occurrence of the respective items for their subsequent use.

TRANSLITERATION CHART

Vowels

అ - a	ఆ - a:	
ఇ - i	ఈ - i:	
ఉ - u	ఊ - u:	
ఎ - e	ఏ - e:	ఐ - ai
ఒ - o	ఓ - o:	ఔ - au
	ఋ - R	

Consonants

క - ka	ఖ - kha	
గ - ga	ఘ - gha	ఙ - nga/ŋ
చ - ca	ఛ - cha	
జ - ja	ఝ - jha	ఞ - ña
ట - Ta	ఠ - Tha	
డ - Da	ఢ - Dha	ణ - Na
త - ta	థ - tha	
ద - da	ధ - dha	న - na
ప - pa	ఫ - pha	
బ - ba	భ - bha	మ - ma
య - ya	ర - ra	ల - la వ - va
శ - śa	ష - Śa	స - sa హ - ha
ళ - La	క్ష - kŚa	ం - ṁ/m/am

Example:

అల	- ala	‘wave’
కల	- kala	‘dream’
కాలం	- ka:lam	‘time’
కలకాలం	- kalaka:lam	‘for a long time/for ever’
చారిత్రక నవల	- ca:ritraka navala	‘the historical novel’

CHAPTER 1: INTRODUCTION

1.0 This research study entitled '*Form and Function of Disorders in Verbal Narratives*' focuses on the ways and modes of communication of the characters with disorders, both physical and mental, in modern Telugu novels and the creative use to which the disorders are put in the imaginative but imaginary world of fiction.

Fiction in general may be said to be reflective of the ways of the world of the period as tinted by the world view of individual artists. A study of form and function of disorders in verbal narratives is thus expected to describe and explain the use of disorders in fiction as they're situated in the weltanschauung of authors. Novelists depict various problems both of normal and abnormal populations although their scope of treatment of the abnormal population is generally of a limited nature and is governed more by traditional beliefs and world views of their society in which they live and when they write fiction (Thirumalai 1987b).

Creative writers hold several assumptions, which may be related or unrelated or even are in conflict with findings in the various disciplines as regards the etiology, types and frequency of occurrence of disorders in various societies. At the same time, it is also a known fact that creative writers have, by their insightful analysis of the disorders, contributed a lot to the characterization and explanation of the disorders themselves.

1.1 A Brief Account of the Evolution of Literary Forms

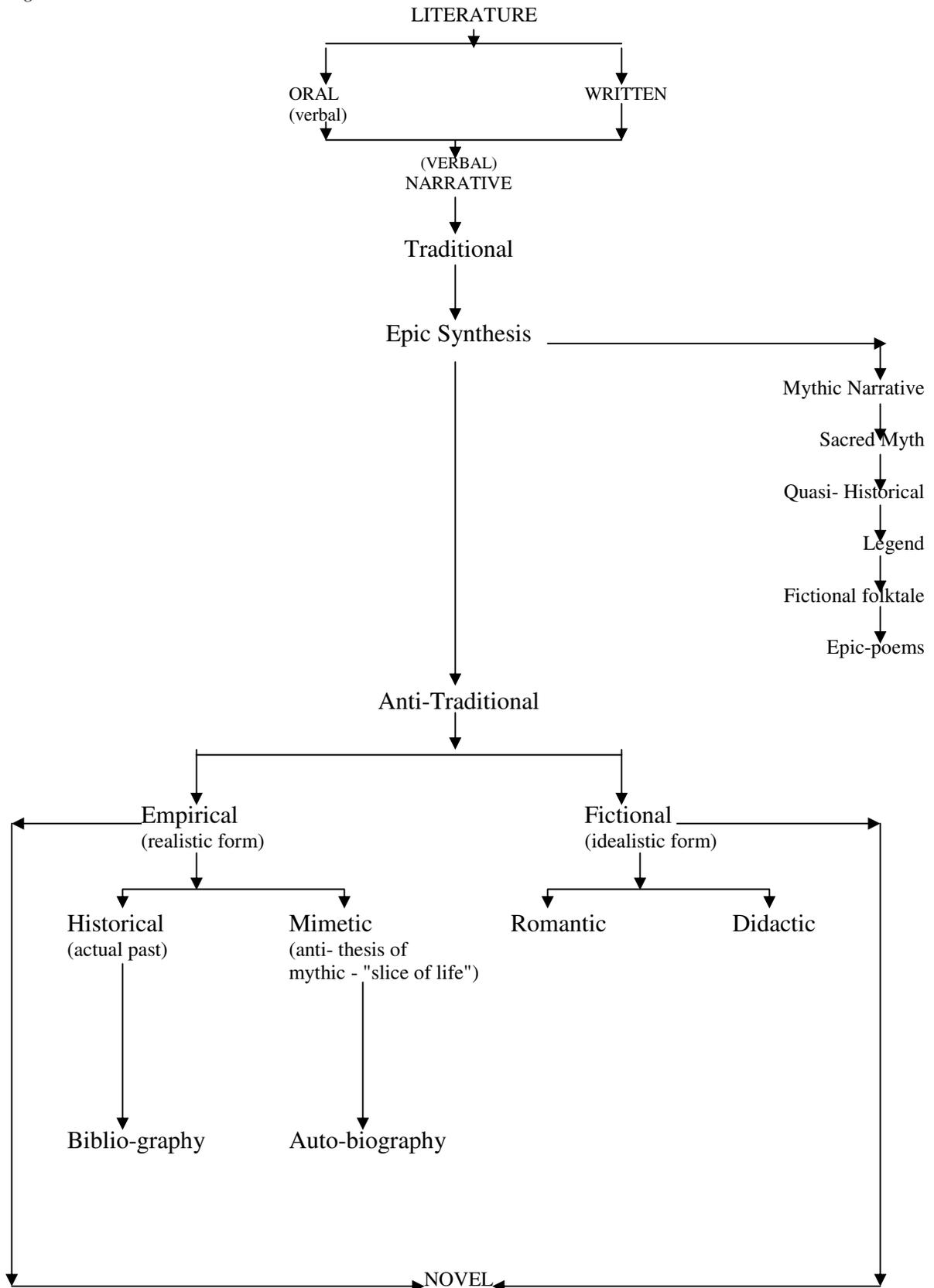
Before discussing the goals, scope, content and the plan of the dissertation, it may be necessary to mention in brief about the evolution of literary forms, which may present the development of novel (both Western and Indian novel, especially the Telugu novel, their classification etc.), in the following paragraphs. Also, novel, i.e., the Telugu novel, forms the data for the present research study.

According to Scholes and Kellogg (1978), the evolution of literary forms is related to biological evolution and in some ways literary evolution is more complex than biological evolution. In the world of literature, at present, we may mention about two categories of literary forms, namely, Western literary forms and Indian literary forms. They are presented diagrammatically (see page 3) to indicate the evolution of literary forms.

1.1.1 Western Literary Forms

Scholes and Kellogg (1978) identify a variety of literary forms based on their distinctive and fortuitous features as presented in the diagram 1.1.

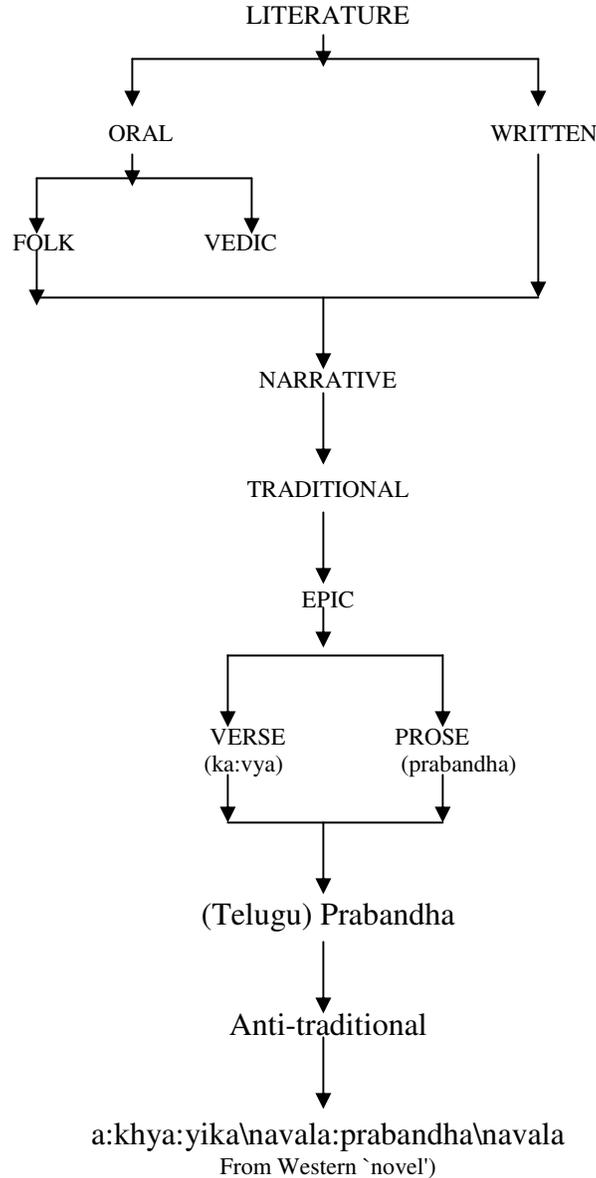
Diagram 1.1



1.1.2 Indian Literary Forms

The evolution of Western literary forms is paralleled by that of literary forms in Indian literature. The following diagram depicts the evolution of literary forms in Indian literature.

Diagram 1.2



1.2. Verbal Narrative

For the purpose of the present research study, the term 'verbal narrative' is used to refer to a novel. Henceforth, the term 'novel' is used throughout the thesis in place of 'verbal narrative'. Similarly, the title of the thesis, Form and Function of Disorders in Verbal Narratives refers to the form and function of communicative behaviour of characters with disorders in fiction with selective reference to Telugu novels.

There is a difference between the terms 'narrative' and 'novel'. The former is related to telling or narrating a story, i.e., it indicates the mode of story telling in any linguistic form, whereas,

the latter is a long rendering in prose of a story, i.e., novel is a fictitious tale in book form told in prose. In other words, the term 'narrative' may be compared to the material of a fruit and the term 'novel' as its (outer) skin that encloses the material.

1.3 Novel

Novel, which is one of the literary/narrative forms, is a conflux of empirical and fictional narratives (see diagram 1.1). Novel has been the dominant form of narrative literature for the past two centuries in the west and for the past one century in the East in general and in India in particular.

1.3.1 Origin of the term 'Novel'

The term 'novel' originated from the Italian word novella (from the plural of Latin novellus, a late variant of novus, meaning 'new'). Encyclopaedia Britannica (1974, Vol.13)

1.4 navala

nava:n viSe:Sa:n la:ti gRNa:ti:ti navala:, which means, in Sanskrit, a form (novel) that contains new things. In Telugu, the term 'novel' is borrowed from English and nativized as navala. Semantically, navala denotes the same meaning as in English and Sanskrit. In other words, what is 'novel' in English is navala in Telugu¹.

According to Narayana Rao (1978), navala is developed as a reaction to prabandha - a verse with elaborate descriptions and very little narration, mostly valued for the skill of the writer in using poetry and for evoking the erotic mood - when social irresponsibility in literature reached its peak with prabandha.

Novel, in Telugu, is a shift from verse style of narration to the prose style of narration. Hence, there is more scope to employ the current language in the society. There was also a shift from the traditional proto type of theme and plot to the dimensions and problems of the present society. So, novel is referred to an anti-traditional literary form (see diagram 1.2). Narayana Rao also observes that the inception of the novel in Telugu was closely linked with the aim of ameliorating the contemporary social situation through creative writings like those of Kandukuri Veeresalingam (1848-1919), Chilakamarti Lakshmi Narasimham (1867-1946) - the earliest novelists of Telugu and many other later writers, who depicted social reforms in their novels. Besides the above, the Telugu novel has also taken inspiration from the Western novel.

1.5 First Telugu Novel

There is a difference of opinion among literary critics and scholars regarding which is the first novel in Telugu? However, according to chronological order, maha:swe:ta (1867) by Kokkonda Venkata Ratnam Pantulu is said to be the first Telugu novel. It is followed by

1. In Telugu, the term 'navala' was first introduced by Kashibhatla Brahmaiah Sastry. He named the Rajasekhara Charitra written by Kandukuri Veeresalingam Panthulu, which was serialized in Raja Yogi a Telugu magazine in 1896, as navala while reviewing it. Sastry considered it to be the first fulfilled prose narrative, which was newly introduced in Telugu by Kandukuri with all the characteristics of the novel in English. According to Sastry, the word, novel in English indicates unusual and new thing and from Sanskrit, the same meaning can be derived, in Telugu also, it may be called as navala with the same semantic and characteristic features of a novel. Prabandha was the most popular form of literature in Telugu, till the advent of the novel.

Narahari Gopalakrishnama Chetty's sri: rangara:ja caritra 'the history of Rangaraja' (1872), and ra:jase:khara caritra 'the history of Rajasekhara' (1878) by Kandukuri Veeresalingam Pantulu. However, many Telugu scholars and literary critics consider Rajasekhara charitra as the first independent Telugu novel and Kandukuri, the 'Father of Telugu Novel'.

1.6 Classification of Novel

Literary critics and scholars identify many forms of narrative based on their characteristics. They identify the features of each form and name them based on their uniqueness. At present, we may mention about two categories of novel, namely, Western novel and Telugu novel.

1.6.1 *Classification of Western Novel*

Encyclopaedia Britannica mentions almost all the available forms in the world literature, with their features and definitions. We may just mention the names of these forms as example. They are; historical, picaresque, sentimental, gothic, psychological, epistolary, pastoral, apprenticeship, roman 'a clef, anti-novel, cult or coterie novels, detective/mystery/thriller, western, the bestseller, fantasy and prophecy, proletarian, international, introspective novel, problem novel, robinsonade, roman-fleuve, non-fictional novel, novella and novel of manners. Encyclopaedia Britannica also mentions some more out moded types of novels include; the erotic novel (which may or may not be pornographic), the satirical novel, the farcical novel, the novel for or about children, the theological novel, the allegorical novel, etc. New kinds of fiction emerged recently like the novel of negritude, the structuralist novel (following the linguistic sociologists and anthropologists), the homosexual novel, the novel of drug hallucination, etc.

1.6.2 *Classification of Telugu Novel*

Many Telugu scholars and literary critics tried to give a variety of Telugu novels based on the theme, quality and nature of the characteristics each novel that possess exclusively or dominantly. However, we may have the following classification of Telugu novels, which may present a comprehensive picture of Telugu novels identified so far.

1.6.2.1 General Classification

Some of the Telugu novels can be identified on the basis of the western novel forms as mentioned at 1.6.1. They are listed below with a few novels and their authors as examples under each category:

ca:ritraka navala 'historical novel': sri:rangara:ja caritra 'the history of Srirangaraja' by Gopalakrishnama Chetty, he:malata 'Hemalatha' by Chilakamarti Lakshminarasimham Pantulu, a:ndhra ra:STram 'the State of Andhra' by Bhogaraju Narayanamurthy, ra:Ni samyukta 'Queen Samyukta' by Velala Subbarao, ra:yacu:ru yuddham 'the Raichur War' by Ketavarapu Venkata Sastry, Tippu sulta:nu 'Tipp Sultan' by Khandavalli Ramachandra, e:kavi:ra 'the unique warrior' by Viswanatha Satyanarayana, tanja:vu:ri patanamu 'the fall of Tanjore (kingdom)' by Malladi Vasundhara, etc.

sa:nghika navala 'social novel': ra:jasekhara caritra 'the history of Rajasekhara' by Kandukuri, ma:tRumandiramamu 'the abode of mother' by Venkata Parvateesa Kavulu, ma:la palli 'the mala village' by Unnava Lakshminarayana, bra:hmani:kam 'the maintenance of brahmanism' by Gudipati Venkatachalam, na:ra:yaNara:vu 'Narayan Rao' by Adavi Bapiraju,

go:Dami:da bomma `picture on the wall' by Balivada Kanta Rao, himajva:la `cold fire' by Vaddera Chandidasu, etc. (The present research study is based mainly on the social novel.)

mano: vaijña:nika navala `psychological novel': celiyalikaTTa `the shore of the sea' by Viswanatha Satyanarayana, caduvu `study' by Kodavatiganti Kutumba Rao, civaraku migile:di `the remnant' by Buccibabu, asamardhuni ji:vaya:tra `the life of an incapable fellow' by Tripuraneni Gopichand, alpaji:vi `the insignificant fellow' by Racakonda Viswanatha Sastry (popularly known as Ra: Vi Sastry), ampasayya `the bed of arrows' by Naveen, etc.

ra:jaki:ya navala `political novel': prajala maniSi `peoples' man' by Gattikota Alwaru Swamy, mRtyunjayudu `the immortal' by Bollimunta Sivaramakrishna, rathacakra:lu `the wheels of a chariot' by Mahidhara Ramamohan Rao, simhagarjana `the lion's roar' by Lakshmikanta Mohan, etc.

anuvu:da navala `translated novel': sudha:saratcandra `Sudha and Saratchandra' by Chilakamarti from `the lake of palms', kapa:lakuNDala `Kapalakundala' by G.V.S. Dorasamayya (the first translated Telugu novel, 1899), praphullamukhi `the smiling woman' by Kanakavalli Bhaskara Rao from Bakimchandra Chatterji's `Devi Chaudhurani', Ivan Hoe by Ketavarapu Venkata Sastry from the English original, etc.

apara:dha pariso:dhaka navala `detective novel': pramada:vanam, sya:mala `Syamala' by Venkata Parvateesa Kavulu (they translated many detective novels from Bengali), and novels by Girija Sri Bhagavan, Viswa Prasad, Akki Peddi Venkateswarlu etc.

paura:Nika navala `epic novel': saundayatilaka `the beauty mark on the forehead' by Chilakamarti Lakshmi Narasimham, sudakSiNa: caritramu `the biography of Sudakshina' by Jayanti Suramma, etc.

ja:napada navala `folklore novel': visa:la ne:tra:lu `large/wide eyes' and ka:smi:ra paTTamahiSi `the titular queen of Kashmir' by Pilaka Ganapati Sastry, etc.

ha:sya navala `comic novel': `gaNapati' by Chilakamarti, ba:riSTar pa:rvati:sam `Barrister Parvateesam' by Mokkapati Narasimha Sastry, `Di:kSitulu' by Munimanikyam Narasimha Rao, caNTi abba:yi `the infant boy' and reNDu reLLu a:ru `two into two makes six' by Malladi, etc.

ma:NDali:ka bha:Sa: navala `dialectal novel': cillara de:vuLLu `minor gods' by Dasarathi Rangacharya, mutya:lapandiri `the pandal made of pearls' by Poranki Dakshinamurthy, ratta:lu ra:mba:bu `Rattalu and Rambabu' by Ra: Vi Sastry, `Namini' Subrahmanyam Nayudu's novels, etc.

vyangya navala `satiric novel': `Ha! Ha! Hu! Hu!', pulula satya:grahamu `tigers on strike' by Viswanatha and viSnu sarma ingli:Su caduvu `Vishnu Sarma's western education', etc.

pu:rvasampradaya navala `orthodox or traditional novel': vi:ri alludu `his son-in-law', swarga:niki niccenalu `ladders to heaven' and teracira:ju `the trump' by Viswanatha, etc.

ya:tra: vaRNini `travelogue': satyara:ju pu:rvade:sa ya:tra `Satyaraju's trip to the East' by Kandukuri Veeresalingam Pantulu, ne:nu cu:sina amerika `the America I saw' by Akkineni Nageswara Rao, Tra:velo:g amerika `travelogue America' by Malladi Venkata Krishna Murthy etc.

a:dhya:tmika or **ve:da:nta navala** `philosophical novel': `Sa:vitri' by Vaddera Chandidasu.

In addition to the above types of Telugu novels, some Telugu scholars and literary critics added one more category of novel, namely, **a:darsa navala** 'idealistic novel' by reclassifying the novels such as ve:yi paDagalu, Mala palli, Brahmanikam, Narayan Rao, Caduvu, Chivaraku Migiledi, Asamardhuni Jivayatra and etc. The novels were chosen from the historical, social and psychological novel categories.

The above is more commonly a traditional classification based on the theme of novel.

1.6.2.2 Kutumba Rao's Classification

Kutumba Rao (1971:118) mentions six types of Telugu novels. They are:

1. ghaTana:pradha:na navala 'incident- oriented novel'
2. koutu:hala pradha:na navala/ka:lpa:nika navala 'suspense-dominant/imagination-oriented novel'
3. si:la (pa:tra) pradha:na navala 'character-oriented novel'
4. sangha citraNa pradha:na navala 'novel of social realism'
5. itiha:sa pradha:na navala 'historical novel'
6. manahpravRtti niru:paNa pradha:na navala 'psychology-oriented novel'

1.6.2.3 Venkateswara Rao's Classification

Pullabhotla Venkateswara Rao classifies the novel into five types, which is based on the theme [in Subrahmanyam (1991:441)]. They are:

1. apara:dha pariso:dhaka navala 'detective novel'
2. sa:nghika navala 'social novel'
3. ra:jaki:ya navala 'political novel'
4. ca:ritraka navala 'historical novel'
5. paura:Nika navala 'epic novel'

These are already mentioned at 1.6.2 above. He also mentions thirteen types of novels based on the style of writing. Among the thirteen, the six types of novels (1 - 6) are the same as that of Kutumba Rao at 1.6.2.2, which are listed below:

1. ghaTana:pradha:na navala 'incident- oriented novel'
2. koutu:hala pradha:na navala/ka:lpa:nika navala 'suspense-dominant/imagination-oriented novel'
3. si:la (pa:tra) pradha:na navala 'character-oriented novel'
4. sangha citraNa pradha:na navala 'novel of social realism'
5. itiha:sa pradha:na navala 'historical novel'
6. manahpravRtti niru:paNa pradha:na navala 'psychology-oriented novel'
7. nirdhuSTa navala 'novel with definite purpose'
8. paura:Nika navala 'epic novel'
9. prabandha navala 'prabandha novel'
10. calanacitra sambha:SaNa navala 'novel with filmy dialogues'
11. le:kha:ru:paka navala 'novel in letter form'
12. Dairi: navala 'diary form novel'
13. paristitula prabha:va:la navala 'novel of influences of circumstances'

1.6.2.4 Subrahmanyam's Classification

Besides referring to the classification of the Telugu novel Pullabhotla Venkateswara Rao (1.6.2.3), Subrahmanyam classifies the novels into four major kinds of narratives, which are based on the four kinds of literature that form basis for generic criticism. They are:

Kinds: prabandhas (epics), navalalu (novels) or prabandha navala (prabandha novel), sRunga:ra or sa:hasa navala (romantic or adventure novel), etc.

Types: kathana (narrative), vivaraNa:tmaka (discriptive), na:Taki:ya (dramatic), etc.

Modes: dukha:nta (tragic), dayani:ya (pathetic), ha:sya (comic and farcical), bhaya:naka (horrific), hRudya (melancholic), etc.

Moods: vyangya (satire), vyanjana (ironic), etc.

These are commonly referred to by the western novelists, critics and literary scholars. But, in Indian languages, especially in Telugu, such type of studies is rare. All the above categories are useful to recognise what type of novel it is.

1.6.2.5 Point of View Classification

We may have another classification of Telugu novels from the point of view of communication.

1. prathama puruSa kathanam `first person narrative' - narrating a story in the first person. For instance, aspRsya nayana:lu `virgin eyes' by Vasundhara is narrated in the first person.
2. pa:tro:nmu:laka kathanam `narration from the character's point of view'. The same first person narrative will also be mentioned in this category. For instance, aspRsya nayana:lu `virgin eyes' by Vasundhara is narrated by the lead character. In this type the creative writer takes the role of a character, mainly lead character, and narrates the story to the reader.
3. a:tma:sraya kathanam `narration from the point of view of author'. Many novels fall in this group. Further, autobiographical novels, such as Nenu Chusina America by Akkineni and Malladi's America Yatra, are travelogues. These are more about the authors themselves. Their experiences are narrated. Biographical novels also fall in this group.

1.7 Goals of the Present Study

The aim of this research is –

- To describe and explicate the form and function of disorders as exploited in verbal narratives by creative writers from the point of view of communication.
- To work out a coherent picture of disorders as it obtains in novels and as perceived by creative writers.
- To find out if there are any differences as to gender in the portrayal of disorders by the literary artist.

The dissertation contributes to the theory of disorders in verbal art in general even as it will bring out the underlying notions of disorders and their characteristics in an Indian linguistic community.

1.8 Review of Literature

Though there are many studies on disorders, they are mainly on real informants (human beings with disorders). For instance, Carol Erting and James Woodward (1979), in their article "Sign language and the deaf community: a sociolinguistic profile", (in *Discourse processes*, 2, 4, Oct.-Dec. 283-300 - *Linguistics and Language Behavioral Abstracts (LLBA)*, vol.15, No.3, 1981), summarized the language variations among a deaf community in the United States through macro- and micro-sociolinguistic studies.

Similarly, Susan Aach (1976) uses drama to meet the needs of the blind and partially sighted children in his article, "Drama: a means of self-expression for visually impaired child", (in *The new outlook for the blind*, 70, 7, Sep. 282-285 - *LLBA*, vol. II, No.3, 1977, p.881), and tries to prove that drama sessions are successful aides to self-acceptance for sight-impaired children, as they provide a means of working through feelings of visual loss.

A study on nonverbal communication between mentally disabled children by Pierre Courbin (1980 "On the non-verbal communication between mentally disabled children", in *International Journal of Rehabilitation Research*, 3, 4, Dec. 543-544 - *LLBA*, vol.17, No.1, 1983), says that contact between disabled children and normal children of the same mental age enables one to teach better use of communicative skills.

The idea that nonverbal communication can be disordered is explored by C. Woodruff Starkweather (1977) in his article, "Disorders of nonverbal communication", (in *Journal of Speech and Hearing Disorders*, 42, 4, Nov. 535-546 - *LLBA*, vol.13, No.2, 1979). He describes several types of nonverbal communication disorders such as avoidance of eye-contact by stutterers and autistic children, inappropriate amount of body movement and idiosyncratic mannerisms. The characteristics of these disorders and several possible explanations for their acquisition are also offered. It is evident that all these studies are based on the real informants (human beings with disorders).

The studies found on novels are also on different aspects. For instance, Fernando Poyatos describes nonverbal communication in the novel and new perspectives in author-character-reader-relationship in his article "Forms and functions of nonverbal communication in the novel: a new perspective of the author-character-reader relationship".

Roger Fowler (1979) attempted to apply linguistic methods to the structure of the novel. He demonstrates the relevance of linguistics in two areas. According to him, the theory of language provides a 'framework' or 'model' for the general structure of fiction. This will pave the way for understanding traditional concepts like 'plot', 'theme', 'character', 'style' and 'point of view'. Secondly, he feels that linguistics offers a method of analysis for practical criticism of actual texts.

Susan Ehrlich (1990) studies narratives from a linguistic and literary point of view. The study reflects two angles. In one angle, which is from the perspective of linguistics, it seeks to analyse the discourse structure of texts with a complex temporal organization. In another, which is from the perspective of literary studies, it seeks to explain certain non-linguistic aspects of the texts in terms of linguistic form.

Similarly, the studies available on Telugu novel are also on different aspects. Other than the present research study, the research studies on Telugu novel, for instance, include:

- telugu nvalalo: kuTumba ji:vanam 'family life in Telugu novel', 1976, C. Anandalakshmi.
- telugulo: ca:ritraka navalalu 'historical novels in Telugu', 1979, Z. Elizabeth.
- a:ndhra navala:pariNa:mam 'evolution of Telugu novel', 1963, B.V. Kutumba Rao.

- telugu racayitrula sa:ngghika navalalu `social novels of Telugu women writers', 1979, M.C. Sireesha.
- telanga:Na vimo:cano:dyamam - telugu navala `Telangana liberation movement - Telugu novel', 1981, P. Varavara Rao.
- telugu navalalo: sa:ma:jika caitanyam `social consciousness in Telugu novel', 1981, P. Sanjeevaiah.
- telugu sa:ngghika navalallo: katha:kathana silpam, `the style of story narration in Telugu social novels', 1981, K. Mrunalini.
- telugu navala - aspRusyata: samasya, `Telugu novel and the problem of untouchability', 1990, Nanumanaswamy.

The very names or titles of these studies indicate the subject of their research study. Research studies on Telugu novels are listed in Appendix - 4

1.9 Need for the Present Study

Many of the studies on Telugu novel are based on the popular Telugu novelists and their works, as it is evident from the review of literature at 1.8. Similar to the proposed research study, i.e., on Form and Function of Disorders in Verbal Narratives, particularly on Telugu novels, it may be said, is not found. Hence, it may be claimed that the proposed research study is unique and first of its kind.

In view of the above, there is need to study this angle of novel, especially Telugu novel and this research study, it is hoped, would help to fill the gap in our knowledge of the Telugu novel.

1.10 Scope of the Study

The present investigation uses Telugu novels as a case study to identify the inter-relationship between the world view of creative writers and the empirical findings in various disciplines about disorders. The present research study has the following limitations:

1. The disorders investigated in this study are general in nature as perceived and portrayed by creative writers.
2. Seven Telugu novels have been chosen out of 104 novels read for the study (see 1.11), as it is practically not possible to scan all the available novels from the very first Telugu novel of 1867 to the present day (around 80,000 novels published to date).

The focus of inquiry is the communicative behavior of characters with disorders and its role in the novel.

1.11 Method of Data Collection

Seven Telugu novels have been selected as data for the analysis of the present research study. These novels have been chosen after reading 104 Telugu novels, which are listed in Appendix - 3, taking care to see that there is a strong presence in the novels of characters which constitute the focus of investigation in this study. They are listed below chronologically:

1. go:Dami:da bomma `picture on the wall' by Balivada Kanta Rao. 1955 (1st edition (edn), reprint 1976). This novel tells of how a stuttering character (male) communicates with other characters and also how a deaf and dumb character (female) uses nonverbal means to express her intentions.

2. agnipari:kSa `trial by fire' by Madireddi Sulochana. 1974 (1st edn, reprint 1975). In this novel, the author portrays the communicative behaviour of a mentally abnormal character (male) and his abnormal nonverbal behavior with other characters.
3. a:ra:dhana `worship' by Yeddanapudi Sulochana Rani. 1976 (6th edition). This novel portrays a dumb character (female) with her strategies of verbal and nonverbal communication.
4. bandi: `the captive' by Yeddanapudi Sulochana Rani. 1978. In this novel, the author delineates the ways and modes of self-expression of a mentally abnormal character (male) and a blind character (male). But, only mentally abnormal character has been taken for the present research study.
5. vidhi yedyeduraite: `when fate conspires' by Yerramsetti Sayi. 1981. This novel depicts the communication of a mentally abnormal character (female).
6. abhila:Sa `desire' by Yendamuri Veerendranath. 1986. The communication of a stuttering character (male) is depicted in this novel.
7. kriye:Tar `creator' by Vempalli Niranjan Reddy. 1993. This novel also portrays a deaf and dumb character (male) and his communication modes.

These novels are modern social novels and belong to the last four decades of Telugu novel of post-independent era, which is 130 years old. And the novelists, both men and women, are popular novelists and trend setters of their time in Telugu novel.

An outline of the stories of these novels is presented in Appendix - 1, and a brief account of trends in Telugu novel is given in Appendix - 2, which appear as the last part of this thesis. Some novels like cekrapa:Ni `Chakrapani' by Kavilipati Vijayalakshmi, katha:na:yaki `heroine' by Kurumaddali Vijayalakshmi and bandi: `the captive' by Yeddanapudi Sulochana Rani portrayed blind characters as lead roles. Similarly, penkuTillu `tiled house' by Kommuri Venugopala Rao also depicted the characteristics of a lame person.

However, the communicative behaviour of the characters with physical disorders in these novels is normal and does not give rise to any abnormality in their communication, which is the focus of the present research study. Hence, these characters are not taken as data for the analysis of the present research study.

1.12 Method of Data Analysis

The data is analysed on an indigenous framework, besides referring to the theories and methodologies developed by Poyatos (1977), Thirumalai (1984, 1987a &b) and Flower (1977) and Ehrlich (1990). Further, it also discusses the role of the characters with disorders in novels as portrayed by the creative writers and evaluates theirs' presentation of disorders in terms of whether the portrayals are correct as far as the disorders are concerned, whether they go well with the description of the characters, whether they add to the structure of the story such as plot and so on, besides describing and explaining the disorders as exhibited in language use.

It may be mentioned that, in general, it is through linguistic description of the disorders that a verbal artist generally brings out the peculiar characteristics of respective disorders.

And this detailed analysis will lead to a comprehensive study of the form and function of disorders in verbal narratives in general and Telugu novels in particular.

1.13 Disorders

Abnormal functioning of a body part may be called disorder. It may be due to damage to the brain by birth or by accident. Abnormality may reflect in the growth of an affected individual through non-functioning of eyes or ears or tongue or any other body part. It is also reflected in the speech of the disordered person. In general, anything that is not in order or not normal, may be treated as a disorder.

Further, as observed by Thirumalai and Subramanyam (1980), when the unified signs, i.e., verbal and nonverbal elements of the communication process, are split, it leads to the disordered condition. Autistic language provides ample evidence for this. Both verbal and nonverbal characteristics are cohesively unified in the communication process, which as a form of sign in humans. As long as these two values are unified, the communication process is said to be normal or it is a normal communication process. Once the link between the verbal and nonverbal is broken, the communication process is said to be abnormal and disordered.

"... the manner by which the loss of this link is carried out in disordered individuals gives us a framework to classify and subclassify these disorders under various categories, such as autism, schizophrenia and others".

Thirumalai (1980)

1.13.1 *Realistic Description of Disorder*

Joan Rockwell (1974) discuss about the realistic description of disorder in novels.

"Disorder need not be an essential part of realism, but a realistic description of disorder is expected. Presence or absence of disorder makes little difference between realistic and unrealistic settings, because a novel can choose to ignore the disability in the world and yet be realistic. On the other hand, when a disorder is depicted or portrayed, a realistic depiction or portrayal is demanded. The authors who are in the habit of doing a panoramic depiction, generally introduce, describe the disorder also as part of the panorama to bring in realism. A realistic world is that world which has both order and disorder. However, fiction writing offers a possibility that a realistic world can be created without disorder. When an author takes a panoramic view of the world, he fills in the panorama with a sprinkling of disorder. But that disorder here has no special function for the story...."

Further, it is likely that irrespective of the differences in the disorders the function of a character or characters may be influenced only by the structure, content and methods of narration adopted by the author. It is also likely that the author may or may not give a correct portrayal of the features of the disorder, but will certainly aim at use of the disorders for the progress of the story only. In novels, in which the disorder is the dominant theme or dominant mode of telling the story there may be a deeper portrayal of the disorder along with its utilization for the progress of the story.

In some Telugu novels, there are characters with disorders in lead roles, which have the special function in the development of the story and they are described realistically to some extent. Disorders as mentioned in the following paras are discussed in the present study.

1.13.2 *Forms of Disorders*

As observed by Crystal (1980), communication disorders are classified by their symptoms. Accordingly, disorders as found in Telugu novels may also be classified into two categories, namely, verbal disorders and nonverbal disorders. These two disorders take on the following forms:

1. Verbal disorders:

- i) Characters with physical disorders such as
 - a) Disorder of fluency (stuttering)
 - b) Disorders of hearing (deafness) and speech (dumbness)
- ii) Characters with mental abnormality (madness and mentally retarded)

2. Nonverbal disorders:

- i) Characters with physical disorders such as
 - a) Disorder of speech (dumbness)
 - b) some times disorders of hearing (deafness) and speech (dumbness).

The communicative behaviour of these disorders and their forms and functions are discussed in the second and third chapters respectively. Disorders with nonverbal communication are discussed separately in the fourth chapter.

1.14 Plan of the Dissertation

The dissertation has a layout of five chapters. The present one, being the first chapter, introduces the proposed research study. The remainder of this thesis containing analysis and concluding remarks is organized in the following way.

The second chapter on Form of disorders deals with the forms of characters with disorders as mentioned at 1.13.2, and as found in the Telugu novels as presented by creative writers.

The third chapter is on Function of disorders. It deals with various functions of various forms of disorders that are discussed in the second chapter.

In the fourth chapter, Disorders with nonverbal communication, besides discussing the forms and functions of the nonverbal disorders, the nonverbal communication associated with both verbal and nonverbal disorders, that are discussed in the second and third chapters are also dealt with. The second, third and fourth chapters also include the description and explanation of disorders as exhibited in language use, the linguistic data as given by the authors in terms of the actual utterances of the characters and an evaluation of the authors' presentation of the characters with disorders and the researcher's views on the portrayal of these characters.

The final chapter of the thesis, Conclusion, includes the summary of findings of the second, third and fourth chapters and concluding remarks on the research study. The attitudes of other characters towards the characters with disorders, the differences as to gender in the portrayal of disorders by the novelists and the contribution of the characters with disorders in overall expression of the novels are also discussed in general.

The last part of the thesis has Appendices such as Appendix - 1: Brief storyline of the novels used for data, Appendix - 2: Trends in Telugu novel, Appendix - 3: List of the Telugu novels read, Appendix - 4: Research studies on the Telugu novels and References and a Select Bibliography

CHAPTER 2: FORM OF DISORDERS

2.0 Introduction

In this chapter, various forms of disorders associated with physically abnormal characters, such as stuttering, dumbness, deafness and mentally abnormal characters are discussed. The communicative behaviour of these forms is also discussed in this chapter.

2.1 Disorder

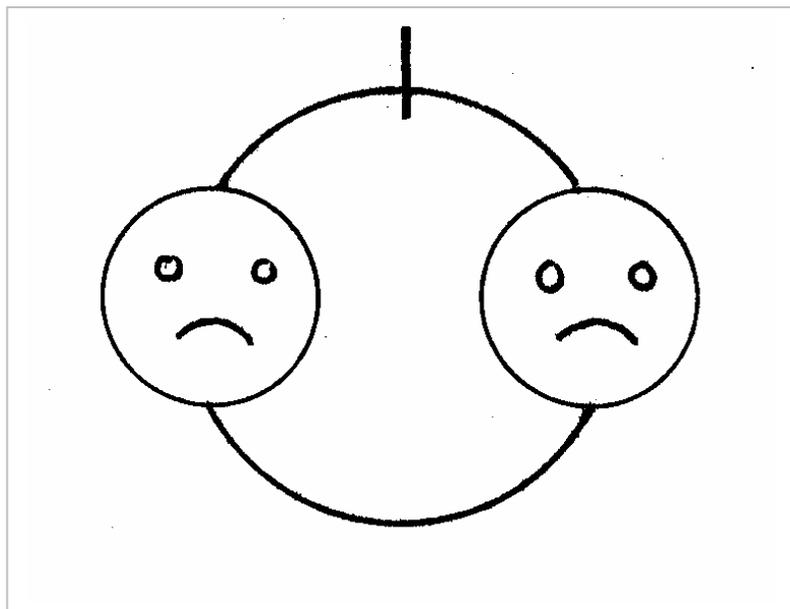
As already mentioned in the first chapter at 1.13, disorder is an abnormal functioning of a body part. The condition of disorder occurs due to damage to the brain by birth or by accident. Abnormality may reflect in the growth of an affected individual through non-functioning of eyes or ears or tongue or any other body part.

Further, the situation of disorder in communication may be noticed when the verbal and nonverbal elements, i.e., the unified signs, of the communication process are split. Autistic language provides ample evidence for this.

According to Thirumalai and Subramanyam (1980), both verbal and nonverbal characteristics are cohesively unified in the communication process, which as a form of sign in humans. As long as these two values are unified, the communication process is said to be normal or it is a normal communication process. Once the link between the verbal and nonverbal is broken, the communication process is said to be abnormal and disordered.

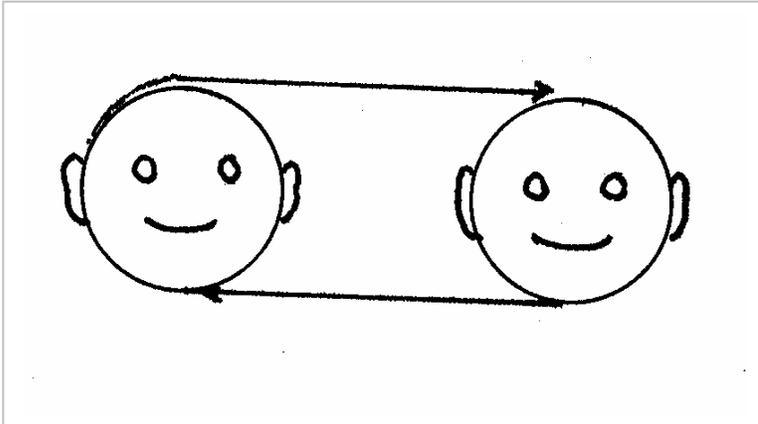
Syder (1992) also gives a similar opinion about the occurrence of communication disorder. According to her, there would be a normal communication cycle between the two persons, who have the same feelings of an experience. If this cycle is broken at any point neither participant can experience easy communication. The presence of such feelings is probably a consequence of the two-way nature of communication. She indicates the normal communication cycle in figure form, which is given below:

Figure (2.1)



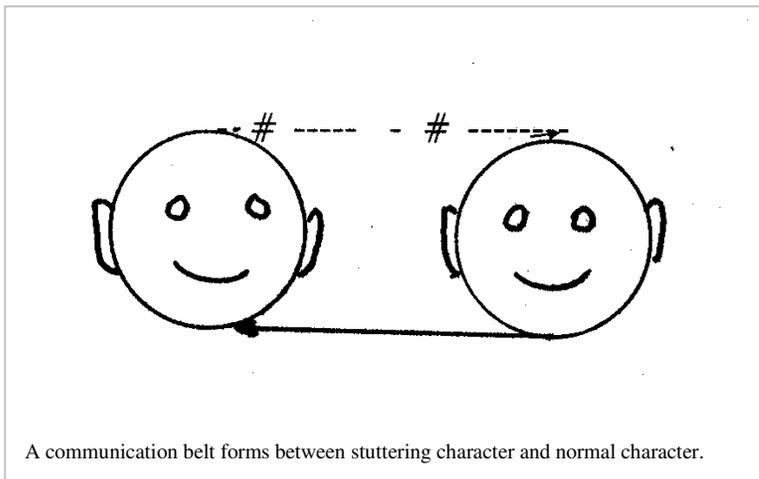
The above cycle is in a circular shape. However, it is suggested that a communication cycle can also be represented like a pulley belt form between two persons having the same wave length of communication and this can be indicated as a communication belt, in the following way. The line of communication includes both verbal and nonverbal elements.

Figure (2.2)



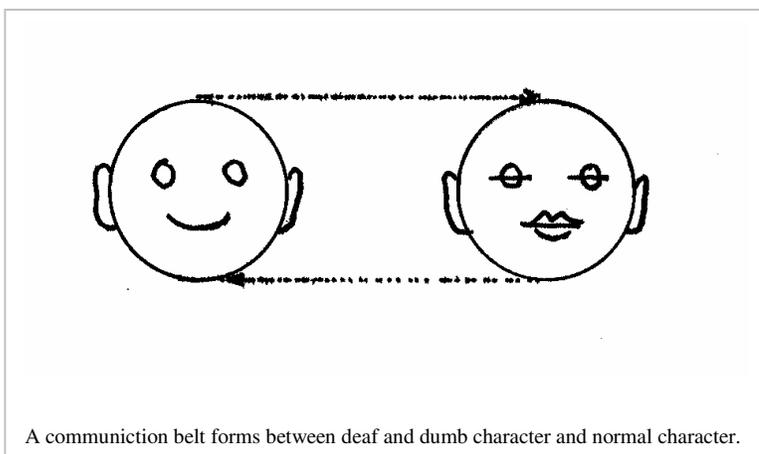
The following figures show various types of communication belts found in the present study.

Figure (2.3):



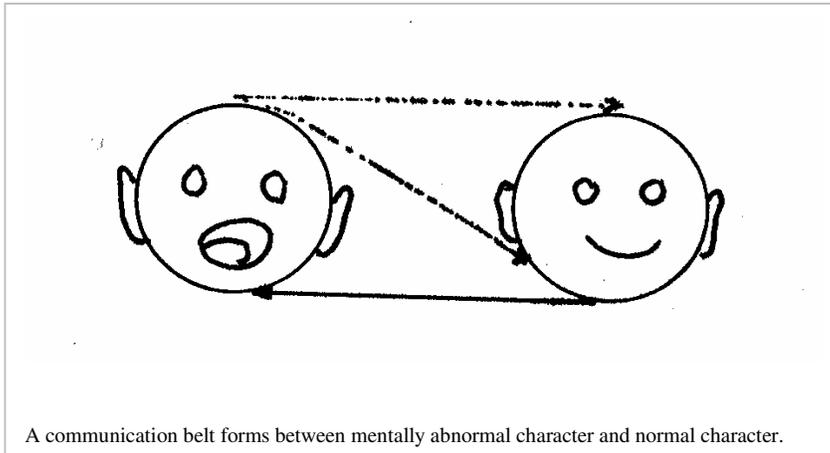
A communication belt forms between stuttering character and normal character.

Figure (2.4):



A communication belt forms between deaf and dumb character and normal character.

Figure (2.5):



The above figure can also be shown differently as at 2.4.2.3.1 diagram (2.5).

2.2 Forms of Disorders

According to Thirumalai, the manner by which a communication link is broken gives a framework. The forms of disorders can be classified through this framework.

".... the manner by which the loss of this link is carried out in disordered individuals gives us a framework to classify and subclassify these disorders under various categories, such as autism, schizophrenia and others".

Thirumalai (1980)

Crystal (1980) observes that communication disorders are classified by their symptoms. Similarly, disorders as found in Telugu novels may also be classified into two categories, namely, verbal disorders and nonverbal disorders. These two disorders include the following forms:

1. Verbal disorders:

- i) Characters with physical disorders such as
 - a) Disorder of fluency (stuttering)
 - b) Disorders of hearing (deafness) and speech (dumbness)
- ii) Characters with mental abnormality (madness and mentally retarded)

2. Nonverbal disorders:

- i) Characters with physical disorders such as
 - a) Disorder of speech (dumbness)
 - b) some times disorders of hearing (deafness) and speech (dumbness).

2.3 Data

- i) Under Forms of characters with physical disorders, the following Telugu novels are taken for analysis:
 - a) Disorder of fluency (stuttering)
 - go:Dami:da bomma `picture on the wall' by Balivada Kanta Rao (stuttering (male character) form).
 - abhila:Sa `desire' by Yendamuri Veerendranath (stuttering (male character) form).

- b) Disorders of hearing (deafness) and speech (dumbness)
 - kriye:Tar `creator' by Vempalli Niranjan Reddy (deaf and dumb (male character) form).
- ii) Under Forms of characters with mental abnormality, the following Telugu novels are taken for analysis:
 - agnipari:kSa `trial by fire' by Madireddi Sulochana (mental abnormality (male character) form).
 - bandi: `the captive' by Yeddanapudi Sulochana Rani (mental abnormality (male character) form).
 - vidhi yeduraite: `when fate conspires' by Yerramsetty Sayi (mental abnormality (female) form).

The above are discussed under verbal disorders.

Under nonverbal disorders, which include the forms of characters with physical disorders such as those of speech and hearing, the following Telugu novels are taken for analysis:

- a) Disorder of speech (dumbness)
 - a:ra:dhana `worship' by Yeddanapudi Sulochana Rani (dumb (female character) form).
- b) Disorders of hearing (deafness) and speech (dumbness)
 - go:Dami:da bomma `picture on the wall' by Balivada Kanta Rao (deaf and dumb (female character) form).
 - kriye:Tar `creator' by Vempalli Niranjan Reddy (deaf and dumb (male character) form).

2.4 Verbal Disorders

2.4.1 *Characters with Physical Disorders*

Verbal disorders are such disorders associated with characters as portrayed in the Telugu novels, which have the ability to communicate verbally, but their speech indicate communication disorder or their communication is incoherent.

As already mentioned at 2.3, characters associated with disorder of fluency (stuttering), disorders of hearing and speech (deafness and dumbness) and mental abnormality may be treated as verbal disorders.

Two forms of speech, i.e., disturbed speech and dis-junctured speech (discontinuous chain of speech) are noticed in the communication pattern of stuttering characters as portrayed by the authors, Balivada Kanta Rao in his novel, go:Dami:da bomma and Yendamuri Veerendranath in his novel abhila:Sa. Repetition of initial sounds (first syllable) in the words occurs at the initial, middle and final positions of the sentences. In certain sentences, repetition of initial syllables of words occur in all the positions in the former novel.

In the latter novel, only repetition of the initial sound in the initial word of a sentence occurs. Inaudible speech form with gestures is found in the novel, kriye:Tar. A type of incoherent communication is noticed in the novels agnipari:kSa by Madireddi Sulochana, bandi: by Yeddanapudi Sulochana Rani and vidhi yeduraite: by Yerramsetty Sayi.

2.4.1.1 Disorder of Fluency (Stuttering)

2.4.1.1.1 Features of Stuttering

According to Syder (1992), each stutterer has his own way of communicative behaviour, even though there will be some common features of stutter. Any individual stutter can be described in terms of its component behaviours. Some of the common features of a stutterer are;

- repetition of sounds, words or phrases,
- prolongation of a consonant beyond its normal length,
- blocking of a consonant, substituting a troubled sound or word, and
- avoiding the troubled words completely

These are related to the verbal communication of a stutterer.

In the present study, the characters with disorder of fluency depict only repetition of sounds. They are described in the following paragraphs.

2.4.1.1.1.1 Repetition

Repetition of sounds of words, the initial sounds of the first, middle and final words of sentences is a common occurrence with kiSTayya whenever he communicates with other characters.

The repetition is noticed exclusively in the initial position in some sentences, middle position in some other sentences and the final position in certain sentences and some sentences have a repetition of sounds in all the three positions. Repetition of sound is also found in English and Hindi words when kiSTayya uses them in his communications. But it is difficult to point out under which context kiSTayya has repetition and which sounds he is repeating. This is evident in the following examples.

The time taken for repeating the sounds (stuttering) is indicated with # symbol.

2.4.1.1.1.1.1 Initial Words

KiSTayya repeats initial sounds of the first word at the beginning of the sentence, while communicating with other characters.

For example;

- | | | |
|-------|---|---------------------------|
| (2.1) | ba # baTTalu ma:pe:yakaNDarra:!
`you children) don't spoil (my) clothes' | {p.33 - go:Dami:da bomma} |
| (2.2) | va # vaDDincu
`serve (the food)' | {p.36 - go:Dami:da bomma} |
| (2.3) | te # telisinaTle: vundi
`it is already known' | {p.37 - go:Dami:da bomma} |
| (2.4) | i # idekkaDi nijame:
`this is which truth' | {p.37 - go:Dami:da bomma} |
| (2.5) | a # adi: nijame
`it is also a truth' | {p.38 - go:Dami:da bomma} |

In the above examples, kiSTayya repeated the initial sounds of the beginning words of his speech like; ba # ba (2.1), va # va (2.2), te # te (2.3), i # i (2.4) and a # a (2.5).

2.4.1.1.1.1.2 Middle Words

In some contexts, kiSTayya repeats the initial sounds of the middle words in his speech.

For example;

- (2.6) anduke: e # evaru: cadavaru
`that's why nobody reads'
{p.72 - go:Dami:da bomma}
- (2.7) vuNDani:vo:y! go # goppava:riki ve: # ve:Sa:lato: ye:mpani
`let it be! what is the need for the rich people to do actions'
{p.75 - go:Dami:da bomma}
- (2.8) veLLa:nu i # inka: ko:pam taggale:du.
`I had been there, still he is in an angry mood'
{p.81 - go:Dami:da bomma}
- (2.9) nivva:, nivva:! vu # vuttara kuma:ruDivi.
`you (nuvva:), you! you are the son of Uttara (you coward fellow).
{p.152 - go:Dami:da bomma}
- (2.10) koTta:va: ko # koTTu cu:sta:nu.
`are you going to beat me let me see how you beat me'
{p.152 - go:Dami:da bomma}

The above examples indicate that the initial sounds of the words such as e # evaru (2.6), go # goppavariki (2.7), i # inka: (2.8), vu # vuttara (2.9) and ko # koTTu (2.10), which are in the middle position of the sentences are repeated by kiSTayya while communicating with other character.

2.4.1.1.1.1.3 Final Words

In some other contexts, the initial sound(s) of a final word of the sentence is repeated by the stuttering character.

For example;

- (2.11) inke:m a # anale:du:
`What else (she) said? or has (she) said anything more
{p.34 - go:Dami:da bomma}
- (2.12) ivanni: aDiga:vu:! be: # be: # be:S!
`did you ask all these things alright!
{p.35 - go:Dami:da bomma}
- (2.13) ala: tempi pa:re:ste: yela:! a: # a:lo:cincu!
`how you will cut off like that think!
{p.37 - go:Dami:da bomma}
- (2.14) reNDu pustaka:lu ko # kone:sa:nu.
`I purchased two books'
{p.73 - go:Dami:da bomma}
- (2.15) antavaraku va # vaccindi:!
`has it come to that extent'
{p.77 - go:Dami:da bomma}

The initial sounds of the words in the final position such as a # anale:du: (2.11), be: # be: #be:S! (2.12), a: # a:lo:cincu (2.13), ko # kone:sa:nu (2.14) and va # vaccindi:! (2.15) in the above examples are repeated by kiSTayya.

2.4.1.1.1.4 Multiple Words

Sometimes the repetition of initial sound(s) occurs in all the positions of a sentence.

For example;

- (2.16) e # e # endukala: avuta:v, e # evari bratuku va: # va:ri nosaTane: vuNTundi.
`why are you feeling, one's life is (written) on one's forehead'
{p.34 - go:Dami:da bomma}
- (2.17) e: # e:do: voka iNTa pa # paDe:dda:maNTe:, le: # le:niva:LLaku a: # a:
kaTna:la tegule: ba:bu:!
`if we want to give to any body (any house), that dowry disease comes in the
way to those who do not have (wealth)'
{p.57 - go:Dami:da bomma}
- (2.18) ka: # ka:kipilla ka: # ka:kiki muddu, madhya ni:kenduku, ni # ninna appuku
vaste: se: # se:ru biyyam icca:vu ka:du.
`the offspring of a crow is dearer to it, why are you bothering yesterday, when
I came (to you) for a debt, you did not give (even) a kilo of rice'
{p.34 - go:Dami:da bomma}
- (2.19) ti # timmannaga:ru: ba: # ba:gunna:ra: aNTe:, ne:nu ti # timmannanani ni:ke:m
telusandaTa! mu # mukha:nna vuNTe: a # alige:va:LLevaro:
`if you address a monkey as, hello! Mr. Monkey, how are you then he asks,
how do you know that I am a monkey if it is there on one's face, who is getting
angry'
{p.74 - go:Dami:da bomma}
- (2.20) e: # e:miTe: so: # so:pe:stunna:vu: e: # e:m ista:Dana: pi # pisana:ri.
`hey! are you brushing (him) are you expecting that he may give you
something you miserly fellow (woman)'
{p.77 - go:Dami:da bomma}

2.4.1.1.1.5 Hindi and English Words

Repetition of initial sounds of Hindi and English words also occur in the speech of kiSTayya.

For example;

- (2.21) la # lakSmi Ta:ki:slo: sa: # sa:van a:ya:re: a: # a:Duto:ndi.
`Savan Aayare (Hindi fim) is being shown in Lakshmi Talkies'
{p.39 - go:Dami:da bomma}
- (2.22) sa:van gaya ka:do:y, sa: # sa:van a:ya:re:, ki # kiSo:r sa:hu, ra # ramo:lannu,
ma # manci lav sTo:ri:.
`it is not Savan Gaya, it is Savan Aayare, Kishore Sahu and Ramola are
(playing the lead roles) there, it is a good love story'
{p.39 - go:Dami:da bomma}
- (2.23) Di # Dispa:cingu guma:sta:ki ye # yevarista:ru
`who will give (bribe) to a despatching clerk'
{p.57 - go:Dami:da bomma}

In the speech of kiSTayya, the Hindi word Savan, examples (2.21) and (2.22), is repeated. In the example (2.23), the English word, despatching is repeated. But, repetition does not occur, when kiSTayya uses an English word, office, which may be noticed in the following example:

- (2.24) ma: # ma: a:fhi:su guma:sta:
 `a clerk in our office....'

{p.35 - go:Dami:da bomma}

Similarly, in the examples, (2.21) and (2.22), the Hindi words, a:ya:re: (2.21) and sa:van (2.22), there is no repetition.

2.4.1.1.1.1.6 Second stutterer character

Yendamuri Veerendranath (1986), in his novel abhila:Sa `desire', mentions the stuttering communication through a character, Hussain (old cars selling and buying company owner).

2.4.1.1.1.1.6.1 Initial Words

Repetition of sounds only in the initial word of a sentence is noticed in the communication of Hussain.

For example,

- (2.25) ji: # ji: # ji: # ji: vitam (anna:Du ciranji:vi) ji: vitam ka:ru la:Tidi sa:b, peLLam
 klac la:Tidi sa:b, eppuDu: nokki paTTi vunca:li....
 `life (word uttered by Chiranjivi), sir, life is like a car, wife is like a clutch, it
 (wife/clutch) has to be pressed always'.

{p.55 - abhila:Sa}

- (2.26) pre: # pre: # pre: ma (anna:Du ciranji:vi) a:ksile:Tar la:Tidi sa:r
 `sir, love is like an accelerator'.

{p.56 - abhila:Sa}

Here also, there is a repetition in the initial sounds of the initial words of the speech, like ji: # ji: # ji: vitam (2.25) and pre: # pre: # pre: ma (2.26).

2.4.1.1.2 Summary

The communication of kiSTayya, stuttering character created by the creative writer, Balivada Kanta Rao is different from the communication of the other character, Hussain, another stuttering character created by Yendamuri. In Hussain's speech, the sounds are repeated twice before uttering the actual word, as found in the examples (2.25) and (2.26), where as in kiSTayya's speech, the sounds are repeated only once before the actual word is pronounced, as found in the examples (2.1) to (2.24).

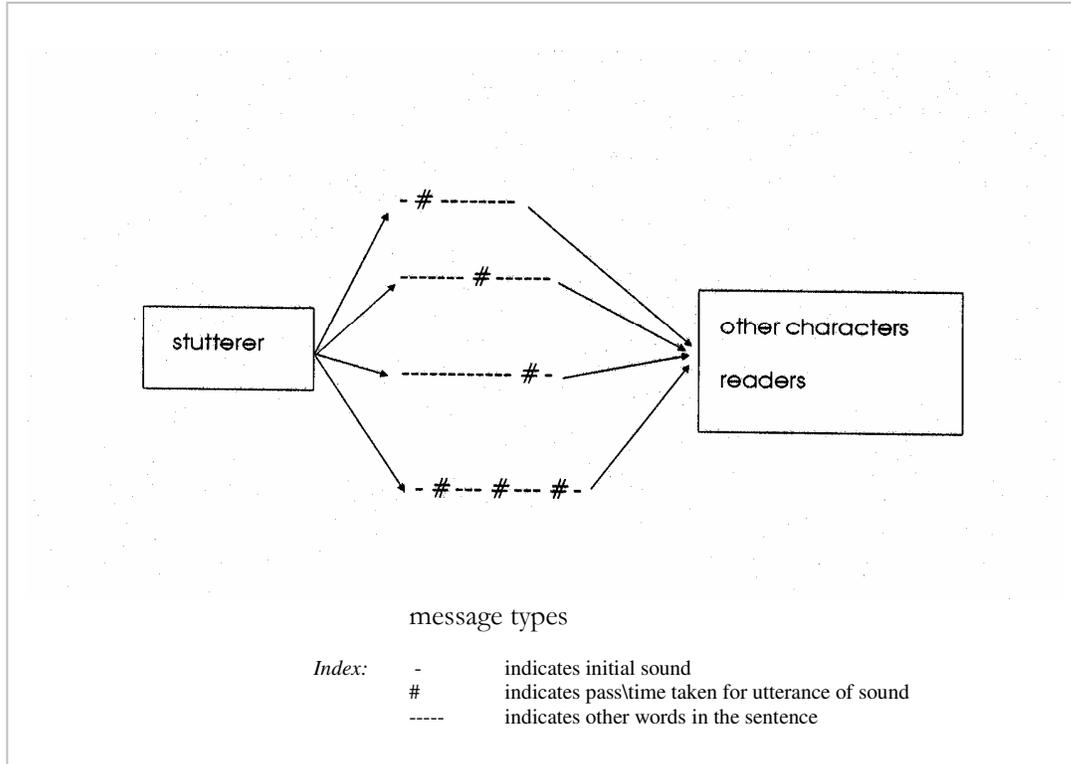
Further, Hussain repeats, as found in the examples (2.25) and (2.26), the sounds only at the beginning of his communication. KiSTayya repeats the sounds in the initial, middle and final positions and also in all the positions of his speech, in the examples (2.1) to (2.24).

So, this indicates that no two stutterers have exactly the same attitudes towards communication as pointed out by Diana Syder (1992).

As already mentioned, that there is no consistency in the repetition of sounds in the speech of kiSTayya. That is, it is not clear under what context particular sound is repeated and in what context certain sounds are not repeated. For instance, the repetition is found while uttering voiceless sounds, sometimes voiced sounds are repeated. It may be in the initial or middle or final or initial and middle or middle and final positions or in all positions. Sometimes vowel sounds are also repeated.

Sometimes there is no repetition when the same words are uttered second time or next time. However, all the sentences produced by these stutterers (kiSTayya and Hussain) are grammatical and syntactically acceptable and easily understandable to other characters as well as to the readers. This may be indicated in the diagram as shown below:

Diagram (2.1)



Also, it is evident that Ravanamma, a character in the novel *go:Dami:da bomma*, clearly understands what was told to Parvati, another character by kiSTayya from a little distance. Ravanamma reproduces the actual communication, which held between kiSTayya and Parvati, to Ramam, the hero of the novel.

For example,

- (2.27) monna sa:yantram vaNTa iNTlo: ne:nu pani ce:sukuNTuNTE: peraTlo:nuNDi
 natti ma:Talu vinipinca:yi.
 `day before yesterday evening when I was working in the kitchen, I heard
 stuttered words from the backyard'

{p.96 - *go:Dami:da bomma*}

Ravanamma tells Ramam that she overheard the stuttered words from a little distance. She also identifies that was kiSTayya, the husband of Sitalakshmi. This is found through the following examples.

- (2.28) sita:lakSmi bharta vacca:DanukuNTa:nu.
 `I think, Sitalakshmi's husband (kiSTayya) came'

{p.96 - *go:Dami:da bomma*}

- (2.29) pa:rvatike:vo: buddhulu ceptunna:Du.
 `He was telling Parvati good behaviours'

{p.96 - *go:Dami:da bomma*}

The actual message of the stutterer that was overheard by Ravanamma is as follows:

(2.30) i: picciko:pam calla:re: varaku: bhadram ela: aNTe: ala: ka:ni:mma:, i: ve:La
o:rca:vaNTe: re:pu ni: pa:da:le: ta:kuta:Dani, inke:ve:vo: buddulu ceppa:Du
tammuDu:!

`oh! brother! he said that, "do as said by Bhadram till he comes down from his anger (mad angry), if you bear with him today, tomorrow he may touch even your feet", thus he said some more things'

{p.96 - go:Dami:da bomma}

In kiSTayya's speech the pronoun nuvvu `you' becomes nivvu.

For example,

(2.31) va # vaddanaTa:niki ni # nivvevaDavi
`Who are you to say no'

{p.58 - go:Dami:da bomma}

(2.32) asalu ni # nivvu ma:tram takkuva:
`Really, you are not lesser (than him) either'

{p.70 - go:Dami:da bomma}

(2.33) nivva:, nivva:!
`You!, You!'

{p.152 - go:Dami:da bomma}

He also utters the word ho:Talu `hotel' as o:Te:lu as noted in the following example:

(2.34) o: # o:Te:lu metukulu me: # me:hincadu:!
`Hotel food might have caused ill health'

{p.70 - go:Dami:da bomma}

Generally, there is delay in the communication of a stutterer and this is typographically represented in the novels with a hyphen in between. Similarly, in the present study, It is indicated with # symbol in all the examples (2.1) to (2.26). It may be said, that the creative writers intend to portray these characters nearer to the real stutterer, in terms of communication.

2.4.1.2 Disorders of Hearing and Speech

2.4.1.2.1 Features

In the present study, the following features are identified in the novels kriye:Tar and go:Dami:da bomma.

- inaudible speech
- lip movements
- hand movements
- gesture

Features like lip movements, hand movements and gestures are dealt with under the category of nonverbal disorders.

There is no verbal communication as regards the character in go:Dami:da bomma. Hence, it is not discussed under this category. However, it is dealt with under the category of nonverbal disorders.

2.4.1.2.1.1 Inaudible Speech

As already pointed, the verbal communication of the character with deafness and dumbness is with inaudible and harsh sounds. Hence the other characters could not understand the message clearly. It forms the communication disorder.

For example, in the novel, kriye:Tar, Lawrence, the character with deafness and dumbness, tries to communicate with his master verbally, but in vain. He starts crying for his inability and thus attracts the attention of his master. Actually, he wants to communicate with his master that it is becoming dark, so he (master) has to go to his room.

The author says that Lawrence produced harsh sounds. They are indicated with vowels thus:

(2.35) e:, e: ! o:, o: !

{p.208 - kriyeTar}

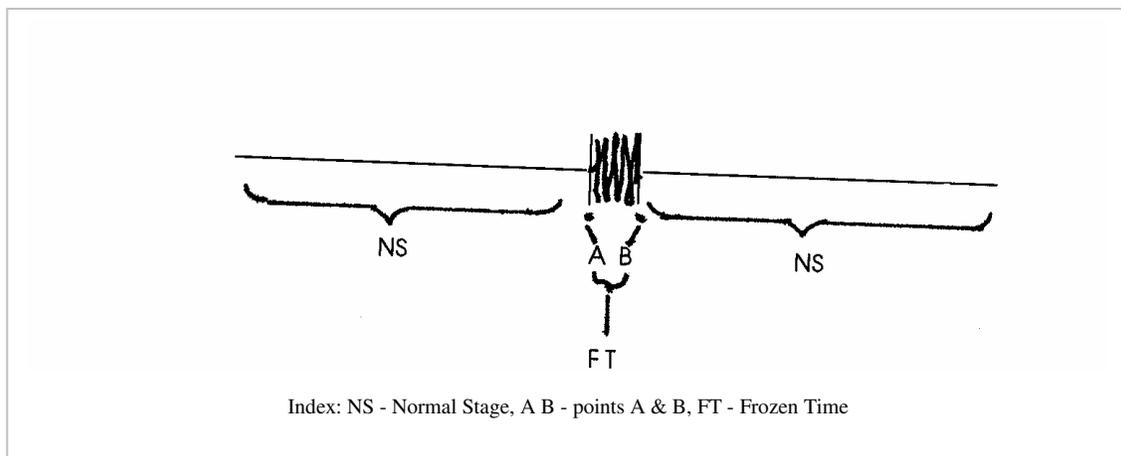
As described by the author, these sounds could not communicate anything to the other character, Eswar. So, it may be said that the verbal communication of a character with the disorders of deafness and dumbness creates a communication disorder.

2.4.2 Characters with Mental abnormality

2.4.2.1 Frozen Time (FT)

When a normal person becomes abnormal due to accident (by birth in case of mentally retarded) at a particular point of time, say A, and he regains normalcy by treatment or accident at another point of time, say B, then the person forgets the Abnormal Stage (AS) from A to B in his life after he is normal again. The forgotten period between A and B may be called Frozen Time (FT). The FT can be shown in the form of a diagram, as given below:

Diagram (2.2)



The situation in diagram (2.2) is found in all the three novels, namely, agnipari:kSa `trial by fire' by Madireddi Sulochana, bandi: `the captive' by Yeddanapudi Sulochana Rani and vidhi yeduraite: `when fate conspires' by Yerramsetti Sayi.

For instance, in agnipari:kSa, the FT is indicated through the following dialogue of the character Raghu, who was in AS earlier.

(2.36) "na: balahi:nata arthamce:suko:, ne:nu picciga: ma:Tla:Dite: kSamincu. ni:vu nijanga: maniSivi, abima;namu, mansu unna maniSivi. manamu okariki baruvu ka:vaddane: kada:, a: panulanni: ce:stunna:vu"

`try to understand my weakness, I may be excused, if I speak madly (abnormally). Really, you are a human (kind woman). You are a human with selfrespect and kindness. You are doing all that works, thinking that we should not be burden to someone'

{p.192 - agnipari:kSa}

In the above example, Raghu referred to his speech as abnormal forgetting that earlier he was in AS. The entire dialogue indicates normal communication with a deep meaning, which is possible only with normal people (characters).

Further, the creative writer of this novel tells the reader that the character Raghu becomes normal, i.e., he crossed the AS, through her narration, thus:

(2.37) viSnu pola:la daggarunna re:kula iNTlo: yento: prasa:ntanga: undi. prati ro:ju viSnu, Da:kTar, ok:sa:ri suja:ta vasta:ru. raghuku ca:la: nayanga:ne: kanipistundi. maniSi a:ro:gyanga: taya:rayya:Du.

`it is very peaceful in the metal-sheeted house (constructed) that is situated near the fields of Vishnu. Daily, Vishnu and doctor visit the place. Sometimes Sujatha also accompanies them. Raghu feels better. He became healthyman'

{p.175 - agnipari:kSa}

The above narration is given at the beginning of a new scene. Similarly, look at the following example:

(2.38) raghu sa:ri:rakanga: ba:ga: ko:lukunnaDu. dRDhanga:, paccaga: ayya:Du. bha:rya kaLLeDuTa vuNDaTam tRptiga:ne: vundi. ayina: atani anuma:na:lu ataniki vunna:yi. atanu pe:paru cu:stunna:, dRSTi akkaDale:du...

`Raghu recovered physically very well. He became strong and fair. He is happy about that his wife is moving around him. Still he is carrying his own doubts. Though he is looking into the newspaper, his mind is not there'

{p.187 - agnipari:kSa}

This narration is also given at the beginning of the other scene. But, the authoress indicates about Raghu to the reader that he may again be likely to enter into the AS, which has been shown in a diagram (2.3) at 2.4.2.2.

In bandi:, the FT is indicated through a dialogue of the character, Ramakrishna himself, who was earlier in AS from the points A and B and regained NS.

For example,

(2.39) entapani jarigindira: hari:! ne:nu inka: nammale:kuNDa:vunna:nu. na:ku matile:kuNDa: po:yinda: mi: odina:, pillalu po:yi inna:LLu ayinda: jayaki peLLi avaTam, bharta po:vaTam inni jarigi po:yina:ya:

`Hari! What a thing to happen!?! Still, I can't believe it. Have I lost my consciousness (became mentally abnormal)? These many days were passed since your sister-in-law (his wife) and children (his children) died? Jaya got married and even her husband died? All these things happened!?!'

{p.212 - bandi:}

The above example shows that the character, Ramakrishna in the novel bandi: has been portrayed with the stages of AS that occurred from the points A to B and FT, which are indicated in a diagram (2.4) form given at 2.3.2.2.

In *vidhi yeduraite:*, the FT in the life of a character, Rajeswari is indicated indirectly through the dialogues of a doctor character.

For example,

(2.40) *yu: a:r lakki miSTar anil! a:viDa pu:rtiga: rikavar aipo:yindi. aite a:viDa okappuDu piccidi - aneDi viSayame: a:meki teliyani:yavaddu. ante:ka:du mi:ru a:viNNi annividha:la: ja:grattaga: cu:cuko:va:li. ela:NTi durva:rtaka:ni:, apseT ce:se: viSaya:luga:ni: ceppaku:Dadu - teli:ni:ku:Dadu!*

‘You are lucky, Mr. Anil! She has recovered completely. But, she should not know that she was mad for sometime. Not only that, you have to look after her very carefully. She should not be told or let known any shocking news and the things that upset her.

{p.69 - *vidhi yeduraite:*}

In this novel also, the author indicates about Rajeswari's condition to the reader that she may again be likely to enter into the AS, which has been shown in a diagram (2.3) form at 2.4.2.2.

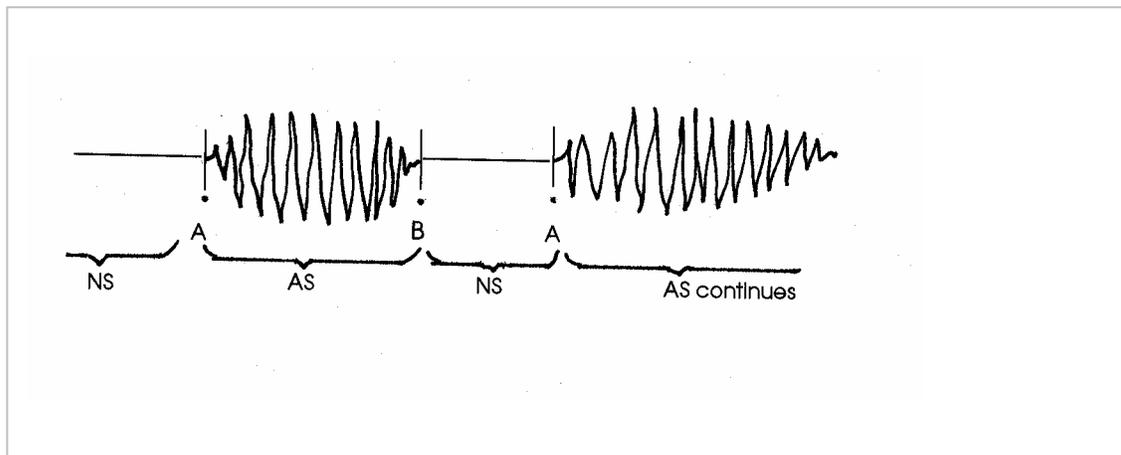
2.4.2.2 Abnormal Stage (AS)

As already indicated, the period between the points of time A and B is called AS.

The communication of mentally abnormal persons is generally confined to A. That is, they refer to the incidents or contexts, which have in their memory, in their communication before the point of time A. It remains through out in their communication and behaviour, until they cross the point of time B. This condition during AS indicates the communication disorder.

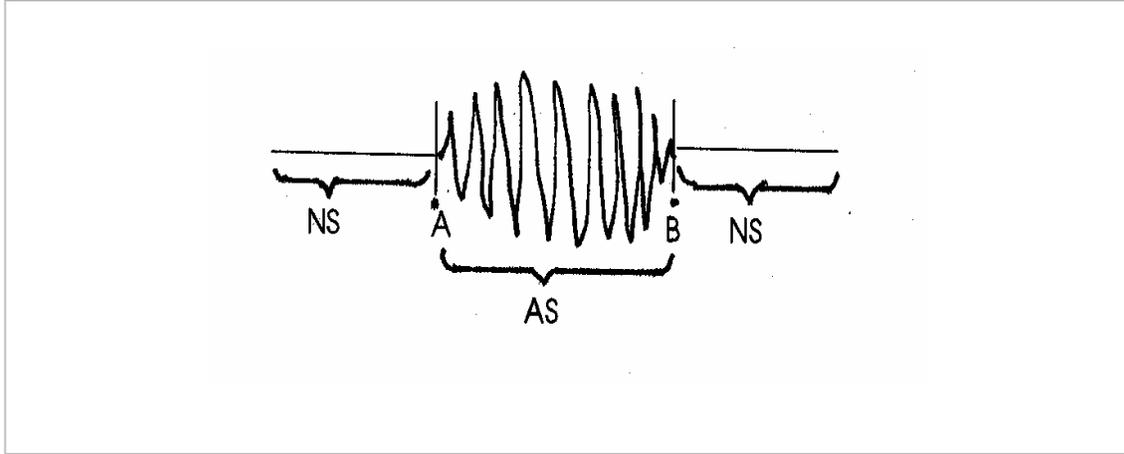
It means that the mentally abnormal person speaks grammatically correct sentences, but there is no communication because his speech is incoherent. This is noticed in the novels, *agnipari:kSa*, *bandi:* and *vidhi yeduraite:*. The AS depicted in these novels can be indicated in the form of diagrams.

Diagram (2.3)



The above situation is found in the novels *agnipari:kSa* and *vidhi yeduraite:*.

Diagram (2.4)



The situation shown in the diagram (2.4) is noticed in the novel bandi:.

2.4.2.3 Features of mentally abnormal

The features of mentally abnormal condition, as noticed in the portrayal of the characters in the Telugu novels, agnipari:kSa, bandi: and vidhi yeduraite:, are;

- speaking irrelevant sentences,
- speaking loudly,
- laughing loudly,
- getting angry,
- beating others,
- forgetting one's age,
- childish behaviour and
- recognition of things, relations and others

All these features are attributed to AS.

At present only the feature of irrelevant sentences is discussed. Remaining features are discussed under the summary as a general category.

2.4.2.3.1 Speaking Irrelevant Sentences

Generally, the mentally abnormal person utters irrelevant sentences that are not suitable to the present context, which creates a situation of a communication disorder. The following examples indicate this:

- (2.41) jaminda:runu ka:du, anta: prabhutvam la:kkuNTundi....
'.... I am not a zamindar, government will seize all.'

{p.167 - agnipari:kSa}

- (2.42) na:yakuDini, enta ba:vuNTundi! panile:du, ha:yiga: pra:rambho:stava:lu,
ka:rlu, Sika:rlu:!' raghu peddaga: navva:Du.
'I am a leader, how nice it is! no work, only inaugurations, cars and shikars,
Raghu laughed loudly'

{p.167 - agnipari:kSa}

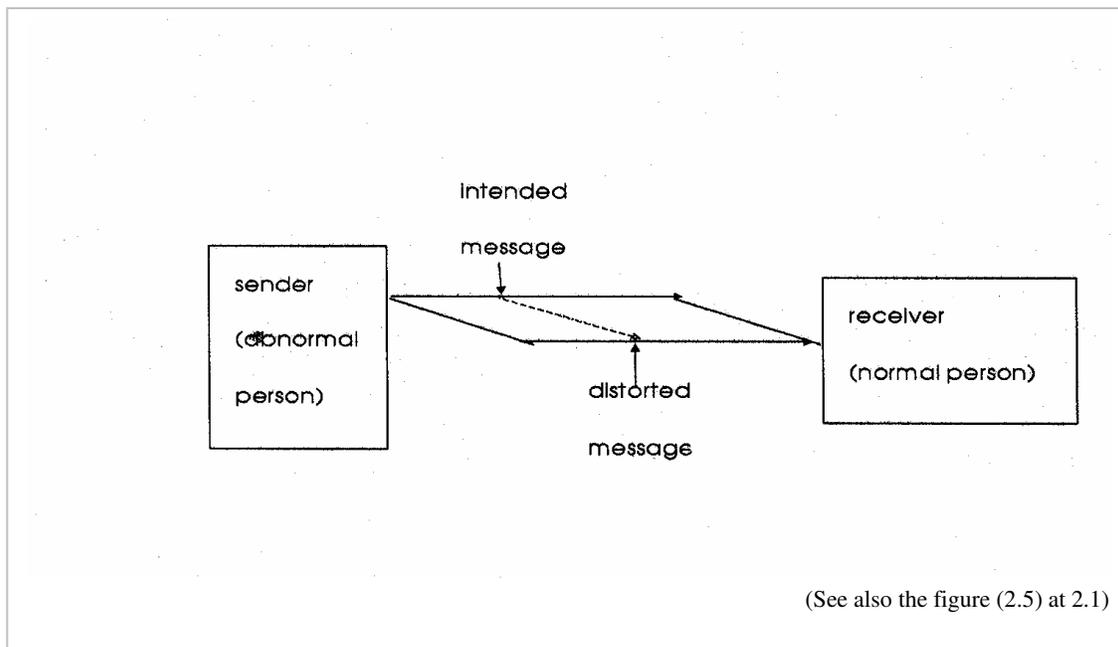
In the examples at (2.41) and (2.42), the context is not relevant to the particular scene in the novel, *agnipari:kSa*. The author, Madireddi Sulochana written these dialogues to establish that Raghu is in an abnormal condition (becoming mad), the last words in the example (2.42), Raghu laughed loudly, fully establishes the intention of the author.

Raghu is an ordinary man. He cannot be a zamindar. But, he thinks that if he becomes zamindar, then government will seize all his property. Here, he remembers the Government of India's action, when all the zamindars' properties were seized soon after Independence. So, he doesn't want to be a zamindar. This situation is NS before A.

He wants to be a leader, so that he can enjoy the privilege of a leader, such as inaugurating functions or new things, moving in cars, going on pleasure trips, etc. All these are without any work. This is an understanding of Raghu about a leader, as described by the author.

Raghu utter the sentences at (2.41) and (2.42) loudly and laughs loudly, which indicates to other characters in the scene that he is an insane. Thus, the intended message communicated by Raghu gets distorted and the other characters received (understood) it differently. This indicates the communication disorder. The whole context falls into AS. This can be represented through the diagram (2.5).

Diagram (2.5)



The situation in *bandi*: is different. There are no irrelevant sentences (there is only irrelevant situation) communicated by Ramakrishna, who was in AS for sometime. The authoress, Yeddanapudi Sulochana Rani depicted the character at the beginning normally and the shock news (death of Ramakrishna's wife and children), point of time A, leads the character to enter into AS. Again a similar type of death news, point of time B, regains the normality of the character, that is, NS. The AS of the character is noticed by the behaviour (getting angry, speaking angrily) and the communication confined to the period before A.

Similarly, the abnormal character in *vidhi yeduraite*: is depicted without irrelevant sentences, but with irrelevant situations. The author, Yerramsetti Sayi, introduces the character with AS,

later by treatment the character becomes normal (NS) for a short period. The character again enters into AS through shocking news.

2.4.2.4 Summary

As already pointed at 2.4.2.3, the other features of mentally abnormal as a general category, are discussed in the following paragraphs.

2.4.2.4.1 Speaking Loudly

(2.43) atanala: arustuNTe: pillalu tama:Sa:ga: cu:stunna:ru

`While he is shouting (speaking loudly), the children are watching the fun'

{p.167 - agnipari:kSa}

The above is the authoress' narration about the character, Ragu. The sentences given in the examples (2.42) precede the narration (2.43). This indicates that the abnormal persons speak loudly to attract others.

The loud speaking,, uncontextually, which is said to be the feature of AS, is not described in other two novels, namely, bandi: and vidhi yeduraite: by the respective creative writers. That is they did not indicate or narrate that the characters with mental abnormality are spoken loudly, though there are descriptions about the communication of these characters.

2.4.2.4.2 Laughing Loudly

Laughing unnecessarily or Laughing loudly is another characteristic of a person in AS. Such descriptions are available in all the three novels.

In the example given at (2.42), na:yakuDini, enta ba:vuNTundi! panile:du, ha:yiga: pra:rambho:stava:lu, ka:rlu, Sika:rlu:! raghu peddaga: navva:Du `.... Raghu laughed loudly' shows the general nature of an abnormal person.

This description gives the impression to the other characters as well as readers that the character, Raghu is in a mad condition.

In bandi:, some other character in a situation refers to Ramakrishna, who is in AS at that time, as insane identifying him by his laughing.

The following example shows this:

(2.44) picciva:De:! a: navvu teliyaTaml:! picca:supatriki pho:n ce:ste: va:LLe: vacci paTTukupota:ru, yinko:ru salaha: yicca:ru

`He is (definitely) mad, have you not known that laugh, phone the mental hospital, they will come and take (catch) him, somebody advised'

{p.139 - bandi:}

In vidhi yeduraite: also laughter is indicated as a symptom of insanity.

For example,

(2.45) e:miTala:: cu:stunna:ru! andi gaTTiga: navve:stu:

`Why all of you are looking (at me), she said by laughing loudly'

{ p.117 - vidhi yeduraite: }

(2.46) ma:Tla:Dare:m mi:kandariki piccekkinda: e:m pagalabaDi navvutu: mancamdigi nilabaDinda:me

`Why all of you are not talking? Are you all mad? She laughed loudly and got up from the cot and stood nearby'

{ p.118 - vidhi yeduraite: }

2.4.2.4.3 Getting Angry

Getting angry for a small thing or without proper reason is also attributed as a symptom of an abnormal behaviour. This is found in all the three novels. This is indicated through the narration of the creative writers.

In *agnipari:kSa*, the authoress depicted the AS of the character, Raghu, mainly and frequently through the characteristics of anger and indicated it by narration and dialogues.

In *bandi*: also the authoress follows a similar technique to establish the AS of the character, Ramakrishna. For instance, the following example indicates this:

- (2.47) ninnu..... ninne:m ce:sina: pa:pam le:du.....nannu picca:Dikrinda cu:stunna:vu,
ra:makRSNaki taracuga: vacce: ko:pam vacce:sindi
`You--if I do anything to you it is not a sin.....you are treating me as
madfellow, Ramakrishna got angry that is frequent to him'
{ p.172 - bandi: }

In the above example (2.47), `Ramakrishna got angry that is frequent to him' is the narration of the authoress to the readers.

Similarly, in *vidhi yeduraite:*, the author indicates the symptoms of anger through a dialogue and narration.

For example,

- (2.48) piccida:nikenta sTa:mina: undira: na:yana:, anna:Du ropputu:
`Oh! god! (father), how much stamina has this insane lady he said by
exhausting'
{ p.30 - vidhi yeduraite: }
- (2.49) a: ma:Ta vinaDamto:ne: ra:je:svariki ko:pam muncukoccindi
`Rajeswari is enraged by hearing that word [as at example (2.48)]'
{ p.30 - vidhi yeduraite: }

The example (2.49) is the narration of the author.

2.4.2.4.4 Beating Others

Generally, the writers of all the three novels depict the symptom of beating as a common feature of the characters in AS.

Anger is followed by beating. The characters in AS get angry and beat the other characters.

For example,

- (2.50) pa:pam mati calincinaTlundi maLLi:..
`Pity, he lost his mind (beame mad) again...'
{ p.211 - agniparikSa }
- (2.51) ante: - naDi vi:dhilo: iddaru manuSyulni koTTa:Du
`That's all, he beat two people in the middle of a street'
{ p.211 - agniparikSa }
- (2.52) ra:makRSNa reccipo:yinaTluga: harini eDa: peDa: koTTasa:ga:Du
`Ramakrishna was enraged very much and started beating Hari badly'
{ p.173 - bandi: }

(2.53) e:miTi! ne:nu piccida:nna: nuvve: picca:Divi, aNTu: atani mukham mi:da
koTTindi

`What! Am I mad!? You are mad, saying this she hits on his face'

{ p.30 - vidhi yeduraite: }

The examples at (2.50 & 51) from agni pari:kSa, (2.52) from bandi: and (2.53) from vidhi yeduraite: indicate that the characters in AS will beat other characters when they got angry.

2.4.2.4.5 Forgetting one's Age

Forgetting one's age is a common feature of the mentally abnormal persons. This feature is widely depicted in all the three novels. Though creative writers did not specifically refer to the age of the characters who are portrayed as abnormal characters, the narration indicates (indirectly) the age of the characters. But the behaviour of the characters, when they are in AS, does not match their age.

2.4.2.4.6 Childish Behaviour

Childish behaviour is also a feature of mentally abnormal persons. The characters portrayed with AS show this feature. Particularly, in vidhi yeduraite:, the female character, Rajeswari, is mainly depicted with childish mentality when she is in AS. Demanding a photo-album and snatching the foot-ball from the children indicates the childish behaviour of the character, Rajeswari. In fact, the features of mental abnormality, already discussed at 2.4.2.3.1, 2.4.2.4.1 - 2.4.2.4.6 are mostly associated with childish behaviour. This is reflected in all the three novels.

2.4.2.4.7 Recognition of things, relations and others

Recognizing the relationships and relatives, living things and non-living things and remembering the names of the persons and other things for sometime and not recognizing or remembering them for sometime is a peculiar feature of the characters with mental abnormality as depicted in the present novels.

The following examples show this.

(2.54) raghu:! iNTlo:ki padara: taNDri:, annadi daggaraga: vacci

`Raghu! my dear son, (please) go inside the house'

{ p.168 - agniparikSa }

(2.55) e:manna:v taNDrina:! aha:! aha:! peddaga: navva:Du

`What did you tell father! ha ha ha:!, he loudly laughed'

{ p.168 - agniparikSa }

(2.56) ni: na:Taka:lu na: daggara cellavu, ne:nu ra:juku, ciTTiki ma:trame: taNDrini

`Your tricks are not conceded by me, I am father only to Raju and Chitti'

{ p.168 - agniparikSa }

(2.57) raghu:! ammanura:!

`Raghu! I am (your) mother'

{ p.168 - agniparikSa }

(2.58) na:ku amma undaNTa:va:

`Am I having the mother'

{ p.168 - agniparikSa }

- (2.59) e:miTi ba:va:
 `What brother-in-law'
 { p.214 - agniparikSa }
- (2.60) ba:va: evaDo:y ni:ku ba:va
 `Brother-in-law who is your brother-in-law'
 { p.215 - agniparikSa }
- (2.61) raghu:!
 `Raghu!'
 { p.215 - agniparikSa }
- (2.62) emiTo:y, bhale: tama:Sa:! yippuDe: ba:va, appuDe: raghu. telisindi, na:
 daggara Dabbu le:dani kadu:! rahasyam, a:ndhra: bya:nklo: da:ca:nu
 `What fellow what a fun just now (you called me) brother-in-law, then
 immediately (you are calling me) Raghu, oh! (I) know, (you are treating me
 like that), it is that, I do not have money, isn't it confidential! I have (kept\hide)
 money in the Andhra Bank'
 { p.215 - agniparikSa }

In the example (2.54), Raghu's mother addresses him as taNDri, which refers to son. It is a customary address in Telugu (Andhra Pradesh). Semantically, the term taNDri indicates father. However, in this context, Raghu takes the literary meaning of the term taNDri. His reply (e.g. 2.56) to his mother is, that he is not her father, but he is the father to his children, namely, Raju and Chitti.

Similarly, when Raghu's mother tells him that she is his mother (e.g. 2.57), he expresses his doubt about having a mother to him (e.g. 2.58).

In the examples (2.59 - 2.62), Raghu forgets his relationship with his sister's husband (Vishnu) and hence he refuses to be called as brother-in-law and makes fun of Vishnu for addressing once as brother-in-law and later by name.

But in other contexts, Raghu remembers many things, including the names of his wife, children, sister's daughter and husband and things like Andhra Bank and Pawn broker's shop. Similarly, in bandi:, the character, Ramakrishna recognizes and remembers the relationships and things.

For example,

- (2.63) hari:, jayani avataliki ti:sukeLLu,..
 `Hari, take away Jaya from here'
 { p.44 - bandi: }
- (2.64) ni:ke:m ka:va:lo: cinnannayyani aDugu, ista:Du
 `Whatever you want, ask your younger brother, he will give'
 { p.44 - bandi: }
- (2.65) evare: nuvvu na: cellelimi:da ce:tulu ve:stunna:vu
 `Who are you (feminine) putting your hands on my sister'
 { p.208 - bandi: }

In the examples (2.63 - 2.65), Ramakrishna, who is, in this context, in AS, recognizes his brother and sister and remembers their names as Hari and Jaya.

In vidhi yeduraite:, the character Rajeswari addresses her neighbours, particularly, Anil, with whom she always spends most of her time demanding the album, as e:y! `hello'. She addresses her mother as amma `mother'. The following examples indicate this.

(2.66) ammo:! amma venakku vaste: koData:nandi

`My God!. Mother told me that she would beat me if I came back.'

{ p.58 - vidhi yeduraite: }

2.5 Non-verbal Disorders

As already mentioned at 2.2 and 2.3, the nonverbal disorders include the forms of characters with physical disorders such as disorder of speech (dumbness) and sometimes disorders of hearing (deafness) and speech (dumbness). The features and functions of these disorders are discussed in detail exclusively in the fourth chapter, Disorders with nonverbal communication. In the second chapter various forms and features of verbal disorders are discussed. The functions of these disorders are being discussed in the third chapter.

CHAPTER 3: FUNCTION OF DISORDERS

3.0 Introduction

This chapter on Function of disorders deals with various functions of forms of disorders that are discussed in the second chapter, Form of disorder.

The functions of disorders (characters with disorders) may be non-linguistic in nature. Hence, they are discussed generally in this chapter.

In the second chapter, it is mentioned that the characters with disorders, as found in Telugu novels, have two major categories, namely, verbal disorders and nonverbal disorders.

Similarly, in the present chapter, the functions are discussed based on these two categories, particularly, the category of verbal disorders. The category of nonverbal disorders is being dealt with, exclusively, in the fourth chapter, Disorders with nonverbal communication.

3.1 Verbal Disorders

The verbal disorders include,

- i) Characters with physical disorders such as
 - a) Disorder of fluency (stuttering)
 - b) Disorders of hearing (deafness) and speech (dumbness) and
- ii) Characters with mental abnormality (madness and mentally retarded)

3.2 Data

i) Under the characters with physical disorders, the following Telugu novels are taken for analysis:

- a) Disorder of fluency (stuttering)
 - go:Dami:da bomma `picture on the wall' by Balivada Kanta Rao (stuttering (male character) form).
 - abhila:Sa `desire' by Yendamuri Veerendranath (stuttering (male character) form).

b) Disorders of hearing (deafness) and speech (dumbness)

- kriye:Tar `creator' by Vempalli Niranjan Reddy (deaf and dumb (male character) form).

ii) Under the characters with mental abnormality, the following Telugu novels are taken for analysis:

- agnipari:kSa `trial by fire' by Madireddi Sulochana (mental abnormality (male character) form).
- bandi: `the captive' by Yeddanapudi Sulochana Rani (mental abnormality (male character) form).
- vidhi yeduraite: `when fate conspires' by Yerramsetty Sayi (mental abnormality (female) form).

3.3 Functions

The functions, as noticed in the Telugu novels, associated with the characters with physical and mental disorders are;

- ridiculing,
- exploitation,
- reaction,
- sympathy and
- entertainment

These are discussed category wise disorders such as characters with disorder of fluency (stuttering), disorders of hearing (deafness) and speech (dumbness) and the characters with mental abnormality. These functions are said to be turning points in the novels chosen for the present research study. Particularly, exploitation and reactions played crucial roles in the life of the characters with mental abnormality. They throw them again to AS. It is found in the novels, agnipari:kSa and vidhi yeduraite:

3.3.1 *Ridiculing*

Ridiculing the deformity of a person is common in society. Creative writers reflect this trait of human nature in their novels. Sometimes they themselves label the characters with the deformity to serve as an identification mark to the readers.

But, it should not be assumed that creative writers also join others in ridiculing the characters with disorders. In order to present a realistic view of the attitude of other persons (characters) towards the characters with disorders in society, creative writers often introduce such things in their novels and sometimes they take the form of other characters in the novel as a medium to express their views. This is discussed in the following paragraphs.

3.3.1.1 Characters with physical disorders

3.3.1.1.1 Disorder of fluency

The irony is that the use of stutterer's speech for mockery is more in films and drama. In go:Dami:da bomma `picture on the wall' by Balivada Kanta Rao, the stutterer character, kiSTayya (as referred to in the novel) `Krishnaiah' is constantly ridiculed by the other character, venkaTra:vu (as referred to in the novel) `Venkatrao'. Venkatarao refers to Krishnaiah with his deformity and also abuses him.

For instance,

(3.67) a: natti vedhava sangati teli:du?

`Don't (you) know about that stuttering idiot'.

{ p.22 - go:Dami:da bomma }

(3.68) baTTaburra vedhava

`.... bald-headed idiot'

{ p.131 - go:Dami:da bomma }

In the example (3.67), Venkatrao is ridiculing Krishnaiah's deformity, in his absence, before Ramam, another character in the novel. In the example (3.68), Venkatrao is also referring to Krishnaiah, but this time he points to Krishnaiah's physical appearance, that is, referring to his bald head. The author uses this for identifying the stuttering character in the novel. Even the author also refers to him as natti kiSTayya `stutterer Krishnaiah', which becomes a nickname for Krishnaiah in the novel. In abhila:Sa, Hussain, who taught driving to the hero of the novel, Chiranjivi, is an insignificant character in the novel. Hence, there is no ridiculing of the character.

3.3.1.1.2 Disorders of hearing and speech

Similar to the stutterer, generally deaf characters in the novels, particularly in films and dramas, are introduced to be made fun of. That is, a character says something and the deaf character understands differently, due to misreading of the lip movement of the speaker and he responds in a different way, which creates fun among the audiences and readers. But the author of the novel kriye:Tar `Creator' do not give the communicative pattern of dumb and deaf character. This is further discussed in the fourth chapter along with other characters as nonverbal disorders.

3.3.1.2 Characters with mental abnormality

Ridiculing by referring to the mental condition of the characters is found in the novels agniparikSa, bandi: and vidhi yeduraite:. In agnipari:kSa, the other characters actually do not ridicule the character, Raghu, who is in AS. But, when other characters refer to his mental condition, that is, mati bhramaNam or mati calincindi, he feels that he is ridiculed and gets angry. In the novel, bandi:, the other characters ridicule Ramakrishna in his absence.

For example,

(3.69) asalu a: picca:Du gadi baiTiki ela: vacca:Du?

`Actually, how that mad fellow came out of the room?'

{ p.142 - bandi: }

(3.70) nuvvu, mi: picca:Du, ni: cellelu kalisi nannu navvulapa:lu ce:stunna:ru.

`You, your mad fellow and your sister together making me laughing stock (among others)'

{ p.143 - bandi: }

Similarly, in vidhi yeduraite:, Anil, the lead character, refers to Rajeswari as piccidi `mad girl' many times.

3.3.2 *Exploitation*

Exploitation of deformed and innocent people in the society is also a common factor like ridiculing. Creative writers present this attitude of the society in their novels. Exploiting the characters with disorders (both physical and mental) by the other characters is well depicted in the present novels also. Exploitation plays a major role in these novels, (already mentioned at 3.3), as it becomes a turning point in the life of the characters with disorders. Hence, it is said that, the exploitation is one of the main functions in the novels, where the characters with disorders are depicted. This is discussed in the following paragraphs.

3.3.2.1 Characters with physical disorders

3.3.2.1.1 Disorder of fluency

In *go:Dami:da bomma*, Krishnaiah's character is imbued with a bit of cunning. The author indicates this to the readers through Venkata Rao's character. It may also be said otherwise, the attitude of Venkat Rao towards Krishnaiah is different. He always ridicules Krishnaiah, as already pointed out at 3.3.1.1.1, and shows prejudice against him. Venkata Rao gives the impression to other characters, also to the readers, that Krishnaiah is the main cause for the problems in Ramam's uncle's family. He tells Ramam that, it is because of Krishnaiah that Bhadram is rude to him, to his sister and to his uncle and aunty. That is, Krishnaiah provokes Bhadram against them. By his tricky words, Krishnaiah manages to get some money from his uncle. As Krishnaiah's character, portrayed with disorder of fluency, is created for a different purpose, there is no such exploitation of a deformed character in the novel. Similarly, exploitation of Hussain's character is not indicated in *abhila:Sa*, as it is an insignificant character in the novel.

3.3.2.1.2 Disorders of hearing and speech

Lawrence's character in *kriye:Tar* is mainly portrayed to show the miracle of Parameswar, the main character in the novel. There is no direct exploitation of the character in the novel, except, he is a servant. Here, it may be said, that to maintain secrecy a person with the disorders of hearing and speech has been appointed as a servant. So that he can be an obedient servant to his master. To that extent, there is exploitation of the deformity of a character in the novel. After Lawrence becomes normal by the miracle of Parameswar, there is no further mention of his character in the novel and also Parameswar himself leaves the place and goes elsewhere.

3.3.2.2 Characters with mental abnormality

In *agnipari:kSa*, the authoress, Madireddi Sulochana, introduces an incident, in which Raghu is exploited and due to this he goes again into AS. The following brief account of the incident will indicate this.

After Raghu is in NS, he joins a school as a Mathematics teacher. He is working normally like any other teacher. One day, Raghu gives a month's collection to Chintalu and Hanumanlu, who are collecting the monthly tuition fee from the class teachers. Chintalu and Hanumanlu are very mischievous and cunning like *karaTaka* and *damanaka*, the popular cunning foxes in the *Pancha tantra*, the moral fables. After taking the money from Raghu, they do not give a receipt to Raghu. Trusting them, Raghu leaves without taking the receipt. He does not realise that he's laying up trouble for himself and he has to pay heavily for it.

They misuse the amount given by Raghu. And they remit the total collection, less the amount given by Raghu, to the Head Master. When the Head Master notices that the collection fell

short for that month, Chintalu tells Raghu's name, so that he can escape the wrath of the Head Master and also he thinks that the Head Master may excuse Raghu, who has gained the Head Master's sympathy. But, the Head Master takes exception to this and immediately summons Raghu. He expresses his unhappiness over the act of Raghu and tells him that he could have informed him about his need before misappropriating the amount. Raghu could not understand what the Head Master is saying. He mentions the fact that he already remitted the amount to the teachers.

To cover up their mistake, the teachers deny this and tell the Head Master that Mr. Raghu did not give them any amount. If it is true, he can be asked to produce the receipt, which they used to give to every class teacher who remits the tuition fee amount. Raghu is surprised by the twist of things and tries to convince the Head Master. But the Head Master does not trust the words of Raghu due to his mental condition. In distress, Raghu gets angry and starts beating Chintalu and Hanumanlu for lying before the Head Master. The Head Master tells Raghu that he is not fit for the teacher's job. He comes to know that due to his brother-in-law's recommendation, he got this job; immediately, he resigns from his job.

When he comes out, somebody sympathetically says that he again lost his mind (he became mentally abnormal again), he gets angry and beats them too. Due to this incident, he again enters into AS. The novel ends at this stage.

{p.207-213 - agnipari:kSa}

Though Raghu is in NS, he has been exploited due to the fact that he was once in AS. Further, the incident pushes him permanently to AS.

In bandi:, Ramakrishna is also exploited by taking advantage of his AS. Kanakamahalakshmi, a cunning character in the novel, opens the doors of the room in which Ramakrishna was locked in to facilitate him to escape from the house. When Ramakrishna noticed that the room's doors are opened and nobody is around, he gets angry for disturbing him as he is arguing a case in the court. He says this to the wall of the room.

(3.71) yuvara:nar! i: talupulu tericina mudda:yini ippuDe: paTTuku vacci mi: eduTa nijam palikista:nu. van miniT.

`Your Honour! I will catch and bring the accused, who opened these doors now itself, and make him (her) tell the truth before you. One minute.'

{p.137 - bandi:}

Saying this he runs away out of the house.

By the mischievous act of Kanakamahalakshmi, Ramakrishna runs away from the house and his sister Jaya has to suffer for a while till he is traced and brought back home.

When Ramakrishna is traced, he is caught by mimicking his wife's voice.

Ramakrishna tells his sister, unless his wife comes and calls him, he will not come out. Venu, a family friend of them and another character in the novel, imitates his wife, Suguna's voice, who is no more. Believing that his wife has come and is calling him, Ramakrishna comes out of a house in which he hides himself.

{p.140 - bandi:}

The above two incidents in the novel, bandi:, it may be said, are a kind of exploitation of Ramakrishna who is in AS.

Further, due to the AS of Ramakrishna, his sister, Jaya, is raped by an old man, Purushottam and he marries her.

{p.75 and 81 - bandi:}

Kanakamahalakshmi attempts to kill Jaya.

{p.205-208 - bandi:}

In vidhi yeduraite:, Rajeswari is also exploited by taking advantage of her AS. Sudhakar, a friend of Anil's, the hero of the novel, enjoys Rajeswari, she does not know what he is doing to her. She becomes pregnant. Later he himself reveals that he is responsible for Rajeswari's pregnancy and accepts her as his wife.

{p.16 and 115 - vidhi yeduraite:}

3.3.3 Reaction

It is a truism that any living being reacts, when it is disturbed by others. Similarly, the characters with physical disorders and mental abnormality are also depicted with certain reactions. Several reasons can be attributed to reaction.

The following reactions are noticed in the novels that are under investigation in the present research study.

3.3.3.1 Reasons for reaction

Reaction will be anger and the reasons for this is, when a disliked person is met, his/her presence is not bearable and his/her words are not liked, whether they are good or bad.

The following may also cause a reaction;

- climate,
- incident associated with persons or things and
- the perception of the communication received by the receiver

3.3.3.2 Types of reaction

Reactions are mainly self-oriented. There are five.

1. Verbal reaction - shouting or using harsh words
2. Nonverbal reaction - smiling lightly, looking angrily, tightening the teeth, crying etc.
3. Physical reaction - showing the hands, beating, thrashing etc.
4. Static reaction - maintaining silence indicating indifference or concurrence
5. Reaction in the mind - getting angry, feeling sad, jealous and happy

The last two reactions (4 & 5), though they are part of nonverbal reaction, are shown to indicate a specific function of reaction.

3.3.3.3 Degrees of reaction

There are three degrees of reaction.

1. Mild - silent expression or feelings (nonverbal communication), i.e., nonverbal reaction (including static and reaction in the mind)
2. Average - expression through words, i.e., verbal reaction
3. Extreme - beating with hands or things, i.e., physical reaction

The above degrees also indicate both intensity and mannerisms of the characters with physical disorders and the characters with mental abnormality.

3.3.3.4 Levels of reaction

Three levels are noticed.

1. Surface level - types and degrees of reactions

2. Normal level - maintaining silence indicating indifference or concurrence, i.e., static reaction

3. Deep level - getting angry - reaction in the mind

All these reactions are interlinked. That is, when an idea originates in the character's mind, it may either find verbal or nonverbal expression or both, one followed by the other. Secondly, it will have one or more levels. Thirdly, it will have one or more reactions.

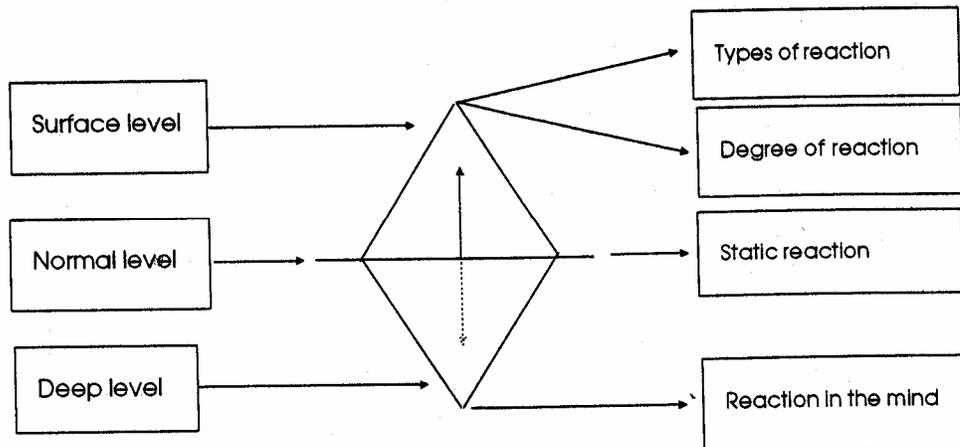
Further, these will have one to one correspondence for completing the action or reaction.

For example, the character with disorder of fluency (stutterer) may show a mild degree surface level nonverbal reaction at one time. Some times he may show an average degree surface level verbal reaction and extreme degree surface level physical reaction at a time.

Some times, the stutterer may show a mild degree normal level static reaction or he may show a mild degree deep level reaction in the mind only.

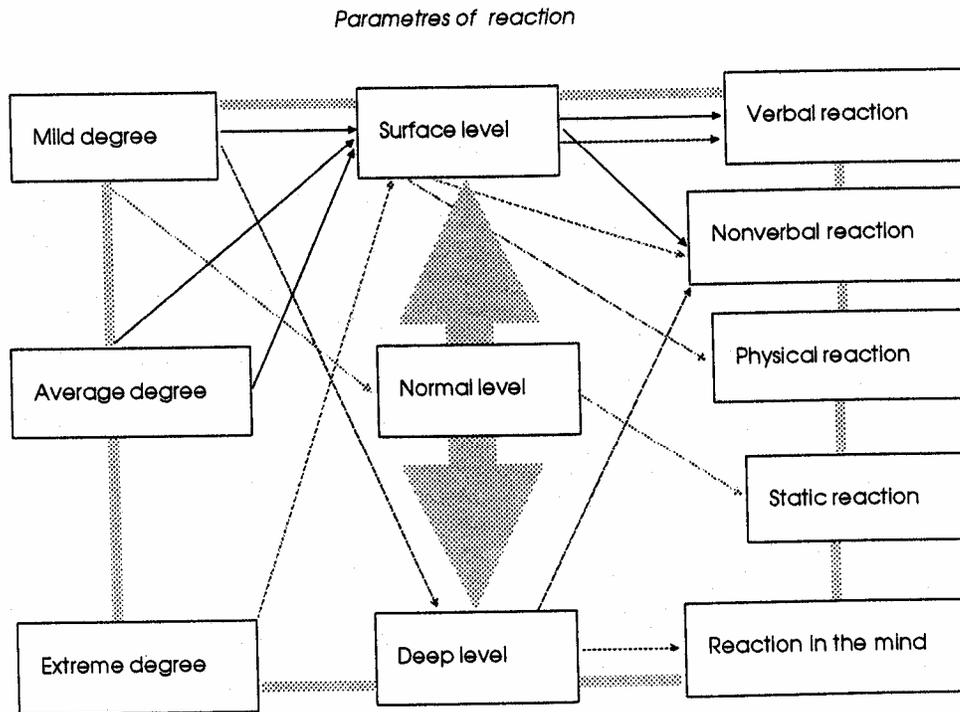
The above can be presented in a diagram (see diagram 3.1) form.

Diagram (3.1)



The diagram (3.1) can also be shown in a specific parameter of each reaction, thus:

Diagram (3.2)



- N.B.:
1. Different shades of arrow lines indicate the different parameters of reactions.
 2. The underlying thick light shade lines indicate the direct and indirect links among the items.
 3. The respective parameters of reaction are discussed with examples in the following pages.

3.3.3.5 Contexts of reaction

Generally, the reaction will take place in a context or a circumstance. The characters with physical disorders and the mental abnormality react in the following contexts:

- Irritating or provoking by other characters
- Reference to the deformity of the characters
- Not caring for their words (mostly, it is their feeling)

3.3.3.6 Characters with physical disorders

Characters with physical disorders such as disorder of fluency and disorders of hearing and speech are generally associated with mild and average degrees of surface and deep levels of verbal and nonverbal reactions. Sometimes, the character with disorder of fluency indicates with an extreme degree of surface level of physical reaction. These are discussed in the following paragraphs.

3.3.3.6.1 Disorder of fluency

The following reactions are noticed in the novel go:Dami:da bomma.

Examples:

- (3.72) intalo:ne: venkaTra:vu vacci, "e:maNDo:y! kiSTayyaga:ru?" ani
palakarınca:Du. e:mira: po:yi e:maNDi: varaku: vaccina i: he:Lananu paiki
cinna cirunavvuto svi:karincina: manasulo: maNDipaDDa:Du
`Meanwhile, Venkatarao came and addressed Krishnaiah, "Hallo! Mr.
Krishnaiah!". Instead of `you krishnaiah' now he (Venkatarao) addressed him
as `Mr. Krishnaiah'. Though he (Krishnaiah) received this ironic respect with a
smile, he felt very much angry in his mind'
{p.136 - go:Dami:da bomma}
- (3.73) ma:Talu ce:taka:ka po:te: mu:gava:Diala: paDivuNDuga:ni: asandarbhanga:
pe:laka! peddamaniSi vuNDipo:ya:Du ka:ni: i: ninda na: nettina rudda:lani
neTTutunnanduku (cu:stunnanduku) ceppu ti:sikuni koTTudunu
`If you do not know how to talk, keep quiet like a dumb fellow. You should
not talk out of context. There is a gentleman here, otherwise I would have
beaten you with chappals for putting the blame on me'
{p.138 - go:Dami:da bomma}
- (3.74) kiSTayya paLLu bigincina: a:tRuta paDutunna musala:yana vanka cappuna
cu:ci pedda niTTu:rpu viDica:Du
`Though Krishnaiah tightened his teeth, he looked towards the old man, who
was watching them with anxiety, and heaved a big sigh'
{p.138 - go:Dami:da bomma}
- (3.75) vi: # vi:lu ela:ga ra:sa:ru?
`How is the will written?'
{p.149 - go:Dami:da bomma}
- (3.76) ni:kenduko:y! madhyanu lakSmi:patila: 1 □? venkaTravu veNTane:
andukunna:Du
`Why do you want to interfere like a Lakshmiapati? Venkatarao immediately
retorted'
{p.149 - go:Dami:da bomma}
- (3.77) kiSTayya ko:panto: mringive:sinaTTlu cu:sa:Du
`Krishnaiah looked at (him) with anger as if he would swallow (him) up'
{p.149 - go:Dami:da bomma}
- (3.78)ce:tulu nalipinanduku ni:ke:m le:dule:!
`....you do not have anything for pressing the hands'
{p.149 - go:Dami:da bomma}
- (3.79) rangayyaga:ru ba:dhato: mu:lugutunna:ru. kiSTayya akkaDanuNDi paTTale:ni
ko:panto: bayaTaku vacce:sa:Du. piDikili paTT Du. paLLu biginca:Du.
inko: samayamlo: a: ma:Tale: vaccuNTE: venkaTravu mukkumi:da piDikilito:
raktam ka:re:TaTlu grudde:va:De:

`Mr. Rangaiah was suffering from pain. Krishnaiah came out with uncontrollable anger. He clenched the fist. He tightened the teeth. If it was a different time, he would have hit Venkatrao on his nose and made it bleed'
{p.149 - go:Dami:da bomma}

(3.80) sikhaNDila: vacca:vura:! pho:! pho:!
`.... you came like sikhandi! go! go! (get out from here)'
{p.152 - go:Dami:da bomma}

(3.81) kiSTayya kaLLokkasa:ri je:vurinca:yi. i: ko:pam yeduTa natti a:ga le:ka
po:yindi....
`Immediately (once), Krishnaiah's eyes become reddish. The stuttering could not withstand this anger....'
{p.152 - go:Dami:da bomma}

(3.82) inka vunna:vaNTe: ceppu ti:sikoni koDta:nu
`.... if you still stay (here), I will beat (you) with a chappal'
{p.152 - go:Dami:da bomma}

(3.83) akkada va:LLu kalugaje:sikunna: kiSTayya munduku vuriki, "koTta:va:? ko #
koTTu cu:sta:nu. jña:pakam le:du: e # elamancillo: pa # pallu:DagoTTe:nu?
`Even though people there interfere (stop them) between them, Krishnaiah jumped ahead (Venkatrao) and said "Are you going to beat me? I will see how you will beat me. Don't you remember that I broke your teeth in Yelamanchili" (village)'
{p.152 - go:Dami:da bomma}

(3.84) ...kiSTayya na:lugu meTTlu digi, "ni: pana:! cu: # cu:sta:nu, cu: # cu:sta:nu
`...Krishnaiah climbed down four steps and said "your work, I will see, I will see'
{p.152 - go:Dami:da bomma}

(3.85) pho: pho:! pandi: bratikindi, kukka: bratikindi! a:Da:ri vedhava!
`Go, go! (get out), pigs also live and dogs also live. you idiot of a woman! (abuse)'
{p.152 - go:Dami:da bomma}

(3.86) kiSTayya avama:nam bharincale:ka, ce:se:dile:ka ko:panto: iNTiki
veLLipo:ya:Du
`Krishnaiah could not bear the insult and could not do anything (there is nothing to do), he left for his home'
{p.152 - go:Dami:da bomma}

In the example (3.72), there is a reaction at a deep level, i.e., reaction (getting angry) in the mind and a nonverbal reaction reflected at surface level (see Diagram 3.1). The following Telugu sentence of the same example indicates this.

i: he:Lananu paiki cinna cirunavvuto svi:karincina: manasulo: maNDipaDDa:Du
paiki cinna cirunavvu - surface level nonverbal reaction
`(external) light smile'
manasulo: maNDipaDDa:Du - deep level reaction in the mind

`inside, he got angry'

In this context, Krishnaiah's reaction is due to ridiculing by Venkatrao. Similarly, the examples (3.74, 3.77 and 3.81) indicate the mild (example 3.81 also indicates the extreme degree) degree of surface level nonverbal reaction of Krishnaiah.

Example (3.74),

paLLu bigincu - surface level nonverbal reaction

`To tighten the teeth'

peddaga: niTTu:rpu viDucu - surface level nonverbal reaction

`To heave a big sigh'

Example (3.81),

kaLLokkasa:ri je:vurincu - surface level nonverbal reaction

`Eyes to become reddish'

ko:pam yeduTa natti - extreme degree of surface level nonverbal reaction

a:ga le:ka po:yindi

`The stuttering could not withstand the anger'

In the example (3.77), Krishnaiah's reaction is the result of Venkatrao's reply at example (3.76). The examples (3.79, 3.81 and 3.86) are the descriptions of the author about the reactions of Krishnaiah.

Example (3.79),

paTTale:ni ko:pam - surface level nonverbal reaction

`Un bearable anger'

bayaTaku vaccu - surface level physical reaction

`To come out'

piDikili paTTu - surface level nonverbal reaction

`To clench the fist'

paLLu bigincu - surface level nonverbal reaction

`To tighten the teeth'

mukkumi:da piDikilito: - extreme degree of surface level nonverbal reaction

raktam ka:re:TaTlu gruddu

`To hit on the nose and make it bleed'

In the example (3.83), verbal and physical reactions at surface level with average and extreme degrees are noticed.

munduku vuruku - surface level physical reaction

`to jump ahead'

"koTta:va:? ko # koTTu - average degree of surface level verbal reaction

cu:sta:nu jña:pakam le:du:!

e # elamancillo:

pa # pallu:DagoTTe:nu?

`"Are you going to beat me? I will see how you will beat me? Don't you remember that I broke your teeth in Yelamanchili" (village)'

In the example (3.84), average degree of verbal reaction at surface level is noticed.

ni: pana: ! cu: # cu:sta:nu, - average degree of surface level verbal reaction
cu: # cu:sta:nu
'Your work, I will see, I will see'

Examples (3.73, 3.76, 3.78, 3.80, 3.82 and 3.85) are Venkatrao's dialogues provoking Krishnaiah to react. Example (3.75) is the dialogue of Krishnaiah. In the novel, abhila:Sa, no reaction is noticed pertaining to the character with disorder of fluency, Hussain.

3.3.3.6.2 Disorders of hearing and speech

In the novel, kriye:Tar, no specific reaction is noticed. However, Lawrence, the deaf and dumb character, reacts to the climate. When it is sun set and darkness is falling, he reacts to it and wants to inform his master the same, so that he can go to his room. First he reacts verbally. When it fails, he reacts nonverbally.

Example,

(3.87) e:, e: ! o:, o: !
'(Lawrence produced harsh sounds)'

{p.208 - kriye:Tar}

Lawrence tries to communicate with his master verbally, but in vain. He starts crying for his inability and thus attracts the attention of his master (see 2.4.1.2.1.1, p.60-61).

e:, e: ! o:, o: ! - average degree of surface level verbal reaction
crying - mild degree of surface level nonverbal reaction

3.3.3.7 Characters with mental abnormality

Characters with mental abnormality are generally associated with extreme degree of surface level physical reaction. The characters in AS, in the novels that are under investigation, have different perception on the communication by the other characters and react to it extremely. Further, the characters in AS have the dominating nature or superiority complex. These are the two factors that cause the reaction. This may be called 'spontaneous or uninduced or self-triggered reaction'. That is, the character with mental abnormality reacts to his mental condition, whether other characters irritate him or not. If the answer is 'no' or different from what he is expecting, he reacts to it and beats the other character. This is discussed in the following paragraphs.

The above is noticed in the novel, agnipari:kSa.

Examples,

(3.88) "vudyo:gam ce:sta:va: ! ne:nu bratiki vuNDaga:ne: ! ceppu ce:sta:va: !" talli
gontu paTTukunna:Du le:ci
'Tell me, are you going to do the job when I am living!/? He got up and caught
his mother's neck'

{p.168 - agnipari:kSa}

The above example indicates the intensity of Raghu's communication and extreme physical reaction. The sentence is an example of the average degree of surface level verbal reaction.

talli gontu paTTukonu - Extreme degree of surface level physical reaction
'To hold the neck of the mother'

le:cu -
`To get up'

Similarly, the following example also indicates the average degree of surface level verbal reaction.

(3.89) ni:ku ba:ga: pogarekkinde:, ninnu campite: sa:nti
`You are getting arrogant, there would be peace when you are killed'
{P.168 - agnipari:kSa}

The following examples present the dominating nature of the character in AS.

(3.90) ...nirmalanu campindi amma ka:du:?
`.... mother killed Nirmala, didn't she?'
{p.169 - agnipari:kSa}

(3.91) a:yuSu mu:Di canipo:yindi.
`She died as her lifespan comes to an end.'
{p.169 - agnipari:kSa}

(3.92) "e:manna:v!", a:menu vidilinci, reNDu tagalanicca:Du. "na: keduru
ceppaTame: ni: dhye:yama:?"
`What did you say, he pushed her away and beat her. He said, "is it your aim to
say against my word?"
{p.169 - agnipari:kSa}

The examples (3.90 - 3.92) are a dialogue between Raghu and his wife Sarala.

In example (3.90), Raghu asks his wife to confirm his doubt that Nirmala was killed by his mother. Sarala replies, in example (3.91), that Nirmala has a natural death. In example (3.92), Raghu does not like that reply and he feels that his wife is arguing against him. So, he slaps her. This is said to be the average and extreme degrees of surface level verbal and physical reactions of the character with mental abnormality.

e:manna:v!
`What did you say?' - average degree of surface level verbal reaction
eduru ceppu
`to argue against'

vidilincu
`to get rid of' - extreme degree of surface level physical reaction
tagalaniccu
`to give a blow'

In the following examples, the reaction of the character with mental abnormality is noticed when the other characters use the words, mati bhramaNam and mati calincu `dementia'.

(3.93) ... i: matibhramaNa ma: iNTa: vaNTa: 3 le:du, sundaramma ma:Ta
kalipindi
`Dementia is not in our family, Sundaramma joined in the discussion'
{p.172 - agnipari:kSa}

(3.94) evarike: matibhramaNam?

`Who is demented (mad)?'

{p.172 - agnipari:kSa}

In the example (3.93), Raghu's mother, Sundaramma used the word *mati bhramaNam* 'whirling of the mind'. In the example (3.94), Raghu, who is in AS, got irritated by the use of the word *mati bhramaNam* by his mother. Hence, he reacts verbally. This is an average degree of surface level verbal reaction.

(3.95) *pa:pam, mati calincinaTTundi, maLLi ...*

`Pity, his mind is imbalanced again'

{p.211 - agnipari:kSa}

(3.96) *ante: - naDivi:dhilo: iddaru manuSyulni koTTa:Du*

`That's all - he beat two people in the middle of the street'

{p.211 - agnipari:kSa}

The example (3.95) is the comment made by some body and they use the word *mati calincu*. In the example (3.96), by gets irritated by the comment, Raghu has beaten them. This is again authoress' narration. It is the extreme degree of surface level physical reaction.

koTTu - extreme degree of surface level physical reaction

`To beat'

The following examples indicate both average and mild degrees of surface level verbal and nonverbal reactions.

(3.97) *.... saraLa ka:fi: teccindi*

`.... Sarala brought the coffee'

{p.173 - agnipari:kSa}

(3.98) *"suja:ta vaccindani telise: inta a:lasyam ce:sa:va:?" vurimi cu:sa:Du*

`Have you taken so long to learn that Sujatha has arrived? He gave a wide-eyed glare'

{p.173 - agnipari:kSa}

Example (3.97) is the narration of the authoress that Sarala brought the coffee.

In the example (3.98), the sentence is the average degree of surface level verbal reaction. The nonverbal reaction of the character with mental abnormality (in the same example) is indicated by the authoress' narration.

The reaction in this context is due to the act of the character Sarala, who make some coffee and brought it to serve to Sarala and others. Actually, she is not delayed. However, Raghu wants to show his domination over his wife before his sister and brother-in-law. So, he shouts at his wife. This indicates that the character in AS behaves like this.

vurimi cu:Du - mild degree of surface level nonverbal reaction

`To look at with widened eyes'

Similarly, in the novel *bandi:*, Ramakrishna, who is in AS, reacts due to his own dominant nature and assaults his brother, Hari, who is younger to him and also blind. In another context, he also attacks Kanakamahalakshmi, when he saw that she is attempting to kill his sister, Jaya.

For example,

(3.99) *"nvvvu mundu veLLi jayani tisukura:" hari ceyyi paTTukunna:Du*

`"First you go and bring Jaya", he held Hari's hand'

{p.172 - bandi:}

(3.100) nuvvu annam tinu, tarva:ta veLLi ti:sukuvasta:nu

`You eat the food then I will go later and bring (her, Jaya)'

{p.172 - bandi:}

(3.101) hari no:Tlo: ma:Ta pu:rti ka:le:du, atani ce:tilo:vunna kancam dhaDha:luna
veLLi krindapaDindi. kancam okka to:pu to:sina ra:makRSNa harice:tilo
vunna mancini:LLa gla:su la:kkuni ne:lake:si koTTa:Du

`The words (sentence) in Hari's mouth were not yet exhausted, the (meals)
plate that was in his hand had fallen down with a big noise. Ramakrishna, who
pushed the plate, grabbed the glass that was in Hari's hand and flung it onto the
ground'

{p.172 - bandi:}

(3.102) annayya:!

`(Oh!) Brother!'

{p.172 - bandi:}

(3.103) "ninnu.....ninne:m ce:sina: pa:pam le:du. nuvvu bottiga: ceppina ma:Ta
vinaTam ma:ne:sa:vu. na: ma:Ta aNTe: lakcyam le:kuNDA: po:yindi. nannu
picca:Di krinda cu:stunna:vu" ra:makRSNaku taracuga: vacce:ko:pam
vacce:sindi

`"It is not a sin, if I do anything to you. You totally stopped hearing me. There
is no respect (aim) for my word. You are treating me like a mad fellow."
Ramakrishna got angry, that is frequent to him'

{p.172 - bandi:}

In example (3.99), Ramakrishna is ordering his brother, Hari to bring his sister, Jaya with an angry tone (this is not the authoress's description). This is an average degree of surface level verbal reaction. Since, he has already stopped disobeying his brother.

Example (3.100) is Hari's reply to his brother's order.

Example (3.101) is the authoress' description of the incident, which is in the extreme degree of surface level physical reaction.

to:pu to:yu

`To push away' - extreme degree of surface level physical reaction

la:kkuni ne:lake:si koTTu

`To pull and hit against the ground'

Example (3.103) is the average degree of surface level verbal reaction.

ra:makRSNaku taracuga:

vacce:ko:pam vacce:sindi - mild degree of surface level nonverbal reaction

`Ramakrishna got angry, which was frequent, the case with him'

The above is the narration of the authoress.

In the following example, Ramakrishna reacts to the act of Kanakamahalakshmi, when he saw that she is attempting to kill his sister, Jaya.

- (3.104) "evare: nuvvu? na: celleli mi:da ce:tulu ve:stunna:vu?" amita ko:panto: a:viDa
ceyyi paTTi, illanta: parugettistu: giragira: kasidi:ra: tippa sa:ga:Du
`"who are you, to lay hands on my sister?" with an extreme anger, he hold her
hand and made her run all over the house and move her to go round by round
along with him by pacifying his anger'

{p.208 - bandi:}

In example (3.104), the sentence "evare: nuvvu? na: celleli mi:da ce:tulu ve:stunna:vu?" `Who are you, to lay hands on my sister?' is an average degree of surface level verbal reaction. The remaining part of the example is the narration of the authoress. This is the extreme degree of surface level physical reaction.

evare: nuvvu? - average degree of surface level verbal reaction

`who are you?'

amita ko:pam - mild degree of surface level nonverbal reaction

`extreme anger'

kasidi:ra: -

`to pacify the anger'

In vidhi yeduraite: also, the character in AS reacts to the word picci `mad', when it is used by the other character.

Examples,

- (3.105) "piccida:nikenta STa:mina: vundira: na:yana:" anna:Du ropputu:

`"Oh! God! (Oh! Father!) How much stamina this mad girl has?" he roared'

{p.30 - vidhi yeduraite:}

- (3.106) a: ma:Ta vinaDamto:ne: ra:je:svariki ko:pam muncukoccindi

`As soon as Rajeswari heard that word, she got angry'

{p.30 - vidhi yeduraite:}

- (3.107) "e:miTi, ne:nu piccida:nna:? nuvve: picca:Divi" aNTu: atani mukham mi:da
koTTindi

`What, am I mad girl? You are mad fellow, saying this she hit him on his face.'

{p.30 - vidhi yeduraite:}

In example (3.105), Anil utters the word picci. In example (3.106), the author narrates that Rajeswari, who is in AS, as soon as she hears the word picci, she reacts to it and gets angry. In example (3.107), Rajeswari reacts verbally and physically. Example (3.106) is the mild degree of surface level nonverbal reaction. The sentence in example (3.107), is the average degree of surface level verbal reaction.

mukham mi:da koTTu - extreme degree of surface level physical reaction

`To hit on the face'

3.3.4 *Sympathy*

Generally, creative writers introduce characters with disorders with sympathy. Some of them intend to evoke sympathy among the readers. Hence, they give a realistic description while portraying these characters to achieve their goals (also see 1.13.1, p.30). There are situations depicting the other characters showing sympathy towards these characters with disorders. The

characters with disorders that are portrayed in the novels under investigation also reflect this view. As per the depiction of the characters with disorders in the novels under investigation, there are two functions of sympathy.

1. General - sympathizing with deformity of the character by the author/ authoress, other character(s) and the reader
2. Specific - sympathizing with an intention, i.e., sympathizing towards gender, appearance and relationship

Some times, the expression of the general function of sympathy alone is noticed. Some times, there is an expression of both general and specific functions of sympathy, which then may be said be inter-linked. Some times sympathy has an extended function of reaction, mostly, in case of the characters with mental abnormality. The above points are discussed in the following paragraphs.

3.3.4.1 Characters with physical disorders

3.3.4.1.1 Disorder of fluency

In go:Dami:da bomma, the author portrays the character with a disorder of fluency, Krishnaiah with sympathy. But, there is no situation described where in the other characters sympathize with Krishnaiah as found in other novels. Krishnaiah's character has significance in the novel. Similarly, in abhila:Sa the author simply introduces a character with disorder of fluency in one episode. It is an insignificant character in the novel.

3.3.4.1.2 Disorders of hearing and speech

In kriye:Tar, there is a situation depicting the sympathy of the other character, Parameswar, towards the character with disorders of hearing and speech, Lawrence. The situation is already discussed at 3.3.2.1.2 (p.92-93). Due to sympathy towards Lawrence, Parameswar makes him normal by performing a miracle.

{p.208 - kriye:Tar}

3.3.4.2 Characters with mental abnormality

In agnipari:kSa, the following examples (situation) depict the sympathy of the other characters and an extended reaction of the character with mental abnormality (also see the examples (3.95 and 3.96) of 3.3.3.7 at p.118).

(3.108) pa:pam, mati calincinaTTundi, maLLi ...

`Pity, his mind is imbalanced again'

{p.211 - agnipari:kSa}

(3.109) ante: - naDivi:dhilo: iddaru manuSyulni koTTa:Du

`That's all - he beat two people in the middle of the street'

{p.211 - agnipari:kSa}

The example (3.108) is an expression of general sympathy by some body. In example (3.109), by gets irritated by the comment that Raghu has beaten them. In this context, sympathy has an extended function of reaction, i.e., beating.

In bandi:, Hari, who is blind, feels sorry for his brother, Ramakrishna, who is in AS. When Purushottam, another character in the novel, advises Hari to admit Ramakrishna to a mental hospital, Hari vehemently rejects it and expresses his sympathy towards his brother.

Example,

- (3.110) "... na: kaNThamlo: pra:Nam vuNDaga:, annayyani ekkaDiki: pampanu. va:Dito: na:ku badha e:m vundi? ve:Laki inta annam peDite:, tini a: gadilo: talupulu mu:sukuni ku:rcuNTa:Du" civari ma:Talu aNTuNTE: hariki kaNTham kampincindi
 `"... I will not send my brother anywhere as long as I am living. What trouble do I have with him? If his meals are served in time, he eat and sit in that room closing the doors", Hari's voice quavered while uttering the last words'
 {p.56 - bandi:}

The example (3.110) is a kind of specific sympathy, in the sense that the sympathy shown in this situation is due to a blood relationship. In vidhi yeduraite:, there is specific sympathy associating with gender, appearance and relationship. The following examples indicate this:

Examples

- (3.111) "pa:pam....di:nni cu:stuNTE: guNDe tarukku po:tuNTundi. inta andamaina pillaki de:vuDu a: picci enduku peTTa:Do:...", ja:liga: andi sa:vitramma
 `Pity...seeing this girl, tugs at my heart. Why did God make this beautiful girl mad...", Savitamma said with kindness'
 {p.7 - vidhi yeduraite:}
- (3.112) asale: piccidi, fho:To:laNTE: mari: picci! piccidanna ja:likoddi: appuDappuDu: ikkaDi koste: e:ve:vo: kaburlu ceptuNTa:nu....
 `She is already mad, she is crazy for photos! I will entertain her whenever she comes in here with pity on her'
 {p.9 - vidhi yeduraite:}
- (3.113) ... de:vuDenta kru:yalra: ... anta andamaina amma:yiki picci enduku peTTinaTlu?
 `...how cruel, God is!.. Why did He make the most beautiful girl mad?'
 {p.32 - vidhi yeduraite:}

In example (3.111), Savitamma, who is a neighbour in the same compound, expresses her sympathy towards Rajeswari, who is in AS. This is both general and specific sympathy associated with gender and appearance. Example (3.112) illustrates general sympathy associated with deformity expressed by Anil, the hero of the novel and who is going to marry Rajeswari, later. Example (3.113) illustrates both general and specific sympathy, expressed by Ramakrishna, a friend of Anil. Further, Anil, in a fix of circumstances and under pressure, marries Rajeswari. Due to sympathy towards Rajeswari, Anil accepts her as his wife to safeguard her and to give her treatment. He gives her medical treatment and makes her normal.

{p.55-57 - vidhi yeduraite:}

- (3.114) are ba:pre:! mari `piccidi - piccidi' ani edurugga: ne:nala: vedhvva:guDu va:gutu:NTE: nuvvu ceppa ve:m? pa:pam a:me enta harTu ayindo:e:mo?:
 `Oh! My God! I have been saying `mad girl - mad girl' and talking nonsense in front of her, for so long you did not tell me (that she has become normal), I do not know how much she is hurt? Poor girl!.'
 {p.96 - vidhi yeduraite:}

In the above example, Sudhakar, a friend of Anil's feels sorry for commenting on Rajeswari in front of her, thinking that she is in AS, when she is in fact in NS. Sudhakar, who is responsible for Rajeswari's pregnancy when she is in AS, finally accepts her as his wife with sympathy. And also he is ready to bear with her as she again enters into AS (also see 3.3.2 , p.97).

{p.118 - vidhi yeduraite:}

3.3.5 Entertainment

Entertainment is another function of the characters with disorders. It is a rude nature to entertain the deformity of others. It is common with the characters with disorder of fluency and disorders of hearing and speech. Getting entertainment from the behaviour of the characters with mental abnormality is also found.

3.3.5.1 Types of entertainment

As per the novels under investigation, there are, it may be said, three types of entertainment.

1. Verbal entertainment - Enjoying the verbal communication of the characters with disorders or enjoyment associated with the characters with disorders
2. Physical entertainment - Enjoying the physical behaviour of the characters with disorders
3. Sadistic entertainment - Enjoying the deformity of the characters or troubling the characters with disorders

In all the types of entertainment, there is an involvement of the characters with disorders as well as the other characters. Ridiculing is also a kind of sadistic entertainment. In other words, sadistic entertainment has the extended function of ridiculing. These are discussed in the following paragraphs.

3.3.5.2 Characters with physical disorders

3.3.5.2.1 Disorder of fluency

A sadistic type of entertainment is found in the novel, go:Dami:da bomma. Venkatrao always ridicules Krishnaiah, thereby deriving sadistic pleasure (see 3.3.1.1.1, p.88 and 89).

Except the above, all the dialogues and narrations do not indicate any such entertainment in the novel. It is evident that the author created the character with disorder of fluency only to elicit sympathy. This is further discussed in the final chapter.

In abhila:Sa, Hussain's character is introduced just for the sake of fun . It is a verbal entertainment (see 2.4.1.1.1.6, p.53 and 54).

For example,

(3.115) ji: # ji: # ji: # ji: vitam (anna:Du ciranji:vi) ji: vitam ka:ru la:Tidi sa:b, peLLam klac la:Tidi sa:b, eppuDu: nokki paTTi vunca:li....

`life (word uttered by Chiranjivi), sir, life is like a car, wife is like a clutch, it (wife/clutch) has to be pressed always'.

{p.55 - abhila:Sa}

(3.116) pre: # pre: # pre:ma (anna:Du ciranji:vi) a:ksile:Tar la:Tidi sa:r

`sir, love is like an accelerator'.

{p.56 - abhila:Sa}

In the above two examples (3.115 and 3.116), there is verbal entertainment.

3.3.5.2 Disorders of hearing and speech

In kriye:Tar, Lawrence's character is introduced only to show the miracle of Parameswar. There is no situation narrated to indicate entertainment as regards the character with disorders of hearing and speech.

3.3.5.3 Characters with mental abnormality

In agnipari:kSa, the irrelevant speech of Raghu elicit an entertainment for children. It is a verbal entertainment.

Examples

(3.117) jaminda:runu ka:du, anta: prabhutvam la:kkuNTundi....

`.... I am not a zamindar, government will seize all.'

{p.167 - agnipari:kSa}

(3.118) na:yakuDini, enta ba:vuNTundi! panile:du, ha:yiga: pra:rambho:stava:lu,
ka:rlu, Sika:rlu:! raghu peddaga: navva:Du. atanala: arustuNTE: pillalu
tama:Sa:ga: cu:stunna:ru

`"I am a leader, how nice it is! no work, only inaugurations, cars and shikars, Raghu laughed loudly", while he is shouting like this the children are watching him with joyous amusement'

{p.167 - agnipari:kSa}

The above two examples (3.117 and 3.118) indicate the verbal entertainment.

Further, there is a sadistic entertainment created by Raghu himself, as found in the following example.

(3.119) "amma:! iNTlo:niva:ru bayaTiki, bayaTiva:ru iNTlo:ki ra:vaddu. idi na:
a:jña. bha:rata prabhutvapu a:jña." navvutu: lungi:pance ettipeTTi
paca:rlu modalu peTTa:Du...

`"mother! those, who are in the house should not come outside and those, who are outside should not come inside. This is my order. It is the order of the Government of India", he said as he laughed and started moving to and fro by lifting his lungi'

{p.172 - agnipari:kSa}

In the above example,

navvutu: - `while laughing'

indicates the sadistic nature of Raghu. He wants to control the people's movement and thereby enjoying himself. This is a sadistic entertainment.

In bandi:, there is an entertainment by the other character for the character with mental abnormality.

In an incident, Ramakrishna escapes from the house and hides in somebody's house closing the doors from inside. People watching this are panicky and helpless as to how to send him out. At that time Venu enters the scene. When Ramakrishna tells his sister, unless his wife comes and calls him, he will not come outside, an idea strikes Venu as he is an expert mimic. Using his skills, Venu mimics the voice of Suguna, the wife of Ramakrishna and calls him out. The people who are gathered there laugh at hearing the female voice from a male person. Ramakrishna surprised that his wife really came there, and he opens the door.

{p.139 -140 - bandi:}

The above is said to be a kind of verbal entertainment. Except this, there is no element of entertainment pertaining to the character with mental abnormality in the novel. In the novel, vidhi yeduraite:, there are physical and sadistic entertainments. The situation is regarding foot ball match. It is a routine entertainment for the people in the compound. The children used to play the game under the leadership of Anil. Whenever they play the game, Rajeswari, who is in AS, also joins them. But she alone wants to hit the ball into the goal. If she does not get the chance, she would snatch the ball and go away from the ground or hide herself in her house. That time all the children chase her for the ball, as the game is at its peak. Every body in the compound enjoys the act of Rajeswari. Some times Anil's friends who visit him also join the game and enjoy the game, particularly, the act of Rajeswari. The author narrates this.

- (3.120) idi cu:stuNTe: sudha:karki navva:gale:du
 `seeing this, Sudhakar could not stop laughing'
 {P.18 - vidhi yeduraite:}
- (3.121) ba:gundira: - mi: maec
 `your match (foot ball game) is very nice'
 {P.18 - vidhi yeduraite:}
- (3.122) ani:lkku:Da: navvocce:sindi
 `Anil also laughed'
 {P.18 - vidhi yeduraite:}
- (3.123) abba! enta eNTarTeinmeNT a:Tara: idi....
 `oh! how entertaining is this game!....'
 {P.20 - vidhi yeduraite:}

The above description and examples (3.120-123) indicate both physical and verbal entertainment. In another situation, there is sadistic entertainment.

Examples

- (3.124) ani:l ke: a:scaryam kalugutu:NTundi a:menu cu:stuNTe:
 `Anil himself feels surprized on seeing her'
 {P.70 - vidhi yeduraite:}
- (3.125) ka:fhi tecci kurci:lo: ku:cuni eTo: cu:stu:NTundi. atanito: maTla:DaTame:
 le:du. adivarakula:ga: fho:To:lu ti:yamani:, a:lbam cu:sta:nani:
 aDagaTamle:du. tane: okaTi reNDu ma:Talu ma:Tla:Di a:menu
 pampincive:sta:Du ante:!
 `she brings coffee, and sitting in the chair and looks some where. She is not at
 all talking with him. Like earlier, she is not asking to take photos and to see the
 album. He himself talks one or two things with her and send her, that's all'
 {P.70 - vidhi yeduraite:}
- (3.126) adivarakula: piccidai vuNTe:ne: sandaDiga: vuNDe:di ani anipincindataniki.
 a:me ala: ma:raDam ka:mpauNDulo: andariki: piccekkince:sindi. adivaraku:
 ra:je:svari ce:sina piccipanulaku:, allariki:, a:viDa ma:Talaku:<197>eppuDu:
 haDa:vuDiga:nu:, sarada:ga:nu: gaDicipo:ye:di samayam. ippuDu ro:janta:
 iNTlo: ku:cuni gaDapaDam kaSTanga: vuNTo:ndi

'He felt that it would have been noisy, like earlier if she is in a mad condition. Every body in the compound is getting mad, when she is changed like that. Earlier, they spent the time happily and busily with mad deeds, mischievousness and the words of Rajeswari. Now, it is difficult to sit through out the day in the house and spend the time'

{P.70 - vidhi yeduraite:}

In example (3.124), Anil is surprized by the change (improvement) in Rajeswari. Example (3.125) indicates the total change in Rajeswari. In example (3.126), Anil feels missing the joyfulness when Rajeswari in AS and also wishes that she should be always in AS. Similarly neighbours in the compound also miss Rajeswari with all her playfulness etc. They do not like Rajeswari to be in NS. Virtually, they become mad for missing out on the entertainment they were enjoying earlier. The above examples indicate a sadistic entertainment.

3.4 Summary

In this chapter, the five functions, i.e., ridiculing, exploitation, reaction, sympathy and entertainment, and their variations of the characters with disorders are discussed. The characters associated with nonverbal disorders are discussed in the fourth chapter. Similarly, the static reaction at the normal level is discussed in the following chapter. Detailed summary of the third chapter is given at the end of the final chapter where the whole thesis is summed up.

CHAPTER 4: DISORDERS WITH NONVERBAL COMMUNICATION

4.0 Introduction

This chapter discusses forms and functions of nonverbal disorders associated with the physical disorders such as disorder of speech and disorders of speech and hearing (earlier it was mentioned as hearing and speech with regard to deaf and dumb) that are not discussed in the second and third chapters.

Nonverbal behaviour of verbal disorders associated with the physical disorders such as disorder of fluency and characters with mental abnormality are also included in this chapter. Before discussing these, a brief general discussion of communication and nonverbal communication may be in order.

4.0.1 Communication

As is known, communication may be verbal or nonverbal, linguistic or nonlinguistic. As stressed by Syder (1992), ways and modes of communication are subtle and complex, but they can be observed and identified.

She identifies four groups of component behaviours in this complex act of communication. They are listed with their description, as given by Syder, in the following paragraphs.

Group 1:

- speaking
- listening
- writing
- reading

These behaviours, which involve the use of words in some form to convey meaning, tend to yield the factual content of a message.

Group 2:

- intonation
- volume
- pitch level
- voice quality
- rate of speech
- stress

These behaviours do use voice and although they themselves are not words, they are usually dependant on words. It is not possible to have a rate of speech without speaking, but an intonation pattern can be superimposed onto sounds other than words.

Group 3:

- space
- gaze
- posture
- facial expression
- gesture
- touch
- dress

These are nonverbal behaviours, whose function varies.

They can stand in place of words and carry a specific meaning as in shaking the head, clenching the fist or shrugging the shoulders. They can also supplement a verbal message as in nodding the head and saying `yes', or crooking a finger and saying `come here'. Nonverbal messages tell us about the social and emotional content of an exchange.

Group 4:

- yawning
- laughing
- sighing
- coughing
- `er'
- `umm'
- `ahh'

These behaviours are used in a variety of ways. They do involve the use of voice but not words. They are more likely to contribute to the social and emotional content of a message.

The above groups have been classified into two major groups;

- verbal behaviour - group 1
- nonverbal behaviour - groups 2, 3 and 4

{p.2-3 - Syder 1992}

But the behaviours in group 2 are suprasegmental features of linguistic behaviour and constitute part of verbal communication.

4.0.2 Nonverbal communication

Generally, nonverbal communication refers to the communicational functioning of bodily activity, gesture, facial expression and orientation, posture, and spacing, touch and smell and of those aspects of utterance. In novels, it refers to verbal description of the characters' actions by creative writers. Any communication that cannot be expressed, in most of the times, through words and can be expressed through other means, may be said to be nonverbal communication.

The term 'nonverbal communication', according to Adam Kendon (1981), refers to the communicational functioning of bodily activity, gesture, facial expression and orientation, posture and spacing, touch and smell, and of those aspects of utterance that can be considered apart from the referential content of what is said.

Novelists, according to Poyotos (1981), make use of descriptions of various nonverbal aspects of behaviour of their characters. There are technical problems faced by a writer while portraying certain behaviours like manners of speech, nuances of facial expressions, or gesture. He points out there are few devices available to the writer, other than verbal description, by which an author may portray various aspects of speech, such as pauses, hesitancy, rapidity, and volume, and by which he can indicate certain aspects of intonation and stress, and these are all quite limited. Furthermore, there are no conventional devices by which kinesic aspects of behaviour can be written down. To convey tone of voice, pattern of facial expression, mode of gesture, the author can only resort to written description.

Authors generally describe the nonverbal activities or behaviour of characters such as showing anger, smiling, weeping, etc. These are produced either simultaneously with words or alternating with them.

4.0.3. Verbal behaviour

The following is a neat description of verbal behaviour.

"Communication involves the transfer of symbols from the mind of one person to that of another and is accomplished by speaking, writing, drawing or using gestures. To complete the process it is also necessary to receive and interpret those symbols that are produced for us by other people. Hence, language is said to have an expressive function (the production of symbols) and a receptive function (the understanding of symbols). The latter is often called comprehension and includes understanding of the spoken word, written word, pictures and gestures" (Syder 1992 : 5).

4.0.4 Nonverbal behaviour

Nonverbal behaviour refers to communicative human acts distinct from speech. It also includes silence as well as dropping of elements from speech and/or the missing elements in speech utterances. Nonverbal behaviour is taken generally to include facial and eye expressions, hand and arm gestures, postures, positions, use of space between individuals and objects, and various movements of the body, legs and feet (Thirumalai 1987b : 1)

Thirumalai, rightly, adds:

"In a broader sense nonverbal behaviour includes also a variety of subtle aspects of speech variously called paralinguistic or vocal phenomena. These phenomena include fundamental frequency range, intensity range, speech errors, pauses, speech rate and speech duration. These features are employed for implied meanings and are not explicitly describable and/or stated through/as linguistic units" (op cit : 2).

The verbal and nonverbal behaviours (groups 1-4) of Syder and the definition of nonverbal behaviour of Thirumalai are complementary. Similarly, in the present research study, there are both verbal and nonverbal behaviours associated with nonverbal disorders. Some of the verbal behaviours such as listening, writing and reading are also noticed in nonverbal disorders. Hence, they are also discussed in this chapter. Some of the nonverbal behaviours that are listed under groups 3 and 4 are taken for the present research study, which are found in the novels under investigation. As already mentioned in the first chapter, there are two forms of disorders as found in the novels under investigation. They are verbal disorders and nonverbal disorders. The forms and functions of the verbal disorders are already discussed in the second and third chapters. In this chapter, the forms and functions of the characters associated with the nonverbal disorders and their nonverbal communication along with verbal disorders are discussed.

4.1 Nonverbal disorders

Nonverbal disorders include;

- i) Characters with physical disorders such as
 - a) disorder of speech (dumbness) and
 - b) disorders of speech (dumbness) and hearing (deafness).

4.2 Data

Under nonverbal disorders, which include characters with physical disorders such as those of speech, and hearing and speech, the following Telugu novels are taken for analysis:

a) disorder of speech (dumbness)

- a:ra:dhana `worship' by Yeddanapudi Sulochana Rani (dumb (female character) form).

b) disorders of speech (dumbness) and hearing (deafness)

- go:Dami:da bomma `picture on the wall' by Balivada Kanta Rao (deaf and dumb (female character) form).
- kriye:Tar `creator' by Vempalli Niranjan Reddy (deaf and dumb (male character) form).

4.3 Features

4.3.1 Verbal behaviour

Verbal behaviours associated with nonverbal disorders include;

- listening
- writing
- reading

4.3.1.1 Listening

4.3.1.1.1 Disorder of speech

In a:ra:dhana, the character of Annapurna is created dumb, but she is not deaf. She hears and understands what is said to her perfectly, but cannot verbally express herself.

For example, when she is going to her in-laws' house, her aunty, in a long speech, tells her how to behave and manage there. Annapurna understands the message clearly. She responds by nodding her head.

{p.19 - a:ra:dhana}

4.3.1.1.2 Disorders of speech and hearing

The character, Narasamma in *go:Dami:da bomma* is both deaf and dumb. When an interaction takes place between two characters, she cannot hear the dialogues and tends to misinterpret what is happening. And when she intervenes in the situation, since she cannot express what they have in mind verbally, she, in turn, tend to be misunderstood by the protagonists in the situation.

For example, when Bhadram and Ramam are discussing some problem with reference to Rangaiah, Narasamma, the deaf and dumb mother of Bhadram, intervenes. Instead of resolving the situation, this action aggravates it. Bhadram shouts at her and Rangaiah leaves the dining table.

{p.12 - *go:Dami:da bomma*}

Similarly, in *kriye:Tar*, the character Lawrence is both deaf and dumb. There is no situation of two characters interacting among themselves and intervened by Lawrence in the novel.

4.3.1.2 Writing

4.3.1.2.1 Disorder of speech

Annapurna, the dumb character in *a:ra:dhana*, sometimes responds with her opinion in writing. She uses a slate. She also writes letters. She learns to write with the efforts of her *pintaNDri`uncle`*. At her uncle's place, she expresses her opinion by writing on a slate (p.172 and 173). At her in-laws' house, she writes the letters to her uncle secretly, when there is nobody in the house or every body is sleeping in the night (p.77-79, 112-113 and 167). For instance, the following dialogues of Annapurna's uncle indicate the writing ability of Annapurna.

(4.127) "pu:rNa!: ni:ku ne:nu vra:yaTam, cadavaTam ne:rpaTa:niki enta sramapaDDa:no: telusu kada:,ni: vra:ta ba:guNDadani mohama:TapaDaka. appuDappuDu vuttara:lu vra:stu: ni: yo:ga kSe:ma:lu teliyaje:stu: vuNDu...." anna:Du

`he said that "Purna! you know how much effort I put in to teach you writing and reading,do not worry that your hand-writing is not good. Write letters now and then conveying your good health"....'

{p.21 - *a:ra:dhana*}

When her husband takes her to a clinic for abortion, which Annapurna does not like, she writes on a prescription note expressing her opposition for abortion to the doctor (p.119). The above situations show the writing behaviour of Annapurna, the dumb character.

4.3.1.2.2 Disorders of speech and hearing

There is no mention about the writing behaviour of the character, Narasamma in *go:Dami:da bomma*. The character Lawrence in *kriye:Tar*. can read and write four languages. Higns says this to Parameswar in the novel (p.173).

4.3.1.3 Reading

4.3.1.3.1 Disorder of speech

The reading behaviour of the character Annapurna in *a:ra:dhana* is narrated. She can read and write (see 4.3.1.2.1, example (4.127), p.153). She reads letters, particularly from her uncle, several times and understands the content carefully. The following narration of the authoress of the novel indicates this.

(4.128), pu:rNa a: dhya:se:le:nida:nila: vuttaram okaTiki reNDusa:rlu, tirigi tirigi padisa:rlu caduvukuNTTo:ndi. vuttaramlo: pintaNDri vra:sina prati va:kya:nni:, andulo: prati akSaram venaka:la bha:va:nni ja:grattaga: a:kaLimpu ce:sukuNTTo:ndi

`..., Purna is reading the letter once, twice, and again and again, ten times without bothering about what is going on around her. She is carefully grasping every sentence and its words with the meaning behind each letter written by her uncle'

{p.81 - a:ra:dhana}

Similar narrations are available in the novel (p.164, 172 & 181).

4.3.1.3.2 Disorders of speech and hearing

There is no mention about the reading behaviour of the character, Narasamma in go:Dami:da bomma. The character Lawrence in kriye:Tar. can read and write four languages. Higns says this to Parameswar in the novel (p.173).

4.3.2 Nonverbal behaviour

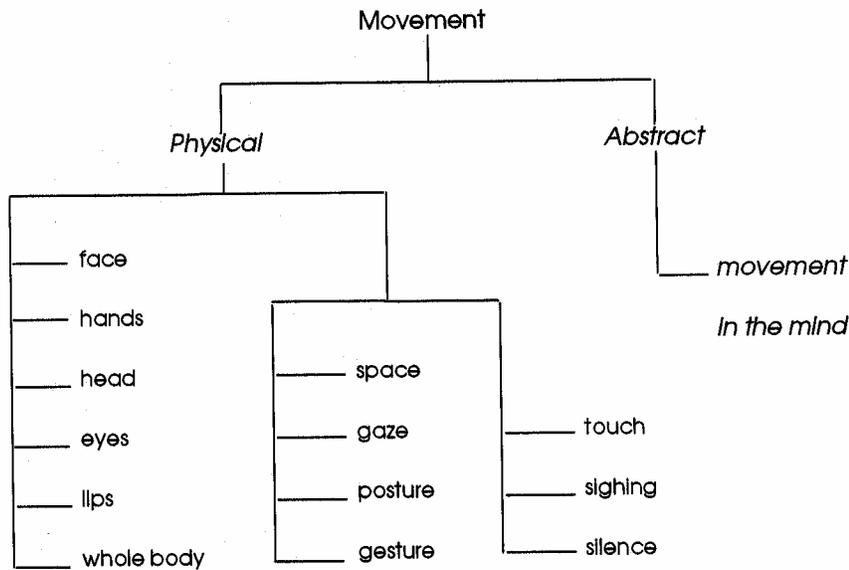
In chapter 2, at 2.4.1.2.1 (p.60), only a few features are mentioned. The features of nonverbal behaviours, as found in the novels under investigation mainly include:

- facial expression
- hand movement
- head movement
- eye movement
- lip movement
- body movement
- space
- gaze
- posture
- gesture
- touch
- sighing
- silence

The features on movements of body parts may be grouped under `movement' (kinesics, the study of movement), an important aspect of nonverbal communication. The movement has two forms; physical and abstract. The movements that involve the body parts like face, hands, head, eyes, lips and whole body form the part of physical movement. Behaviours like space, gaze, posture, gesture, touch, sighing and silence are also treated as physical movements. The state of movement in the mind that is concretised in verbal expression by creative writers for the perception of the reader is said to be an abstract form of movement.

This can be presented in the following diagram.

Diagram (4.1)



It is apparent that the diagram (4.1) indicates the inter-relationship among the nonverbal behaviours themselves. As already pointed out in the introduction at 4.0.4, p.149, only a few nonverbal behaviours are discussed in the following paragraphs with reference to the novels under investigation. It is because, generally, creative writers use a few nonverbal behaviours suitable to the context and characterization of their characters.

4.3.2.1 Physical movement

4.3.2.1.1 Facial expressions

Face, as pointed by Thirumalai (1987b), is a very important area and channel of nonverbal communication. More than any other body part, face instantaneously communicates and readily reveals and exhibits emotional states. Some of the basic facial expressions are; happiness (smiling), grief (frowning, crying) and anger (teeth baring, snarling, sneering) [cf. Morris (1981)].

4.3.2.1.1.1 Disorder of speech

In a:ra:dhana, facial expressions are used to indicate anger.

For example,

(4.129) pinnil 2□ mukhakavaLikalani baTTi tanami:da ba:ga: ko:pam vaccindani
 arthamce:sukunna ba:bu daggaraku vacci annapu:rNa kongu paTTukonna:Du
 `having understood that aunty (pinni) got angry on him by her facial
 expressions, he came near to Annapurna and held her saree-fall'

{p.84 - a:ra:dhana}

(4.130) annapu:rna nijamga: ko:pam vaccinada:nila:ga:ne: si:riyasga: mukham
 peTTukundi

`AnnapurNa gave a facial expression like she really got angry'

{p.86 - a:ra:dhana}

(4.131) lakSimiku:Da: accu ila:ge: aligi, mukham muDucukuni ku:rcuNTundi
`similarly, Lakshmi also keeps her face contracted with anger and sit
{p.94 - a:ra:dhana}

In the above examples (4.129 - 4.131), words like `mukhakavaLikalu', `mukhampeTTukonu' and `mukham muDucukonu' indicate the facial expression. The word `ko:pam' means anger. The feature of anger is to be indicated separately with the first two words, whereas, it is implied in the last word. The behaviour of facial expression is narrated by the authoress verbally for the perception of the readers.

4.3.2.1.1.2 Disorders of speech and hearing

In go:Dami:da bomma, there is no direct interaction of Narasamma, the deaf and dumb character, with other characters to express the behaviour of facial expression.

In kriye:Tar, the deaf and dumb character, Lawrence, being a faithful servant, there is no interaction with other characters. His facial expression, it may be said, is static at the normal level (see 3.3.3.2, p.99).

4.3.2.1.1.3 Anger

Anger, one of the basic facial expressions, is indicated with teeth baring, snarling and sneering (cf. Morris 1981). Expressing anger is also found sometimes in the character with disorder of speech. In a:ra:dhana, Annapurna expresses her anger through facial expressions, eyes and hand movements. For instance, she shows anger through hand movements (acting) on Lakshmi and expresses in her face (acting) on Babu.

{p.85-86 - a:ra:dhana}

She gets angry on Anant, when he is enjoying leaving her alone in the newly constructed hotel complex.

{p.138 - a:ra:dhana}

In another context, Annapurna's anger is described as : even her heart got angry.

{P.155 - a:ra:dhana}

In some other context, the authoress describes the ability of showing anger by Annapurna through her eyes.

{p.104 - a:ra:dhana}

The expression of anger by Narasamma is not described in the novel, go:Dami:da bomma.

4.3.2.1.1.4 Tears (grief)

Grief, one of the basic facial expressions, has the features of frowning and crying (cf. Morris 1981). Tears indicate emotion, helplessness, hurt and sympathy.

In a:ra:dhana, the character of Annapurna expressed tears in many situations. As a character with disorder of speech, she has been hurt by other characters, that too her close relatives like Anant (husband), Rajeswaramma (mother-in-law) and Lakshmi (stepchild). She herself feels helpless many times and expresses tears. When her husband and in-law misunderstand her and neglect her, she expressed tears with emotion.

{p.66, 72, 91, 117, 146, 174 and 183 - a:ra:dhana}

Similarly, in go:Dami:da bomma, the character Narasamma shows tears when her husband expresses distress on life. The author narrates that though his words are not heard, tears come out of Narasamma's eyes.

{p.140 - go:dami:da bomma}

4.3.2.1.2 Hand movements

Hand movement is also a means of nonverbal communication. Dumb and deaf people use this form of nonverbal behaviour to communicate to others as well as among themselves.

4.3.2.1.2.1 Disorder of speech

Use of hand movements is described in a:ra:dhana.

- (4.132) eDama ce:yi guNDelami:da a:nincukuni `ne:nu' annaTTu su:cinci, kuDi ce:yi
`le:du' annaTTluga: ga:lilo: vu:pindi
`to suggest `I', she placed her left hand on her chest and to indicate `no', she
waved her right hand in the air'

{ p.55 - a:ra:dhana }

In the above example, the hand movements are used to mean `I' and `no' by moving the hands in different directions. But this nonverbal communication creates a dilemma in the other character (receiver). The authoress narrates that it is interpreted as `I am not that type' or `I do not care for others' words, don't worry'. It is sending such signals to other characters. This is a kind of communication disorder.

4.3.2.1.2.2 Disorders of hearing and speech

In go:Damida bomma, there are author's narrations indicating the use of gestures by Narasamma. But, there is hand movements in this gestures. For instance, Narasamma tells Krishnaiah to sit through a gesture. Here, it is to be indicated with hand movements. Then, she informs, again by a gesture, Krishnaiah that Bhadram came in the night and slept without taking meals. Here also hand movements are required to communicate such a lengthy information.

{p.80 - go:Dami:da bomma}

In kriye:Tar, Lawrence did not use hand movements to communicate information nonverbally. He always maintains silence. He only takes commands from his master and attend to them. No reply, no questioning. That is why there is no need for him to use hand movements.

4.3.2.1.3 Head movements

Head movements mainly indicate `yes' or `no' responses. There are different types of head movements which have specific functions. Vertical nod, horizontal nod, right movement, left movement, bobbing, keeping the head lifted, keeping it down and keeping the head static are some expressive head-gestures.

4.3.2.1.3.1 Disorder of speech

In a:ra:dhana, Annapurna uses frequent head movements to indicate `yes' or `no' responses. It becomes a habit with her.

For example,

- (4.133) annapu:rNa alava:Tu praka:ranga: anniNTiki: `ala:ge:, ala:ge:' annaTlu
talu:pindi
`as an usual habit, Annapurna nodded her head indicating `all right!, all right!'
for all things'

{p.19 - a:ra:dhana}

Similarly, Annapurna nods her head right to left indicating `no'. The movement, probably, is repeated.

For example,

(4.134) "ne:nu cu:Daku:Dada:?" anna:Du
`he asked "shouldn't I see?"

{p.81 - a:ra:dhana}

(4.135) cu:Daku:DadannaTTu talu:pindi
`she nodded her head that you should not see'

{p.81 - a:ra:dhana}

In the following example, Annapurna nods her head fast, indicating `no'. But in this context, the nonverbal behaviour is misinterpreted.

(4.136) "ka:du, ka:du, ne:nu to:yale:du" annaTlu annapu:rNa ve:ganga: talu:pindi.
ka:ni anant ade:m arthamce:sukune: sthithilo:le:Du
`Annapurna nods her head fast indicating `no, no, I did not push'. But, Anant is not in a position to understand that reply'

{p.87 - a:ra:dhana}

In the above context, Anant misunderstood the head movement. He actually, ignores her reply and believes his daughter's explanation. As a result, he gets angry and slaps her. In some contexts, the head movement stops at one level indicating dislike or not to answer attitude. The authoress narrates that `Annapurna does not raise her head that is lowered'.

For example,

(4.137) annapu:rNa dincinatale ettale:du. a: mukhamlo: e:m bha:vam vundo:
kanpincale:du
`Annapurna did not raise her head that is downed. It is not visible on her face what feeling she is expressing'

{p.143 - a:ra:dhana}

The authoress narrates that due to lowering of the head, the meaning of the expression could not be read from Annapurna's face. In this context, stopping of the head movement and keeping it down is behaviour which is an indifferent response. The head movements with different speeds indicate various moods of the character. For instance, in a:ra:dhana, the authoress uses three types of words referring to the speed of the head movement. The word, ve:ganga: (p.87 of the novel) in the example (4.136) indicates the request. In another context, the word gabagaba: (p.120) refers to anxiety and in some other context, the word visuruga: (p.124) indicates anger. All the three words associated with the head movements refer to mean `no'. Literally, all the three words indicate `speed'.

4.3.2.1.3.2 Disorders of speech and hearing

In go:Dami:da bomma, the character, Narasamma uses a gesture to indicate a `no' response, mostly head movement rather than hand movement (p.84 of the novel). See also 4.3.2.1.2.2, p.163. Similarly, there is no description in kriye:Tar using head movements of the character, Lawrence.

4.3.2.1.4 Eye movements

Eye movements form a part of gaze and facial expression. Some times, it is also linked with head movements, as found in the novels under investigation. The eye conveys nonverbal information and receives and interprets the same (Thirumalai 1987b : 99).

Lifting the eyes, closing the eyes, widening the eyes, etc., are some of the eye movements mentioned in the novels under investigation.

4.3.2.1.4.1 Disorder of speech

In a:ra:dhana, the eye movements are used to express certain feelings like sympathy, affection, anger, dislike, etc., and to communicate some verbal expressions like `come', `don't do', `yes', etc.

For example,

- (4.138) okasa:ri kaLLetti ka:Te:yabo:yina pa:mula: atanivaipu cu:sindi
 `at once, she lifted her eyes and saw him like a snake that is going to bite'
 {p.82 - a:ra:dhana}
- (4.139) tanu kRtajnata niNDina kaLLani etti atanivaipu cu:stundi
 `she will lift her eyes filled with gratitude and see him'
 {p.98 - a:ra:dhana}
- (4.140) annapu:rNa kaLLu bhayanga: be:laga: vunna:yi
 `Annapurna's eyes are full of fear and innocent\Annapurna is looking
 frightened and innocent'
 {p.120 - a:ra:dhana}
- (4.141) atani dho:raNi e:miTo: bottiga: arthamka:nida:nila: kaLLetti cu:sindi
 annapu:rNa. a: kaLLallo: e:do: alasaTa, digulu cu:se:sariki anant ka:va:lani
 teccipeTTukunna kathinatvam karigipo:sa:gindi
 `Annapurna tense her eyes and saw that she could not completely understand
 him what his attitude was. When Anant noticed tiredness and worry in her
 eyes, his strictness, which he wantedly acting, is melting'
 {p.103 - a:ra:dhana}

The example (4.138),

- | | | |
|--------------------|-------------|----------------------------|
| kRtajn | ata niNDina | `the eyes filled with |
| kaLLu - | | gratitude' (4.139), |
| bhayanga: be:laga: | | `the eyes that are fearful |
| vunna kaLLu - | | and innocent' (4.140) |
| | and | |
| a: kaLLallo: e:do: | | `in those eyes, there is |
| alasaTa, digulu - | | tiredness and |
| | | worry' (4.141) |

indicate the feelings expressed through eyes.

Further, the authoress narrates the eye expressions of Annapurna thus:

Annapurna, though she does not have the power of speaking, has a peculiar power of expressing any feeling through her eyes. Now, she is looking innocent and calm, if it is needed she can look like a tigress. She can even burn and make ashes the thinking power of others by showering fire through her eyes.

{p.104 - a:ra:dhana}

- (4.142) "ra:" annaTTu kaLLato:ne: pilicindi
 `"come" she called with her eyes'
 {p.23 - a:ra:dhana}

(4.143) annapu:rNa a:viDanu mRduvuga: kaLLato:ne: va:ristu:, saiga ce:si lakSimini
ettukuni ivatalaku ti:sukuvaccindi
`Annapurna stopped her smoothly with eyes and took away Lakshmi from
there by lifting her with a gesture'

{p.54 - a:ra:dhana}

(4.144) "aunu" annaTTlu kaLLato: teliyaje:sindi
`she conveyed `yes' through her eyes'

{p.81 - a:ra:dhana}

(4.145) `ataniki ceppoddu' annaTTu cu:cindi
`she gave a look which said "don't tell him"

{p.120 - a:ra:dhana}

kaLLato:ne: pilucu - `to call with eyes' (4.142),

kaLLato:ne: va:rincu - `to stop/prevent with eyes' (4.143),

kaLLato: teliyaje:yu - `to convey with eyes' (4.144) and

the example (4.145) indicate the verbal expressions that are expressed through the eyes. Eyes are used to measure the height\distance. There is a description about this in the novel, a:ra:dhana.

For example,

(4.146) annapu:rNa tanu nilabaDinaco:Tununci: kindaga: vunna ne:la varaku: du:ram
kaLLato:ne: kolucukundi

`Annapurna measured the height\distance to the floor with her eyes from where
she is standing '

{p.131 - a:ra:dhana}

4.3.2.1.4.2 Disorders of speech and hearing

The eye movements are not described in the novels go:Dami:da bomma and kriye:Tar in respect of the characters Narasamma and Lawrence.

4.3.2.1.5 Lip movements

Lip movements are a means of nonverbal communication used mainly by the hearing impaired and dumb people. It is also used to understand others' conversation. It is mainly found in the novels, go:Dami:da bomma and kriye:Tar.

4.3.2.1.5.1 Disorder of speech

In a:ra:dhana, the character, Annapurna, is portrayed only with dumbness. Hence, she can understand others' communication like a normal person. But her response is nonverbal.

4.3.2.1.5.2 Disorders of speech and hearing

In go:Dami:da bomma, there is no overt indication that Narasamma can understand other characters' communication by reading their lip movements.

In the novel, kriye:Tar, Lawrence, the character with deaf and dumb are mainly dependent on the lip movements of others, particularly his master's, to understand what others are communicating.

The ability of understanding others' communication by the character, Lawrence is mentioned by another character, Higin (to Parameswar) as well as the author himself to the readers.

Higgins says that Lawrence can read and write four languages. But he is deaf and dumb. He can understand the communication of others' through signals (gestures) and lip movements. He says these words to Parameswar, a lead character in the novel.

{p.173 - kriye:Tar}

Further, the author of the novel, Vempalli Niranjan Reddy has the following to narrate about Lawrence.

(4.147) higins saungyanu andukunna ni:gro: vacci parame:svarnu paTTukunna:Du. a: ni:gro: mu:ga va:Du:, ceviTi va:Du ayina: peda:la kadalikanu baTTi viSaya:nni grahincagala sakti galava:Du. ka:baTTi "la:rens! parame:svarnu mancam mi:da paDuko: beTTu" anna higins ma:Talu artham ce:sukuni reNDu ce:tulato:nu: ataDini paiketta:Du

`after receiving the signal from Higgins, the negro came and held Parameswar. That negro, even though he is a dumb and deaf fellow, has the power to grasp the matter (understanding of the communication) through the lips' movement. That is why, he understood the words of Higgins, "Lawrence! lay down Parameswar on the cot", and accordingly, he held Parameswar with his two hands and laid him down on the cot'

{p.175 - kriye:Tar}

4.3.2.1.6 Body movements

Body movements are mainly used to indicate dislike. Hand movement, head movement and facial expressions are, sometimes, inter-linked with body movement.

4.3.2.1.6.1 Disorder of speech

In a:ra:dhana, a description of a sudden turning of body is indicated to communicate 'do not want to show the face'. Dislike is also expressed through body movement.

For example,

(4.148) akkaDa Da:ba: mi:da annapu:rNa nilabaDi iTe: cu:sto:ndi. tanu tala vanci cu:Daga:ne: girukkuna venakki tirigi veLLipo:yindi

`...there, upstairs, Annapurna is standing and looking this side. When he saw her by bending his head, she immediately turned back and went away'

{p.64 - a:ra:dhana}

Suddenly getting up from the floor and moving the hands to the back gives a suspicious impression. For instance, Annapurna reads a letter from her uncle by sitting on the floor (see example (4.128) at 4.3.1.3.1, p.155). At that time Anant enters and asks her, 'from where has the letter come?' On hearing his voice, Annapurna gets up suddenly and hurriedly moves her hands along with the letter to her back. If she stands as usually, Anant could have gone from there without expecting a reply from her. But, the change in Annapurna by getting up suddenly and some kind of fear on her face give a suspicious impression that there is some thing secret in that letter. This is the description of the authoress.

{p.81 - a:ra:dhana}

(4.149) ala: vunna:ve:m? oNTlo: ba:ga:le:da:?

`why are you looking like that? Are you not well?'

{p.91 - a:ra:dhana}

(4.150) annapu:rNa tala tippukoni vaNTa iNTlo:ki veLLipo:yindi
'Annapurna turned her head and went into the kitchen'

{P.91 - a:ra:dhana}

In example (4.149), Anant is asking about Annapurna's good health. In example (4.150), without giving any reply, Annapurna leaves the place. This nonverbal action indicates 'I do not want to give any reply'.

4.3.2.1.6.2 Disorders of speech and hearing

In go:Dami:da bomma and in kriye:Tar, there is no description of the behaviour of the body movements, except general movements, by the the characters, Narasamma and Lawrence.

4.3.2.1.7 Space

Space (proxemics, the study of the ways in which space is handled), is an important aspect of nonverbal communication.

Space is an effective indicator of the status and power that is operating in a relationship.

Powerful people are given, or take, more space. There are two dimensions of space:

vertical - important people are placed 'higher up'
horizontal. - different amounts of physical space

Spacing is a manifestation of the psychological feeling of a human.

For Hall (1969), proxemics is the hidden dimension of human culture which we practise unconsciously all the time. It is inseparable from man. According to him, humans maintain mainly four kinds of distances such as intimate, personal, social and public distances. Each of these distances has a range from a close phase to a far phase.

Space is well maintained in respect of the characters with disorders. These characters themselves maintain a distance from other characters and also the other characters kept them away due to deformity in the novels under investigation.

4.3.2.1.7.1 Disorder of speech

In a:ra:dhana, due to a disorder of speech, Annapurna remains distant from other characters and also the other characters keep her away from social gathering, etc. The following statements about proxemics in the novel can be made.

Physical distances between mother-in-law and daughter-in-law and husband and wife are maintained.

For example,

(4.151) Annapu:rNa a:viDani cu:Daga:ne: cappuna le:vabo:yindi
'as soon as Annapurna sees her (mother-in-law), immediately she is going to get up'

{p.24 - a:ra:dhana}

(4.152) fharva:le:dule:, ku:rco: - ku:rco:
'it's all right, sit - sit'

{p.25 - a:ra:dhana}

In example, (4.151), Annapurna maintains social hierarchy, which warrants respect to her mother-in-law. There is an implied space in this context.

In example (4.152), mother-in-law permits her daughter-in-law to sit before her. Since Annapurna is a newly married bride, she has been allowed to sit before elders.

Though Anant marries Annapurna as his second wife, he maintains a distance from her beyond the relationship between wife and husband. It is because, his first marriage is a love-marriage and he becomes a widower. He marries Annapurna to look after his children.

For example,

- (4.153) na: gata ji:vitam gurinci marokaru vinaTamga:ni, d:anini
 pancuko:vaTamga:ni ne:nu sahincanu
 `.... I can't tolerate, someone neither hearing my past life nor sharing it'
 {p.56 - a:ra:dhana}

In the above example, the word `marokaru' refers to Annapurna. Anant does not like Annapurna, although she is his wife, to know about his past life.

Prejudice, shyness, hesitation, anger, dislike and etc., feelings also contribute to create distance among the individuals.

Lakshmi, the daughter of Anant, has prejudice against Annapurna, being her step-mother. Though Annapurna shows affection towards her as mother-less child, Lakshmi maintains a distance. For instance, the following narration of the authoress indicates this.

- (4.154) "ma: madhya nuvvu para:yimaniSivi" anna bha:vam vayasulo:
 cinnadaina: lakSimi ma:Tallo:, ce:tallo: suspaSTanga: kanabarace:di
 `Lakshmi, though she is younger in age, she indicates very clearly that "you
 are a stranger among us", in her acts and talks'
 {p.30 - a:ra:dhana}

In the above example, Lakshmi maintains a distance towards Annapurna due to prejudice against her.

- (4.155) okasa:ri vaNTa iNTlo:ki veLLI lakSimini daggaraku i:suko:va:lanipincindi.
 ka:ni sigguto: sa:dhyamka:ka vu:rukundi
 `.... for a while, she wants to go to kitchen and show her affection towards
 Lakshmi. But, she could not do so, due to shyness'
 {p.25-26 - a:ra:dhana}

In the above situation, space is maintained due to shyness. It is, when Annapurna newly comes to her in-laws house as a bride. Similarly, maintaining distance due to hesitation, anger and disliking is also found in the novel.

4.3.2.1.7.2 Disorders of hearing and speech

In go:Dami:da bomma, the character Narasamma is kept away due to her deformities by her own son.

For example,

- (4.156) bhadrām talli ce:tini prakaku neTTi, o:ho:! nuvvu: vacca:vu: mu:gada:nivi -
 oka mu:la paDivuNDaka
 `pushing away his mother's hand, Bhadrām said, "oho! you too came (to stop
 me), you dumbfellow, instead of keeping yourself to a corner (of the house)'
 {p.12 - go:Dami:da bomma}

In the above example, Bhadrām, Narasamma's son, shouts at her for intervening and tells her to keep herself away being dumb woman. In this context, other character maintains a distance from the character with disorders.

In kriye:Tar, the character Lawrence is a servant. Naturally, there is maintenance of distance between him and his master.

4.3.2.1.8 Gaze

Gaze is contacting of eyes of two people, who face each other. To meet another person's gaze is a social act which has many functions. When we look at some one we gather information about them from their appearance and their behaviour (Syder 1992 : 11). Eye-contact also indicates status. The more dominant person is allowed to make more direct eye-contact and maintain it for longer. Gaze is linked with eye movement.

4.3.2.1.8.1 Disorder of speech

In a:ra:dhana, the eye-contact between wife (Annapurna) and husband (Anant) is described in many contexts. Different feelings and expressions are associated with gaze.

The authoress describes that eye-contact is maintained to make aware of the feelings of each other, Annapurna and Anant

{p.134 - a:ra:dhana}

4.3.2.1.8.2 Disorders of hearing and speech

In go:Dami:da bomma, and in kriye:Tar, there is no description of gaze regarding the characters, Narasamma and Lawrence.

4.3.2.1.9 Posture

Posture indicates the emotional state of a person, but it also gives information about the social relationship between two or more people. Orientation and congruence are part of posture. Orientation is the angle two people adopt towards each other. Different orientations inhibit or facilitate eye-contact and thus give clues about the nature of the exchange. Congruence refers to the degree of similarity between the postures of two people and is reflected by the adoption of identical positions or those that are minor images, such as having opposite legs crossed (Syder 1992 : 13). Posture sometimes indicates acceptance or indifference in its static position.

4.3.2.1.9.1 Disorder of speech

In a:ra:dhana, the misinterpretation of a posture is described. In a context, when Annapurna is collecting the notes (money) from the floor that were spread by Babu, in a sitting posture having the money in one hand and the money-purse in another hand, Anant mistook the posture that she is checking his purse.

{p.28 - a:ra:dhana}

Similarly, in another context, the posture of Annapurna gives a suspicious impression to Anant (see examples (4.134 and 4.135) at 4.3.2.1.3.1, p.165). The authoress of the novel also describes the static posture indicating with words such as;

koyya bommala: nilabaDu - 'to stand like a wooden toy' (p.87 of the novel),

silala: nilabaDu - 'to stand like a stone' (p.100),

ace:tanura:lainaTTu nilabaDu - 'to stand like an unconscious woman' (p.100) and so on.

4.3.2.1.9.2 Disorders of hearing and speech

In go:Dami:da bomma and in kriye:Tar, normal standing postures are described. Lawrence, in kriye:Tar, being a servant, he has to be in a standing position only. This can be called 'static' posture.

4.3.2.1.10 Gesture

A gesture gives information to an onlooker and can take the form of an intentional signal, like waving, or an unintentional one. Shrugs, nods, shaking the head, tapping fingers, raising eyebrows, fidgeting with fingers and rubbing hands together are unwitting almost involuntary gestures (Syder 1992 :15). Hand movements form a part of gestures. Gestures associated with hand movements are described in the novels under investigation.

4.3.2.1.10.1 Disorder of speech

In a:ra:dhana, the authoress narrates that for a second time also, Annapurna does the same gestures, that is, hand movements indicating 'I' and 'no' (see the example (4.132) at 4.3.2.1.2.1, p.162). But, as already pointed out, these gestures, used by Annapurna, do not give correct information to the other character. Finally, as narrated by the authoress, the other character makes out some relevant meaning through the eyes of Annapurna.

{p.55 - a:ra:dhana}

The above example indicates that the gestures can be expressed through the eyes also. The following verbal form is expressed through a gesture by Annapurna.

(4.157) "ala:ka:du, ku:rco:NDi mi:ru" annaTTu saigace:sindi annapu:rNa

'Annapurna gestured that, it is not like that, you please sit down'

{p.71 - a:ra:dhana}

In the above example, the gestures might have indicated through hand movements. Similarly, some more hand movement gestures in the form of verbal expressions narrated by the authoress are found in the novel.

{p.170 and 184 - a:ra:dhana}

4.3.21.10.2 Disorders of hearing and speech

Similarly, in go:Dami:da bomma, the author indicates that Narasamma communicates through gestures, which is narrated by the author for the readers.

For example,

(4.158) narasamma a: daggaralo:ne: nilcundi. kiSTayyanu ku:rco:mani saiga ce:yaTamto:ne:, ku:rco:NTu:, `eppuDiNTiki vacca:Du' annaTluga: saiga ce:si aDiga:Du.

'Narasamma is standing nearby. When she gestured Krishnaiah to sit, while sitting, he asked through gestures indicating when he came?'

{p.80 - go:Dami:da bomma}

(4.159) narasamma, ra:tri bhadram vaccinaTlu, bho:janam ce:yakuNDa: paDukunnaTlu saiga ce:sindi

'Narasamma replied that 'Bhadram came last night and slept without taking the food' through a gesture'

{P.80 - go:Dami:da bomma}

In example (4.158), Narasamma uses gesture to communicate with other character. Krishnaiah, the stutterer character, also replies through gesture. In example (4.159), the entire information is transformed into gesture form, that is Narasamma gives information through gesture. This is again associated with hand movements. In another context also, the author narrates that Narasamma uses the gestures to communicate with other characters.

{P.84- go:Dami:da bomma}

In kriye:Tar, Higns, a character, informs the other character, Parameswar that Lawrence has the ability to understand the others' communication through gestures and lip movements.

{p.173 - kriye:Tar}

4.3.2.1.11 Touch

Touch has a specific function as a means of nonverbal communication. It has different connotations indicating affection, anger, desire or lust, respect. These are intentional. The unintentional or accidental touch of others follows the verbal apology or nonverbal behaviour like touching one's own eyes with their right hand or touching the cheeks, twice or simply fisting or closing the right hand and touching the lips with the sound of kiss. This reaction is instantaneous and varies from person to person depending upon their habit. Touching evokes the reaction of turning the head and looking at the toucher. Sometimes, there will be verbal reaction also. This is further discussed as a function under reaction. Touch is used to draw one's attention and rousing a person from sleep.

4.3.2.1.11.1 Disorder of speech

In a:ra:dhana, there is an evoking touch.

For example, Annapurna is sleeping and dreaming a frightful dream in her sleep. At that time, Babu, a young child comes to wake up her by touching her hand. It is a soft touch. She feels that something smooth is crawling on her hand. By that touch, she screams and wakes up.

{p.23 - a:ra:dhana}

Touching with affection, touching with anger, and intimate touches between Annapurna and Anant are described in the novel.

4.3.2.1.11.2 Disorders of hearing and speech

In go:Dami:da bomma, affectionate touch and respective touches are described. For example, Narasamma touches her son (she closes his mouth) to stop shouting.

{p.12 - go:Dami:da bomma}

'She beats her head against her husband's foot' is described by the author, when her husband died. This is a touch with respect.

{p.154 - go:Dami:da bomma}

Similarly, in kriye:Tar, Lawrence touches his master, when he falls unconscious.

{p.208 - kriye:Tar}

4.3.2.1.12 Sighing

Sighing indicates distress and sympathy. Sighing may be intense and lengthy. It may also be light and short. Sometimes, it may be hot sighing.

4.3.2.1.12.1 Disorder of speech

In a:ra:dhana, two types of sighs are described. They are intense and light. The former indicates distress and the latter indicates sympathy.

(4.160) annapu:rNa guNDelani ci:lucuNTu: ga:Dhamaina niTTu:rpu bayaTiki
vaccindi

'an intense sigh came out by cracking the heart of Annapurna'

{p.62 - a:ra:dhana}

In the above example, the sigh is described with intense and indicates distress.

ga:Dhamaina niTTu:rpu - 'an intense sigh'

Annapurna feels distress as her husband treats her as a stranger and not as his wife. Further, she could not express herself attracting him or conversing with him like any other wife, who can speak. In another context, Annapurna sighs sympathizing with her husband. Only the previous night their marriage is consummated. But Anant feels guilty of what happened last night and leaves the house early morning, so that he can avoid seeing her face. Noticing this Annapurna sighs for the attitude of Anant. This is a light sigh. The authoress simply describes that Annapurna has released a sigh.

{p.98 - a:ra:dhana}

4.3.2.1.12.2 Disorders of speech and hearing

In the novels, go:Dami:da bomma and kriye:Tar, there is no description regarding sighing as a nonverbal behaviour.

4.3.2.1.13 Silence

Silence is also a means of nonverbal behaviour as well as nonverbal communication. It is described in novels in two forms. The author indicates it verbally in written form (physical) using the word silence and in the form of dots (physical). Due to this physical properties, silence form a part of physical movement. Silence is expressed mostly by the characters with disorder of speech, and speech and hearing. For instance, in a:ra:dhana, Annapurna used to climb the open staircase to see Anant going in the street till he is visible. Once Anant notices this and warns her that somebody is watching her. She could not reply, why she is climbing the staircase and whom she is watching. She remains silent. Anant and his mother mistake her silence and warns her not to go upstairs hereafter.

{p.64-65 - a:ra:dhana}

Similarly, in other situations, the authoress describes that Annapurna does not reply or remains silent, etc verbally in written form. In some places, it is indicated in the form of dots "....".

{p.93 - a:ra:dhana}

Sometimes, Annapurna's silence irritates Anant and he shows his anger on her.

{p.82, 122-123 and 146 - a:ra:dhana}

In go:Dami:da bomma also Narasamma maintains silence.

4.3.2.2 Abstract movement

As already pointed out the state of movement in the mind that is concretised in verbal expression by a creative writer for the reader is said to be an abstract form of movement.

4.3.2.2.1 Movement in the mind

Verbal expressions like shrinking of the heart\mind, shaking of the heart, 'the heart moved', etc., that are narrated by creative writer, it may be said, may indicate an abstract form of movement in the mind. Such type of expressions are available in the novels under investigation. Consider the following examples.

4.3.2.2.1.1 Disorder of speech

In a:ra:dhana, following examples indicate an abstract movement in the mind.

(4.161) annapu:rNa hRdayam repa repa la:Duto:ndi

'Annapurna's heart is shaking'

{p.25 - a:ra:dhana}

- (4.162)annapu:rNa hRdayam nattagullalo: purugula: muDucukupo:yindi
 `...Annapurna's heart contracted like a snail retreating into its shell'
 {p.29 - a:ra:dhana}
- (4.163) annapu:rNa guNDe bigabaTTi...
 `Annapurna held her heart tight...'
 {p.33 - a:ra:dhana}
- (4.164) tana hRdayam ku:Da: pulakarintato: a: ma:Ta gurtu ce:sukoni pongipo:yindi
 `remembering that word, her heart also felt expansive'
 {p.62 - a:ra:dhana}
- (4.165) ...ye:ve:vo: picci vu:halu annapu:rNa a:ntaryam niNda: ko:Ti pilla ce:palla:
 yegiregiri paData:yi
 `...several crores of crazy ideas are jumping like small fishes in the mind of
 Annapurna'
 {p.63 - a:ra:dhana}
- (4.166) annapu:rNa guNDe okka kSaNam a:gipo:yindi
 `Annapurna's heart stopped for a while (for a second)'
 {p.110 - a:ra:dhana}
- (4.167) maLLi: maru kSaNamlo: reTTimpu ve:gamto: koTTuko:sa:gindi
 `again, in the next second, it started beating with more speed'
 {p.110 - a:ra:dhana}
- (4.168) anantki tana manassulo: gharSaNa ela:gaina: teliyaje:ya:lani entaga:no:
 anukondi
 `she felt that some how she should convey the friction in her mind to Anant'
 {p.126 - a:ra:dhana}

4.3.2.2.1.2 Disorders of speech and hearing

In go:Dami:da bomma and in kriye:Tar, there is no abstract movement described.

4.4 Functions

The functions, as noticed in the Telugu novels, associated with the characters with nonverbal disorders are;

ridiculing, exploitation, reaction,
 sympathy and entertainment.

Since the description of the functions of the verbal disorders is the same to the nonverbal disorders, these are only exemplified in the following paragraphs.

4.4.1 Ridiculing

4.4.1.1 Disorder of speech

In the novel a:ra:dhana, the authoress depicts only disorder of speech in the character, Annapurna. Ridiculing of this character is also well presented in the novel.

For example,

- (4.169) no:ru: va:yi: le:ni annapu:rNaki, dikku: mokku: le:ni a: daurbha:gyura:liki
 inta manci moguda:!..

`eventhough Annapurna cannot speak, and has no shelter (house or parents) and no money (wealth), she got (this much) good husband....'

{ p.15 - a:ra:dhana }

(4.170) nuvvu mu:gada:nivi annaTTu `ye:!
ye:!' ani vekkiristundi

`she (Lakshmi) ridicules (Annapurna) with `ye:!
ye:!' by imitating dumbness
and saying "you are a dumb woman"

{ p.65 - a:ra:dhana }

(4.171) idigo:, ide: ma: mu:ga deyyam

`see, here (she) is our dumb devil'

{p.65 - a:ra:dhana }

In the example (4.169), neighbours, who are attending Annapurna's marriage, are ridiculing Annapurna by pointing out her deformity and expressing their jealousy. In the examples (4.170 and 4.171), Annapurna's daughter (child from her husband's first wife), Lakshmi (young girl) always ridicules her, even in front of her friends (4.171). She introduces Annapurna to her friends by pointing out her deformity and comparing her with a devil.

4.4.1.2 Disorders of speech and hearing

Ridiculing the character with disorders of speech and hearing, Narasamma, is depicted in the novel, go:Dami:da bomma.

For example,

(4.172) bhadram talli ce:tini prakkaku neTTi, o:ho:!
nuvvu: vacca:vu: mu:gada:nivi -
oka mu:la paDivuNDaka

`pushing away his mother's hand, Bhadram said, "oho!
you too came (to stop me), you dumb fellow,
instead of keeping yourself to a corner (of the house)'

{p.12 - go:Dami:da bomma }

In the example (4.172), son (Bhadram) himself ridicules his mother (Narasamma), who is both deaf and dumb.

4.4.2 Exploitation

4.4.2.1 Disorder of speech

In a:ra:dhana, exploitation of Annapurna, the character with a disorder of speech is seen. The main theme of the novel is developed based on the exploitation of a character with disorder. The authoress narrates how a dumb woman is exploited by her relatives and neighbours. It is explained in the following paragraphs. Because of the disorder of speech; the character, Annapurna has to suffer a lot in her life, she has to work hard not only in her aunty's (mother's sister) house, but also in her neighbours' houses whenever they need her services, she is married to a widower, she is treated as a free servant-maid in her in-law's house, she is forced to kill her desire of becoming a mother, she is compelled to allow her husband to marry another girl, who is joyful and speak better than her, for giving better life to her husband, and even the children of her husband's first wife disrespect her, particularly, elder daughter with mischievous behaviour, used to give trouble to Annapurna. In the words of Annapurna's would be mother-in-law, she is good and obedient girl. she is a living being without any hopes or disires in her life. She is helpless and satisfy herself, whatever she gets in her life. Because she is a dumb girl. Silently and calmly, she can live in their house.

{p.12 - a:ra:dhana }

The idea of marrying a girl with disorder of fluency is that she can look after mother-less children and serve the house as a free servant-maid. The authoress of the novel describes that Annapurna is a public property in her village since she comes to live in her mother's sister's house due to the death of her parents at her younger age. Everybody in the village has a right on her like a street-light of Municipality and a public park built by the Municipal Corporation.

{p.13-14 - a:ra:dhana}

Sundaramma, Annapurna's mother's sister, earned good name and position by sending her sister's daughter (Annapurna) to do service to others whoever demand. She cannot marry Annapurna and she doesn't want to. She takes one thousand rupees from Annapurna's future mother-in-law for agreeing to marry Annapurna. The village women did not like Annapurna to be married and thereby go away from them. They suspect that Sundaramma hide the deformity of Annapurna and marrying her. Sundaramma without any benefit can do this marriage, they wonder. Lakshmi, Annapurna's stepchild, has prejudice against Annapurna for two reasons. At first, she does not like Annapurna, because she could not talk to her. Secondly, she does not want Annapurna to be in her mother's place. Lakshmi often puts Annapurna in a difficult situation by twisting an incident into a different angle, so that she can satisfy herself when her grand-mother and father scold Annapurna. The following incident proves this. Once Babu, the son of Anant accidentally falls from the stair-case and wounded. But Lakshmi twists this incident and puts the blame on Annapurna. She tells her father that aunty threw her brother from the stair-case. Anant believes Lakshmi's words rather than Annapurna's gesture of nodding her head indicating that she did not throw Babu from the stair-case. As a result, Annapurna receives a strong slap from him.

{p.86-87 - a:ra:dhana}

Next day, when Anant comes to know really what had happened from his son and enquires Lakshmi. She tells him without any fear, that both Babu and pinni climbed the stairs. Then she sees Babu with blood on his fore-head lying at the last step. She is frightened to see the blood and assumes that pinni might have thrown Babu.

{p.89-90 - a:ra:dhana}

Due to this attitude of Lakshmi's, Annapurna feels very sorry for her state of helplessness. In another incident, when Annapurna becomes pregnant, both her mother-in-law (Rajeswaramma) and husband want to do away with her pregnancy fearing that she may show step-motherly attitude towards their children. Moreover, they bring Annapurna just for work in their house and to look after the children. So, they do not want Annapurna to have her own child. But, Annapurna opposes this idea, as she likes to be a mother of her own child, when she accidentally comes to know that her in-law and husband are planning to take her to a lady doctor for abortion. She could not express her dislike for abortion with them due to her deformity.

{p.115-116 - a:ra:dhana}

However, she conveys her opposition to the abortion to the doctor, when Anant takes her to the clinic, by writing on the prescription note. She writes this when the doctor goes outside the testing room to discuss with Anant. Even she doesn't want to give this to the doctor, if her husband also accompanies the doctor inside. When the doctor alone comes inside, she gives the prescription note and thus conveys her opinion. Doctor understands her and tells Anant that she can't force his wife, when she is not willing to have an abortion.

{p.119-121 - a:ra:dhana}

Due to this Annapurna has to face the anger of her husband and mother-in-law. They were not talking to her and letting her to be alone. This goes to the extent of Annapurna deciding not to have child. When Anant takes all his family, including Annapurna, to show the newly constructed hotel complex, for which he is the architect, Annapurna purposefully falls from the stair-case. Thus her pregnancy is aborted.

{p.123 and 131-132 - a:ra:dhana}

When circumstances improve and Anant is earning enough money, his mother feels that she made a mistake by marrying Annapurna to him. As he is not enjoying normal life like others, she proposes another marriage to Anant. She tells her opinion first with Annapurna to take her acceptance. She even takes Annapurna's consent in writing, so that legally there won't be any problem. But to Annapurna's surprise, Anant turns down his mother's proposal and wholeheartedly accepts Annapurna as his wife. That is the end of the novel.

{p.162 -163 - a:ra:dhana}

The above incidents indicate the exploitation of a character with disorder of speech.

4.4.2.1.1 Realization of exploitation

The realization of exploitation by a character with disorder of speech is described in the novel a:ra:dhana. Annapurna feels that they (husband and mother-in-law) have cheated her, they destroyed her feeling of having a child. On top of all this, they are finding fault with her. What kind of justice is this? These are all due to her deformity (see 4.4.2.1, p.197 -203).

{p.148 - a:ra:dhana}

4.4.2.2 Disorders of speech and hearing

In go:Dami:da bomma, Narasamma's character is portrayed as a silent spectator. Other characters, particularly, her son, Bhadram do not care for her and not consider her as a human being. Because of her deformity, she is not consulted for any crucial decisions taken by the other family members. She hardly knows what is happening in her house. Further, the character Sundaramma speaks about personal matters normally with other character Rangaiah, before Narasamma, since she cannot hear the conversation. This is a kind of exploitation of the character with disorder.

4.4.3 Reaction

4.4.3.1 Disorder of speech

In a:ra:dhana, mainly, there are two types of reactions. These may be named as silent reaction and touching reaction. Annapurna many times maintains silence. Usually, she feels uneasy to respond to others immediately due to her deformity. Sometimes she does not want to give a reply to others. This behaviour of Annapurna's now and then irritates Anant. For example, in one occasion, a guest mistakes Annapurna as a servant maid due to her dress and appearance. Anant feels embarrassed. When he questions Annapurna's behaviour, she does not give reply to him and remains silent. Actually, she is not able to follow Anant's wishes as he is a moody fellow. She is not able to understand for what reasons he is happy and for what reasons he is unhappy. This attitude of Anant's puts her in difficult circumstances. On such occasions she does not respond to him. Now also, she does the same. This behaviour of Annapurna irritates Anant. As a reaction he shows his anger on a glass plate. He pulls the plate from Annapurna and forcefully throws it against the wall. He also expresses his anger verbally to his mother about Annapurna's behaviour. He asks his mother to send Annapurna away. He tells her that

Annapurna's behaviour makes him mad. Further, he says that, though Annapurna has no ability to talk to others, but she has enough power to irritate others.

{p.146 - a:ra:dhana}

The above situation indicates a reaction due to silence of the character with disorder of speech. The reaction for the touch is, generally, turning one's head. In a:ra:dhana, three different behaviours of reactions are described for touch. When Babu touches Annapurna, she screams as a reaction. When Anant touches, she startles. On another occasion, she wants to go away from Anant's touch.

{p.23, 93 and 151 - a:ra:dhana}

The above are mild, average and extreme degrees of surface level verbal, nonverbal and physical reactions (see 3.3.3, p.97 -103).

4.4.3.2 Disorders of speech and hearing

In go:Dami:da bomma, when Narasamma try to intervene Bhadram by closing his mouth to stop talking nonsense, he reacts to Narasamma's behaviour and ridicules her to stay back in a corner being a dumb woman.

{p.12 - go:Damida bomma}

The above incident is said to be touch reaction and it is mild surface level physical reaction.

4.4.4 Sympathy

4.4.4.1 Disorder of speech

In a:ra:dhana, portrayal of the character Annapurna elicits sympathy. Many incidents, which have already been discussed under various features, in the novel depict sympathy. Anant shows indifference towards Annapurna in the beginning. Later he realizes his mistake and starts showing sympathy towards her. For example, in an incident, Lakshmi reports to Anant that Annapurna has been secretly eating, which is not true. Anant feels sympathy for Annapurna, but he does not express it verbally. This is the authoress' narration.

{p.68 - a:ra:dhana}

4.4.4.2 Disorders of speech and hearing

Similarly, Narasamma's character in go:Dami:da bomma, elicits sympathy. It is reflected in the portrayal of the character, though the author introduces the character as a minor one. Venkataro, the other character in the novel, verbally sympathizes with Narasamma.

{p.7 - go:Dami:da bomma}

4.4.5 Entertainment

4.4.5.1 Disorder of speech

In a:ra:dhana, Lakshmi enjoys the deformity of Annapurna. This is a sadistic entertainment (see 3.3.5, p.132 - 134). This is also discussed under ridicule and exploitation (see 4.4.1.1, p.195-197 and 4.4.2.1, p.197 - 203).

4.4.5.2 Disorders of speech and hearing

In go:Dami:da bomma, there is an implied entertainment with reference to the character, Narasamma. This is also said to be a sadistic entertainment. Her own son, Bhadram, ridicules Narasamma, there is an implied entertainment in the behaviour of Bhadram towards Narasamma (see 4.4.1.2, p.197).

4.5. Verbal disorders

4.5.1 Nonverbal behaviour

4.5.1.1 Disorder of fluency

In go:Damida bomma, eye and hand movements, gesture, posture and tightening of teeth are presented. Eye movements are indicated with anger.

{p.73, 149 and 152 - go:Dami:da bomma}

Hand movements are indicated with anger.

{p.149 - go:Dami:da bomma}

Krishnaiah uses gestures instead of verbal forms while talking with Narasamma. Author narrates this.

{p.149 - go:Dami:da bomma}

A sitting posture putting Krishnaiah's head in between his knees is described to indicate distress.

{p.72 - go:Dami:da bomma}

Tightening of the teeth indicates anger.

{p.138 and 149 - go:Dami:da bomma}

The character of Hussain, in abhila:Sa, is introduced only for the sake of fun. Very few nonverbal behaviours are described. But, they are all general in nature. For instance, laughing is indicated as philosophical. The author narrates that Hussain compares the marriage with a car brake and smiles like a philosopher.

{p.56 - abhila:Sa}

Hand movements are shown to call his assistants and bring a car to the outside of his garrage.

{p.57 - abhila:Sa}

A static posture is described that he stands and sees that side.

{p.57 - abhila:Sa}

4.5.1.2 Characters with mental abnormality

In agnipari:kSa, laughing, eye, hand and body movements are mentioned as nonverbal behaviours. These are also the features of AS. Laughing is a means of nonverbal communication. It is indicated with two forms, that is, laughing loudly and smiling or just laughing.

{p.167, 172, 174 and 213 - agnipari:kSa}

Eye movement is indicated with anger.

{p.173 - agnipari:kSa}

Hand movements are confined to beating others. For instance, Raghu clenches his hands and beats his wife.

{p.213 - agnipari:kSa}

Body movements indicate restless moving and jumping madly.

{p.213 - agnipari:kSa}

In bandi:, eye movement is indicated with anger. For instance, Ramakrishna shrinks his eyes and sees angrily.

{p.137 - bandi:}

Widening of the eyes is indicated with anger.

{p.207 - bandi:}

Laughing is indicated with mad feature.

{p.139 - bandi:}

As in agnipari:kSa, in this novel also the hand movements and body movements are used to beat others.

{p.154, 172, 173 and 208 - bandi:}

In vidhi yeduraite:, laughing is indicated with mad feature

{p.117 and 118 - vidhi yeduraite:}

Sitting posture is indicated with firmness.

{p.64 - vidhi yeduraite:}

Hand movements are used to beat

{p.30 - vidhi yeduraite:}

Dress and appearance is indicated with madness. For instance, in bandi:, Ramakrishna is described with torn shirt and dirty chin

{p.138 - bandi:}

4.5.2 Other behaviours

4.5.2.1 Dress

Dress is used to conceal parts of body and to switch off certain body signals, especially the sexual ones (Syder 1992). Dress is an identification marker with a particular social category (Morris 1981). It is used as a status symbol. There is a striking difference between Gandhian dress and modern dress. Similarly, the dress of Swamy Vivekananda is identified specifically. Some times the appearance of dress gives a different impression. For instance, in a:ra:dhana, Annapurna is misinterpreted as a servant maid by a guest due to her dress.

On the occasion of Babu's birthday, Anant invites some important friends with their family to his house for a dinner. A baby, a child of one of the guests, starts crying and its mother is not able to control. Annapurna is helping a servant in the kitchen. On hearing the baby's cry, she comes out of the kitchen without any hesitation and takes the baby into her hands. At that time, she is not well dressed as a wife of Anant and she is looking dirty with unplaited hair and her dress has also become dirty since she is in the kitchen for a long time. For a while, all the guests turn their eyes on her. The mother of the baby thinks she is as a servant maid due to her dress and appearance. With out any hesitation, she gives her baby to Annapurna.

Annapurna makes the baby comfortable, so that it stops crying. But the mother of the baby does not say 'thanks' to her for her timely help and for causing inconvenience to her. And she also addresses Annapurna in the singular form without any respect, like one does with a servant maid. Only she feels sorry, when she comes to know that Annapurna is Anant's wife. By this situation Anant also feels embarrassed. Later when all the guests leave the place, Anant shows his anger on Annapurna for her dress and appearance before the guests.

{P.140-146 - a:ra:dhana}

The above situation indicates the dress behaviour and its reaction.

4.5.2.2 Coughing

Coughing indicates the presence of somebody or arrival of somebody whom there is reference going on in a conversation. Coughing as a nonverbal behaviour feature is not found in the novels a:ra:dhana, go:Dami:da bomma and kriye:Tar.

4.5.2.3 Laughing

Regarding nonverbal disorders, laughing behaviour is not described. It is because the characters with disorder of speech, and speech and hearing are mostly deprived of many things. Further they use other means of nonverbal behaviours to communicate with other characters. Laughing as a nonverbal behaviour feature is not found in the novels a:ra:dhana, go:Dami:da bomma and kriye:Tar. Not only that there is no occasion for the characters Annapurna, Narasamma and Lawrence to laugh themselves or make others to laugh or express a feeling through laughing.

4.6 Summary

The presentation of nonverbal behaviour forms, in this chapter, are general in nature and pertains to nonverbal and verbal disorders as found in the novels under investigation. The nonverbal behaviour forms discussed in this chapter are all functional. Most of them are extensively used by the characters with disorders to make good the deficiency in the medium while communicating with other characters.

Novelists, according to Poyotos (1981), make use of descriptions of various nonverbal aspects of behaviour of their characters. There are technical problems faced by a writer while portraying certain behaviours like manners of speech, nuances of facial expressions, or gesture. He points out there are few devices available to the writer, other than verbal description, by which an author may portray various aspects of speech, such as pauses, hesitancy, rapidity, and volume, and by which he can indicate certain aspects of intonation and stress, and these are all quite limited. Furthermore, there are no conventional devices by which kinesic aspects of behaviour can be written down. To convey tone of voice, pattern of facial expression, mode of gesture, the author can only resort to written description. Authors generally describe the nonverbal activities or behaviour of characters such as showing anger, smiling, weeping, etc. These are produced either simultaneously with words or alternating with them.

What is verbal and nonverbal communications are discussed in this chapter in brief for the purpose of the present research study.

CHAPTER 5: CONCLUSION

5.0 Introduction

This final chapter records a summary of the findings of the research study.

5.1 Summary

5.1.1 Form of disorders

In the novels under investigation, there are characters with two kinds of disorders: verbal and nonverbal. These two forms are further classified into two major sub-groups: characters with physical disorders and characters with mental abnormality. Both form parts of verbal disorders.

There are two sub-groups under characters with physical disorders: disorder of fluency and disorders of speech and hearing. Nonverbal disorders have two sub-groups: disorder of speech and disorders of speech and hearing.

Disorder of fluency has the feature of repetition of sounds, words or phrases. In go:Dami:da bomma, Krishnaiah, the character with disorder of fluency, exclusively shows a repetition in the initial words (see examples (2.1) - (2.5), p.47), middle words (see examples (2.6) - (2.10), p.48 and 49) and final words (see examples (2.11) - (2.15), p.49 and 50). This is also presented in diagram form (see diagram (2.1), p.56).

Repetition is there in all positions, i.e., multiple words (see examples (2.16) - (2.20), p. 50 - 52), in Hindi and English words (see examples (2.21) - (2.23), p.52). It is interesting to note that there is no repetition when Krishnaiah utters certain English words like 'office'.

Whereas, the stutterer character in abhila:Sa shows repetition only in the initial position (see examples (2.25) - (2.26), p.54).

This indicates that no two stutterers have exactly the same attitude towards communication. There is delay in communication due to stuttering. The sentences produced by the stutterers are grammatical and syntactically acceptable. The communication of the stutterer is understandable clearly, even from a distance to the other characters as well as to the readers (see 2.4.1.1.2, p.54 - 59).

In kriye:Tar, Lawrence, the character with disorders of hearing and speech, is portrayed with a feature of inaudible speech (see example (2.35), p.61).

The characters with mental abnormality, in the novels aganipari:kSa, bandi: and vidhi yeduraite:, have FTs (see diagram (2.2), p.62) in their AS.

Except Ramakrishna in bandi:, the other two characters, namely, Raghu in agnipari:kSa and Rajeswari in vidhi yeduraite: again enters into AS.

Various stages of mental abnormality with respect to the above characters are presented in the diagrams (see diagrams (2.3) and (2.4), p.67 and 68).

Speaking irrelevant sentences, speaking loudly, laughing loudly, getting angry, beating others, forgetting one's age, childish behaviour and recognition are the features of mental abnormality (see p.68 - 83).

Various types of communication belts are given to present how communication passes between the characters with disorders and normal characters. The figures (2.1) - (2.5) indicate this (see, p.38-40).

5.1.2 Function of disorders

Functions of disorders are general in nature. Ridiculing, exploitation, reaction, sympathy and entertainment are the functions of the characters with disorders. Ridiculing of the characters with disorders by other characters is described. Sometimes, authors mention the characters with deformity as a mark of identification and for the perception of the readers (see p.87-91). Exploitation of the characters with disorders is well depicted in the novels under investigation. Exploitation is described as a turning point in the life of the characters with disorders (see p.91 - 97).

In reaction, there are five types verbal, nonverbal, physical, static and reaction in the mind (see p.99); three degrees mild, average and extreme (see p.100); and three levels surface, normal and deep (see p.100 and 101). All these are presented in diagrams (see diagrams (3.1) and (3.2), p.102) along with suitable examples (see examples (3.72) - (3.107), p.104 - 125).

General sympathy and specific sympathy are the two forms of sympathy (see p.126).

In entertainment, there are three types, namely, verbal, physical and sadistic entertainments (see p.133).

5.1.3 Disorders with nonverbal communication

Forms and functions of nonverbal disorders associated with characters with physical disorders such as disorder of speech and disorders of speech and hearing are discussed in terms of verbal and nonverbal behaviours. The verbal behaviours of the characters with disorders are listening, writing and reading (see p.151 - 155).

The nonverbal behaviours associated with the characters with physical disorders are; facial expression, hand -, head -, eye -, lip - and body movements, space, gaze, posture, gesture, touch sighing and silence, (see p.156 - 192). These are physical movements.

There is an abstract movement, the feeling of which is recorded in the mind and is concretised verbally in written form by a creative writer for the reader (see p.192 - 195). The functions of nonverbal disorders are the same as those of verbal disorders (see p.195 - 208).

Nonverbal behaviours that are presented in verbal disorders associated with characters with physical disorders such as disorder of fluency and characters with mental abnormality are also dealt with (see p.208 - 211).

5.2 Other observations

There is communication disorder, when the character with disorder of speech, Annapurna, in a:ra:dhana, shows hand movements\gestures (see example (4.132), 4.3.2.1.2.1, p.162), head movements (see example (4.136), 4.3.2.1.3.1, p.165) and posture (see 4.3.2.1.9.1, p.183).

In the above situations, the other characters perceive a communication other than the intended communication of the sender. Similarly, in go:Dami:da bomma, Narasamma, the character with disorders of speech and hearing show different perception of listening ability, which results in a communication disorder (see 4.3.1.1.2, p.152).

5.2.1 Gender distinction

There is gender difference in the portrayal of disorders, that is, disorders of speech and hearing and characters with mental abnormality, by the novelists.

Disorders of speech and hearing

There is gender difference in the verbal behaviours between Lawrence (kriy:Tar) and Narasamma (gp:Dami:da bomma). Lawrence has the ability of writing and reading, whereas it is absent in Narasamma (see p.155). Lawrence is portrayed as sharp and intelligent, whereas Narasamma is passive and dull.

Characters with mental abnormality

There are two male characters (Raghu in agnipari:kSa and Ramakrishna in bandi:) and one female character (Rajeswari in vidhi yeduraite:). There is gender difference.

Raghu communicates irrelevant information, whereas Rajeswari expresses normal communication (see 2.4.2.3.1, p.69 - 71). Raghu speaks loudly, whereas Rajeswari speaks normally (see 2.4.2.4.1, p.72). Raghu and Ramakrishna are harmful to others, whereas Rajeswari is not (see 2.4.2.4.4, p.76 - 78). Raghu is restless and Ramakrishna is calm, whereas Rajeswari is jovial (see 3.3.5.3, p.135 - 138).

5.2.2 Attitude

It is other characters' attitude towards characters with disorders, as described in Telugu novels. In a:ra:dhana, the other characters show indifferent attitude towards Annapurna, the dumb character (see 4.4.2.1, p.197 - 203). In go:Dami:da bomma, the character, Bhadram shows an indifferent attitude towards, Narasamma, the deaf and dumb mother (see example (4.172), 4.4.1.2, p.197). And also, the character, Sundaramma speaks about personal matter normally with other character Ranagaiah, before Narasamma, since she can not hear the conversation (see 4.4.2.2, p.204). Another character, Venkatrao shows indifferent attitude towards Krishnaiah (see 3.3.2.1.1, p.91 and 92).

In agnipari:kSa, there is indifferent attitude towards Raghu by the other characters (see 3.3.2.2, p.93 - 95).

In bandi: also there is indifferent attitude shown by other characters, particularly, Kanakamahalakshmi, towards Ramakrishna (see 3.3.1.2, p.90 and 3.3.2.2, p.95 and 96).

In vidhi yeduraite: too, there is indifferent attitude by the other characters towards Rajeswari (see 3.3.1.2, p.91 and 3.3.2.2, p.97).

5.2.3 Presentation

It is a creative writers' presentation of the characters with disorders in the novels, especially Telugu novels. The technical or scientific qualities of the disorders are not presented by Telugu creative writers. It is meant, mainly, for middle class house wives, who may have, mostly, minimum working knowledge of reading and writing Telugu. However, sometimes, authors tend to give some details or features of disorders, that are general in nature and familiar to the readers. It is an empirical presentation of disorders in Telugu novels.

5.3 Concluding remarks

Novelists depict various problems both of normal and abnormal populations although their scope of treatment of the abnormal population is generally of a limited nature and is governed more by traditional beliefs and world views of their society in which they live when they write fiction (Thirumalai, 1987b).

Creative writers hold several assumptions, which may be related or unrelated or even are in conflict with findings in the various disciplines as regards the etiology, types and frequency of occurrence of disorders in various societies.

At the same time, it is also a known fact that creative writers have, by their insightful analysis of the disorders, contributed a lot to the characterization and explanation of the disorders themselves.

The assumption is that verbal artists generally bring out the peculiar characteristics of certain disorders for a variety of reasons such as for a comic purpose and in lead roles just for the sake of variety.

In addition, creative artists do exploit certain distinguishing linguistic characteristics of certain disorders. They portray and use these linguistic characteristics towards accomplishing aesthetic ends in the progress of the story, characterization, plot, etc.

Also, as already mentioned, there are certain verbal narratives which have physically handicapped population as their main focus. These verbal narratives with exclusive focus on disorders and capture disorders in all their intricate complexity.

This research study describes and explicates the form and function of disorders as exploited in verbal narratives, with selective reference to Telugu novels.

Further, the dissertation is a contribution to the theory of disorders in verbal art in general even as it will bring out the underlying notions of disorders and their characters in an Indian linguistic community.

Though the chapter on Disorders with nonverbal communication presents the nonverbal communication associated with verbal and nonverbal disorders, there is broad scope for further research in the area of nonverbal communication in Telugu novels. Similarly, there is a need to study the conversation and point of view in Telugu novels. Thus this research bridges a gap in our knowledge of the Telugu novel.

APPENDICES

APPENDIX - 1

Brief story line of the novels

Seven Telugu novels have been selected as data for analysis in the present research study. They are introduced, in brief, below chronologically:

1. go:Dami:da bomma `picture on the wall' by Balivada Kanta Rao. 1955 (1st edition (edn), reprint 1976).

This novel tells of how a stuttering character (male) communicates with other characters and also how a deaf and dumb character (female) uses nonverbal means to express herself. The hero of the novel feels that man should have a big-hearted, like that of a picture painted on a wall by somebody, so that he need not be desirous for the wealth or property. He leaves all the property given by his uncle, to his uncle's son and his brother-in-law, Bhadram, which is the main cause of the differences in his sister's family. This is the theme of the novel.

In this novel, Krishnaiah and his wife are Bhadram's sympathizers. They mediate for getting the whole property by Bhadram. The other characters like Venkatrao and Ramanamma are sympathizers of Ramam. That is why Venkatrao ridicules Krishnaiah often and believes that Krishnaiah's cunning nature is the root cause of Bhadram's indifferences with Ramam and others (see 3.3.1.1.1, p.88).

Narasamma, the deaf and dumb character, silently suffers due to the happenings in the house. She and her husband, Rangaiah brings up Ramam and his sister Savitri, since their childhood. They are Rangaiah's sister's children. They become orphans in their childhood. Rangaiah marries his son, Bhadram, to Savitri. Bhadram does not like Ramam to stay with them and enjoy his property. Soon after Ramam marries, he develops more dislike towards Ramam. He verbally insults Ramam to go away from his house. The novel starts with this incident. Everybody in the house feels unhappy over the rudeness of Bhadram. This indifference continues through out the novel and ends only when Ramam gives up his right on the property. The death of Rangaiah joins together Ramam and Bhadram. But Ramam continues to stay in his in-law's house. At the end, while going out from Bhadram's house, Ramam sees pictures on the wall. One of the picture is drawn with a big-heart and written on the stomach of the man as "peace, patience and sacrifice". The novel is named after this picture.

2. agnipari:kSa `trial by fire' by Madireddi Sulochana. 1974 (1st edn, reprint 1975).

In this novel, the author portrays the communicative behaviour of a mentally abnormal character (male) and his abnormal nonverbal behavior with other characters.

The very name of the novel indicates the hardships bravely faced and overcome by the hero, Vishnu. The character Raghu, who is the focus of the present research study, is quite opposite to Vishnu. He is portrayed as a coward. He is suspicious and mentally distressed. He has to spend beyond his income due to his mother's false prestige attitude. He borrows heavily, which he could not clear. Due to these circumstances, he enters into AS (p.167 of the novel and also see 2.4.2.2, p.66). He loses his property for paying his debts and his family shifts him to his sister's home on the advice of the doctor. Change of the environment and the efforts of his wife, Sarala bring him NS (p.175 and also see example (2.37), 2.4.2.1, p.63). He joins in a school as a Mathematics Teacher. In the school, he again enters into AS due to an incident (p.206 and also see 3.3.2.2, p.93). The novel ends with sending of Raghu to an asylum.

3. a:ra:dhana 'worship' by Yeddanapudi Sulochana Rani. 1976 (6th edition).

This novel portrays a dumb character (female) with her strategies of verbal and nonverbal communication.

As already pointed out, it is a story of a dumb girl, Annapurna. The story is about how she faces difficulties being dumb and deprived of her rights and happiness and how she wins the heart of her husband, the goal of the novel. Before she wins the heart of her husband, she has to endure great suffering being dumb. She exhibits extraordinary perseverance in the process. Finally, her a:ra:dhana achieves fruitful results (see p. 192).

4. bandi: 'the captive' by Yeddanapudi Sulochana Rani. 1978.

In this novel, the author delineates the ways and modes of self-expression of a mentally abnormal character (male) and a blind character (male). But, only the mentally abnormal character has been taken for the present research study.

The story is about a blind character, Hari, brother of Ramakrishna, the character with mental abnormality, and how he becomes 'bandi:' to the responsibilities as his brother becomes mad, his sister is to be married and he has to look after his nephew. His sister also becomes the captive to the responsibilities of looking after her step-children and property of her husband. Ramakrishna becomes abnormal due to shock news of the death of his wife and two daughters. He enters into AS. Again he becomes normal when he hears the news of the death of a woman, Kanakamahalakshmi.

5. vidhi yedyeduraite: 'when fate conspires' by Yerramsetti Sayi. 1981.

This novel depicts the communication of a mentally abnormal character (female).

The fate conspires in the lives of Anil and Rajeswari. Rajeswari is mentally abnormal. She is jovial and innocent. She is fond of seeing the photo-album and play with other children in their campus. Anil also lives in the same campus. Rajeswari used to visit his house for seeing the photos. He has many friends, who visit him frequently. He often goes to his office late, due to receiving and seeing off his friends. His boss, Manjula has a soft-corner towards him. When one of Anil's friends, Sudhakar visits him, he sees a beautiful, innocent and mentally abnormal girl, Rajeswari. He takes advantage of her condition and enjoys her. Circumstances lead Anil to marry Rajeswari, as everybody in the campus believes that Anil is responsible for Rajeswari's plight. Anil gives treatment to Rajeswari, which makes her to be normal. But doctors advise him not to tell shock news to Rajeswari, which is likely to put her back into AS. When Sudhakar again visits Anil, he comes to know that his friend becomes a victim for his deed. He reveals the fact to Anil. Rajeswari overhears their conversation and falls unconscious. She again enters into AS.

6. abhila:Sa `desire' by Yendamuri Veerendranath. 1986.

The communication of a stuttering character (male) is depicted in this novel.

The story is about Chiranjeevi, who is a junior lawyer. He has a desire to stop the death sentence, particularly hanging, and remove the clause from the IPC, so that innocent people, like his father, can be protected from being victimised due to fake circumstances and loopholes in the law. To achieve his goal, he plans a fake murder and establishes fake evidences to mislead the court of law with the help of a senior leading crime lawyer. But due to his bad luck, he is really implicated in the murder, which proves that he is the culprit and the court gives death sentence on him. Finally, with his girl fiend's efforts, he escapes the death sentence. The stutterer character, Hussain, in the novel is insignificant. He is a car garage owner and runs a driving school. Chiranjeevi meets him to learn car driving. The author introduces stuttering feature in Hussain's character only for the sake of fun (see p.55 and also see 3.3.5.2.1, p.134).

7. criye:Tar `creator' by Vempalli Niranjan Reddy. 1993.

This novel also portrays a deaf and dumb character (male) and his communication modes.

Creator is the story of Parameswar, the lead character in the novel, who accidentally gets miraculous powers. Lamas believe that he is their future leader as per their sacred writings and arrange for his kidnap through a professional killer gang. They bring him to Lamas' place. There he has been given a servant, Lawrence, who is deaf and dumb. By seeing the plight of Lawrence, Parameswar uses his supernatural powers and makes him normal. After this incident, Parameswar leaves the Lamas' place.

These novels are modern social novels and belong to the last four decades of Telugu novel of post-independent era, which is 130 years old. And the novelists, both men and women, are popular novelists and trend setters of their time in Telugu novel.

APPENDIX - 2

Trends in Telugu Novel

In this appendix, a brief account of Trends in Telugu novel, beginning from 1872 to the current period, is presented.

Kondamudi Sree Ramachandra Murthy rightly says that, the Telugu novel has over the years acquired a new realism and the capacity to present the experience of individuals forcefully and resourcefully (Kondamudi 1984).

In Telugu literature, the post-Independence period may be called as novel era. The literary critics and scholars of Telugu language and literature classified the development of Telugu novel into four to five periods. It is convenient to discuss the trends in Telugu novel through these periods. First, let us know what these periods are :

Kondamudi Sri Ramachandra Murthy (1984) divided the history of the Telugu novel into four periods.

- The first period begins from 1870 --1900
- The second period 1900 --1920
- The third period 1920 --1942
- The fourth period 1942 --

The above divisions are based on its content and form.

Nagabhushana Sarma (1971) classifies the development of Telugu novel into five eras:

1. pra:rambha yugam (Beginning Era) 1872 --1900
2. anuva:da yugam (Translation Era) 1900 --1920
3. vika:sa yugam (Development Era) 1920 --1942
4. mano:vaijña:nika yugam (Psychological Era) 1943 --1960
5. samaka:li:na yugam (Contemporary Era) 1960 --

Nagayya (1985) also classifies the similar eras, but there is little change in the period of Psychological Era. Nagaiah classifies the period from 1942 to 1960, whereas, Nagabhushan Sarma classifies it from 1943 to 1960. All the above three classifications are used for the present purpose covering all the stages in brief.

1. pra:rambha yugam (1870 --1900)

In this period, the Telugu novel was mainly written by literary-poetic-scholars. The novels, though reflect many subjects, the language is critical and only a few can enjoy them.

Several novels written between 1894 and 1910 were bitterly critical of casteism, religious bigotry and class fanaticism (Kondamudi 1984).

For instance, Gopal Krishnamma Chetty criticizes caste differences, Hindu customs and conventions and the dead weight of tradition in his novel Sri Ranga Raja Charitra (1872).

This was free from any English influences. But he uses highly Sanskritized Telugu.

Kandukuri Veeresalingam Pantulu, a great social reformer of the 19th century and a pioneer in many modern literary forms, makes an ironical attempt to decry the fads and superstitions prevailing among the Telugu people of his day. He also laments for Telugu womanhood (Satyaraju Purvadesa Yatralu `travels of Satyaraja in Eastern countries'. It comprises of two novelettes)

2. anuva:da yugam (1900 --1920)

The beginning of Telugu navala `novel', may be said, is mainly through translations and imitations. Many Sanskrit stories are translated into Telugu. Similarly, from English, French, Russian, German and other Indian languages like; Bengali, Hindi, Marathi, Oriya, Tamil, Kannada and Malayalam, many novels are translated into Telugu.

There are some Telugu novels written from the inspiration of other language writers (see 1.6.2.1, p.12).

The trend of translation of other language novels into Telugu is still going on, so this era may not be confined only to 1900 --1920. Magazines like catura and vipula and government bodies like Sahitya academy encourage this trend.

During this period, may be said, an era of insubordination, an age of self-realization and restraint, the Telugu novel reflected the nationalistic feelings, such as the Indian Independence movement, English-educated youth's crazy towards western values and their hatred towards the British, with an historical background.

Many Telugu novelists inspired by Bipinchandra Pal, Bankim Chandra Chatterjee and Rabindranath Tagore, the Bengal Trinity, began translating and adapting their books into Telugu. Similarly, Saratchandra Chatterjee's many novels were translated into Telugu and they are popularly known as Sarat novels, a household name in Andhra.

Western novels, through the medium of English translations, have influenced the Telugu novel in form, structure, ideas and characterization. Pioneers like Kandukuri and

Chilakamarthi adapted the form and structure of English novel; Among the adaptations from English novels, detective stories were the most popular.

Around 1910, Andhra Maha Sabha made the first demand for an Andhra state to be formed on linguistic grounds. Following this trend, the Telugu novelists started writing novels with a Telugu backdrop.

3. vika:sa yugam (1920 --1942)

This is said to be a period of maturity for the Telugu novel. During this period, the Telugu novel reflected various new trends. National movement, historical events, social problems and human psychology become the subjects of the novel.

For instance, Unnava Lakshminarayan's novel Malapalli is a comprehensive account of the political and the social history of the pre-Gandhian Andhra. He used the spoken language and fine narrative technique.

New Romantic Movement. Viswanatha Satyanarayana, Adavi Bapiraju and Chalam became the leaders of a New Romantic Movement in the world of Telugu fiction in the years before the Second World War.

Chalam hated the disorder of his time and wanted a realignment of social forces to give freedom to the mind and the body of woman. He pleaded like a romantic for free love.

On the other side, Viswanatha Satyanarayana was an ardent advocate of traditional values and attempted to revive in modern India, the vanished glory of the past. But his preoccupation with Hindu revivalism worked to his disadvantage.

Veyipadagalu 'thousand hoods' (1939) is a thousand-page novel, a prose epic. It offers an authentic account of Bharatiya Vidya and is a rare document of social history in literary form. Adivi Bapiraju, Nori Narasimha Sastry and Viswanatha Satyanarayana together wrote as triumvirate authors. In their novels, Bapiraju pays attention to poetic description and artistic delineation, Nori concentrates on mystery and miracle and Viswanatha gives more importance to story than History.

4. mano:vaijñā:nika yugam (1943 --1960)

Several Telugu novelists started using internal conflict, interior monologue, dream analysis, analysis of recall and case history methods in their novels. Psychiatrists like Jung, Freud, Frazer, Adler and Bergson inspired them.

Popular novelists like Kodavatiganti Kutumba Rao, Buchi Babu, Gopichand and Rachakonda Viswanatha Sastry used the psychoanalytic technique in their novels.

The male novelists write about sexual love with bawdy exuberance. Others like Naveen use flash backs to portray the social milieu and borrow the Joycean stream-of-consciousness technique.

Kondamudi depicts Sophocles' style of philosophy (pa:pam paDagani:Da 'the shadow of sin-hood'), full of naturalism and provides insights into human psychology (daivo:pahatulu 'the star-crossed').

5. samaka:li:na yugam (1960 -- 1998)

Novel becomes more popular as time pass element during this period.

Many of the contemporary novelists are under the influence of the western thought.

The contemporary literary scene superficially 'imports characters from the latest English, American and Continental novels. They talk in Telugu, but they talk a language which cannot be understood by the Telugu reader unfamiliar with the latest in English fiction'. Except for a

genius here and a thinker there, Telugu writing through the fifties and sixties appears to have declined (Kondamudi 1984).

In the beginning of this period woman writers like Vasireddi Seeta Devi, C. Ananda Ramam, D. Kameswari, Yeddanapudi Sulochana Rani, Madireddi Sulochana and etc., represent the new awakening and new consciousness.

There are two advantageous features for woman writers, according to Narasimha Sastri (1972), one, they know the colloquial language more than the men; second, they tell the short stories to their children, thus the story narration is inborn in them. These two features help woman writers to write novels easily and reflect their surrounding incidents.

Further, as girls are also educated along with boys, the problems they face in acquiring the higher education, their economical position and their difficulties in the marriages due to dowry system, etc., are themes, the woman writers mostly portray in their novels.

For instance, Lata (Tenneti Hemalatha) exposes the shams of the outworn formulae of love and conventional social relationships. From the straightforward novel, she moved on to the psychological novel and the women's romance, and has now finally reached the mystic novel. Yeddanapudi Sulochana Rani (1938--1998), with her masterly descriptions and dramatic style of presentation and casts a spell over her readers.

Pilaka Ganapathy Sastry tried to grapple with the metaphysical turns of the human situation. Balivada Kanta Rao has been called a pessimist, a determinist and, like Hardy, an evolutionary meliorist. His output has been prodigious. His novel, *go:Dami:da bomma*, has a domestic setting and is a model on simplicity.

Foreign influences. Unnava Lakshminarayana, Chalam and others adapted the western approach and ideas; and Buchi Babu and his followers came under the English influence in the matter of idiom, usage and other allied aspects (see *anuva:da navalalu*, p.).

The detective novel in Telugu is essentially a novel of crime detection. The suspense inherent in most of these novels and their final resolution give great joy to the reader. During the period 1965--80s detective novels outnumbered the total output of all other Telugu novels. In the beginning, the novels were mainly translations from Bengali, Kannada and English.

The new experiments have given a fresh look to Telugu writing and have created an anti-hero, setting aside the forces of romanticism. Casual relationships, however, remain unchangeable. The Telugu novel, which started as an instrument of reformalistic zeal and became an avenue of escape into dream-land, has now emerged as a potent literary form with immense appeal. It takes in its stride all the baffling issues of life confronting the individual as well as the society around him, offering insights into the darkest recesses of the mind and opening new vistas of a fuller and greater literary form in Telugu because of its sweep, amplitude and profound penetration (Kondamudi 1984).

Almost at the end of a century old of Telugu novel, woman novel writers started writing novels in abundance. They dominated the scene for nearly two decades from 1960s to 1970s. The woman novelists tried to give variety of themes and portrayed variety of characters. Out of seven novels, three novels were written by woman novelists, particularly, two novels were written by one woman novelist, Yeddanapudi Sulochana Rani and the other one by Madireddi Sulochana, who are the versatile writers of, mostly, romantic and social novels. The remaining four novels were written by male novelists. The writers, both men and women, are popular novelists and trend setters of their time in Telugu novel (see p.).

Historical and political events form the basis for the novel.

Fictitious social novels found in the next place.

During 1891, the subject of Telugu novel had the characteristics of;

- i) fictitious,
- ii) an amalgam of valour and amour,
- iii) one that gives importance to the optimism buried in man's actions, and
- iv) of an individual. These characteristics of a novel hold good even today.

Lovers of Telugu epic tradition feel that the Telugu novel had its origins in the long narrative poem, kaLa:pu:rNo:dayamu `the birth of Kalapurnodaya', a prabandha by Pingali Surana (16 th century), the author explained in his foreword that he wrote to help students as there was no prose epic in Telugu until then.

Tallapragada Suryanarayana (Subbaro) is the first Telugu novel to describe the Telugu domestic life with all its charms and complexities.

Hence, the development of Telugu novel may be traced from Sanskrit Prabandhas to other fictitious novels.

Sripada Subrahmanya Sastry (1891--1951) felt that the novel was the most appropriate medium to eulogize the intellectual and physical richness of the past and thereby remind the moderns of their obligations and rights.

APPENDIX - 3

List of Telugu novels read

1957

1. Buccibabu. 1957. civaraku migile:di `remnant'. Vijayawada: Adarsha Grantha Mandali.

1968

2. Muppalla Ranganayakamma. 1968 (reprint, 1967 1st edn.). svi:T ho:m `Sweet Home'. Machilipatnam : M. Seshachalam & Co.

1969

3. Chalam (Gudipati). 1969 (reprint, 1928 1st edn.). ami:na `Ameena'. Madras : M. Seshachalam & Co.

1971

4. C. Anandaramam. 1971. Sa:rada `Sarada'. Machilipatnam: M. Seshachalam & Co.

1973

5. Aswartha. 1973. mu:sina talupulu `closed doors'. Vijayawada: Sarvodaya Publishers.
6. Chittibabu. 1973. ji:vana sandhya or ge:m `dusk of life' or `the game'. Vijayawada : B.T.B. Publications.

1974

7. Cherukuri Rama Devi. 1974. marupulo: merupulu `flashes in the sub-conscious'. Machilipatnam : M. Seshachalam & Co.
8. Vimalaramam. 1974. kiraNmayi `Kiranmayi'. Machilipatnam: M. Seshachalam & Co.

1975

9. Aleti Nagamani. 1975. a:Dadi `woman'. Vijayawada: Navasahiti Book House.
10. Aleti Nagamani. 1975. cha:ya `Chaya'. Vijayawada: Navasahiti Book House.
11. Arekapudi (Koduru) Kausalya Devi. 1975 (2nd edn., 1970 1st edn.). badanika `parasite'. Vijayawada : Navajoti Publications.

12. Madireddi Sulochana. 1975 (reprint, first published in 1974). agnipari:kSa `trial by fire'. Vijayawada : Navabharat Book House.*
13. Madireddi Sulochana. 1975 (2nd edn.). na:to:pa:Tu naluguram `we are four (me included)'. Vijayawada : Navabharat Book House.
14. Polkampalli Santa Devi. 1975 (2nd edn.). venDi ancu `silver lining'. Vijayawada: Navajoti Publications.

1976

15. Balivada Kanta Rao. 1976 (reprint, first published in 1955). go:Dami:da bomma `picture on the wall'. Machilipatnam: M. Seshachalam & Co.*
16. C. Anandaramam. 1976. mabbu viDipo:yindi `cloud cleared'. Machilipatnam : M. Seshachalam & Co.
17. D. Kameswari. 1976. SikSa `punishment'. Vijayawada : Aruna Publishing House.
18. Dvivedula Visalakshi. 1976. ma:rina viluvalu `changing values'. Machilipatnam : M. Seshachalam & Co.
19. Govindaraju Sita Devi. 1976. mutya:la pallaki `palaquin of pearls'. Vijayawada : Navata Publishers.
20. Illindala Saraswati Devi. 1976. ni: ba:ncanu ka:lmokta: ` I, your slave, prostrate at your feet'. Vijayawada : Navabharat Book House.
21. Kavilipati Vijayalakshmi. 1976. ra:gavallari `skein of love'. Vijayawada : Jayanti Publications.
22. Kommuri Venugopal Rao. 1976. i: de:Samlo: oka bhagamidi `this is a part of this country'. Vijayawada : Navabharat Book House.
23. Kommuri Venugopal Rao. 1976. penkuTillu `tiled house'. Vijayawada : Navabharat Book House.
24. Kurumaddali Vijayalakshmi. 1976. alive:Ni `Aliveni'. Vijayawada : Hari Publications.
25. Kurumaddali Vijayalakshmi. 1976. aSo:ka vanamlo: si:ta `Sita in the Ashokavanam'. Vijayawada : Hari Publications.
26. Kurumaddali Vijayalakshmi. 1976. katha:na:yaki `heroine'. Vijayawada : New Students Book Centre.
27. Malati Chandur. 1976. jaya lakSmi `Jaya and Lakshmi'. Machilipatnam : M. Seshachalam & Co.
28. Parimala Someswar. 1976. darpaNam `mirror'. Vijayawada: Navajoti Publications.
29. Parimala Someswar. 1976. valayam `circle'. Vijayawada: Navajoti Publications.
30. Pasupuleti Mallikarjuna Rao. 1976. muLLa podallo: malle pandiLLu `jasmine trellis in thorn bushes'. Vijayawada : Navata Publishers.
31. Polapragada Rajyalakshmi. 1976. ga:ju me:Da `house with staircase and made of glass'. Eluru: Sree Venkateswara Publications.
32. Polkampalli Santa Devi. 1976. maliproddu rekha `a line of evening twilight zone'. Vijayawada : Navajoti Publications.
33. Prolapragda Satyanarayanamurthy. 1976. bho:gi manTalu `bonfires'. Eluru : Sree Venkateswara Publications.
34. Yeddanapudi Sulochanarani. 1976 (6th edition). a:ra:dhana `worship'. Machilipatnam : M. Seshachalam & Co.*
35. Yelamanchali Jansilakshmi. 1976. bommarillu `play house'. Vijayawada : Navajoti Publications.

1977

36. Ashok. 1977 (2nd edn.). kalasina manasulu `hearts in love'. Vijayawada : Nageswari Publications.
37. Chittareddi Surya Kumari. 1977. ji:vita citra:lu `miracles of life'. Vijayawada : Navajyoti Publications.
38. D. Kameswari. 1977 (2nd edn.). ci:kaTi podduna velugu re:kha `a ray of light in the hour of darkness'. Vijayawada : Jayanti Publications.
39. Dvivedula Visalakshmi. 1977. ekkavalasina railu `the train to be boarded'. Vijayawada : Students Book Centre.
40. Kavilipati Vijayalakshmi. 1977 (2nd edn., 1976 1st edn.). cakrapa:Ni `Chakrapani'. Vijayawada : Kwality Publishers.
41. Komala Devi. 1977. le:milo: kalimi `riches in rags'. Machilipatnam : M. Seshachalam & Co.
42. Madireddi Sulochana. 1977 (reprint, 1975 1st edn.). edagani manasulu `immature hearts'. Machilipatnam : M. Seshachalam & Co.
43. Parimala Someswar. 1977. sugandhi `Sugandhi'. Vijayawada : Navajoti Publications.
44. Pellakuru Jayaprada. 1977. priya ba:ndhavi `sweetheart'. Vijayawada : Navaniketan Publications.
45. Polkampalli Santa Devi. 1977. varNama:la `alphabet'. Vijayawada : Navasahiti Book House.
46. Sarada Asokavardhan. 1977. pipa:si `searcher'. Machilipatnam : M. Seshachalam & Co.

1978

47. Lata (Tenneti Hema Lata). 1978. mo:hana vamsi `Mohana Vamsi'. Vijayawada : Jayanti Publications.
48. Lata. 1978. pre:ma ra:hityamlo: stri: `an unloved woman'. Vijayawada : Jayanti Publications.
49. Meghasyam. 1978. lahari `wave'. Vijayawada : New Students Book Centre.
50. Polkampalli Santa Devi. 1978. ra:ga di:pam `lamp of love'. Vijayawada : Navasahiti Book House.
51. Yeddanapudi Sulochanarani. 1978. bandi: `the captive'. Machilipatnam : M. Seshachalam & Co.*

1979

52. Chivukula Purushottam. 1979. samskaraNa `purification'. Vijayawada : Navasahiti Book House.
53. Malladi Venkata Krishnamurthy. 1979. okaTi oNTari anke `one, a lonely number'. Vijayawada : Delux Publications.
54. Vasireddi Sita Devi. 1979 (2nd edn., 1967 1st edn.). aDavi malle `wild jasmine'. Vijayawada : Padmaja Publications.

1980

55. Adavi Bapiraju. 1980 (6th edn., 1952 1st edn.). himabindu `Himabindu'. (compiler: Katuri Venkateswara Rao). Machilipatnam : Triveni Publications.
56. Arekapudi (Koduri) Kausalya Devi. 1980. pasupu ta:Du `wedding knot'. Machilipatnam : M. Seshachalam & Co.
57. Indraganti Janakibala. 1980. tarangiNi `Tarangini'. Vijayawada : Siddhartha Publications.

58. Kondamudi Rukmini Devi. 1980. vaitarNiki vantena `the bridge across the Styx'. Vijayawada : Siddartha Publications.
59. Vasireddi Sita Devi. 1980 (2nd edn., 1976 1st edn.). vurita:Du `the noose'. Machilipatnam : M. Seshachalam & Co.
60. Vasundhara. 1980. aspRSya nayana:lu `virgin (cannot be touched) eyes'. Machilipatnam : M. Seshachalam & Co.
61. Vedula Sakuntala. 1980. velugu va:kili `the door to light'. Machilipatnam : M. Seshachalam & Co.
- 1981
62. Malladi Venkata Krishna Murthy. 1981 (2nd edn.). la:vaNya `Lavanya'. Machilipatnam : M. Seshachalam & Co.
63. Pavani Nirmala Prabhavati. 1981. si:ta naDicina ne:la `the ground that Sita walked on'. Machilipatnam : M. Seshachalam & Co.
64. R. Sandhya Devi. 1981. pre:ma sa:mra:jam `empire of love'. Vijayawada : Kwaliti Publishers.
65. V.S. Rama Devi. 1981. pankajam `Pankajam'. Vijayawada: Navodaya Publishers.
66. Yeddanapudi Sulochanarani. 1981. ja:hnavi `Jahnavi'. Machilipatnam : M. Seshachalam & Co.
67. Yerramsetti Sayi. 1981. vidhi yeduraite: `when fate conspires'. Machilipatnam : M. Seshachalam & Co.*
- 1982
68. Malladi Venkata Krishnamurthy. 1982 (2nd edn.). paDamaTa sandhya:ra:gam `Sandhya's love affair on the West'. Vijayawada : Delux Publications.
69. Ponnaluri Padmavathi. 1982. nirNayam `decision'. Vijayawada: Navajoti Publications.
70. Yarlagaadda Sarojini Devi. 1982. ji:vana samaram `life struggle'. Vijayawada : Sree Mahalakshmi Book Enterprises.
71. Yendamuri Veerendranath. 1982. vennello: a:Dapilla `a girl in the moonlight'. Hyderabad : Krishnachaitanya Publications.
- 1984
72. C. Anandaramam. 1984. andi: andanidi `the thing just out of reach'. Vijayawada : Sree Vamsi Krishna Publications.
73. Jonnalagadda Lalita Devi. 1984. ra:gamayi `lover'. Vijayawada : Nageswari Publications.
74. Mainampati Bhaskar. 1984. buddhi ji:vi `the intellectual'. Vijayawada : Navasahiti Book House.
75. Mudigonda Siva Prasad. 1984. amRtava:hini `the river of nectar'. Nandyala : Meena Publications.
76. Nandam Rama Rao. 1984. nandana vanam `Indra's garden'. Vijayawada : Lakshmi Publications.
77. N.R. Nandi. 1984. 31 Disembar 1,99,999 `31st December 1,99,999'. Vijayawada : Pallavai Publications.
- 1985
78. Bommidi Accarao. 1985. kalya:Na durgam `the fort of Kalyan'. Vijayawada : Sree Mahalakshmi Book Enterprises.

79. C. Anandaramam. 1985. kanapaDani cendruDu `invisible moon'. Vijayawada : Sree Vamsi Krishna Publications.
80. Girija Sree Bhagavan. 1985. jva:la: vyu:ham `the strategy of flame'. Guntur : Sree Sreenivasa Publishing House.
81. Jonnalagadda Lalita Devi. 1985. candro:dayam `moon rise'. Vijayawada : Nageswari Publications.
82. Jonnalagadda Lalita Devi. 1985. go:pura kalasam `a sacred pot on the top of a temple tower'. Vijayawada : Nageswari Publications.
83. Krishnaja. 1985. vonTari gula:bi: `lonely rose'. Vijayawada : Nageswari Publications.
84. Madireddi Sulochana. 1985. gaDDi tine: manuSulu `the grass eaters'. Vijayawada : Delux Publications.
85. Madireddi Sulochana. 1985. SikSa `punishment'. Vijayawada : Sree Mahalakshmi Enterprises.
86. Mudda Suresh. 1985. Sa:nyo:ra: `Sanyora'. Vijayawada : Sree Mahalakshmi Book Enterprises.
87. N.R. Nandi. 1985. ka:ncana ganga `Kanchan Ganga'. Vijayawada : Pallavai Publications.
88. N.R. Nandi. 1985. sini: jana:raNyam `the jungle of cinema people'. Vijayawada : Pallavi Publications.
89. Ranimani. 1985. i: taram stri: `the modern woman'. Vijayawada : Sree Mahalakshmi Book Enterprises.
90. Syambabu. 1985. ma:yada:ri lo:kam `the deceitful world'. Vijayawada : Sree Venkateswara Publications.
91. Vasireddi Sita Devi. 1985. mar:cika `the mirage'. Secunderabad : M. Seshachalam & Co.
92. Vasundhara. 1985. i:Du: jo:Du: `compatibility'. Vijayawada : Swati Publications.
- 1986
93. Yendamuri Veerendranath. 1986. abhila:Sa `desire'. Vijayawada : Navabharat Book House.*
94. Yendamuri Veerendranath. 1986. aSTa:vakra `Ashtavakra' or `a person with eight bends in his body'. Vijayawada : Navabharat Book House.
95. Yendamuri Veerendranath. 1986. RSi `sage'. Vijayawada : Navabharat Book House.
- 1992
96. Malladi Venkata Krishnamurthy. 1992. Tra:velo:g-america: `travelogue-America'. Guntur : Sree Sreenivasa Publishing House.
- 1993
97. Vempalli Niranjan Reddy . 1993. kriye:Tar `creator'. Vijayawada :J.P. Publications.*
- 1994
98. Akkapeddi Venkateswara Sarma. 1994. vummaDi moguDdu `shared husband'. Vijayawada : J.P. Publications.
99. G.V. Amareswara Rao. 1994. lipsTik `lip stick'. Hyderabad : Charita Book Enterprises.
100. Polkampalli Santa Devi. 1994 (2nd edn., 1992 1st edn.). aruNa kiraNam `a little reddish ray'. Vijayawada : Sree Gayatri Publications.
101. Sarada Asokavardhan. 1994. do:bu:ci `hide and seek'. Hyderabad : Kakatiya Publications (Mayuri Magazine).

102. Suryadevara Ramamohana Rao. 1994 (2nd edn, 1st edn 1992). po:ra:Tam `the struggle'. Vijayawada : Sree Gayatri Publications.
1995
103. Mythili Venkateswara Rao. 1995. madhu vila:s `Madhu Vilas'. Vijayawada : Saraswati Publications.
1996
104. Kalasagar. 1996. mRutyunjayuD u `the immortal'. Vijayawada : Saraswati Publications.

* - Novels chosen as data for the present research study.

APPENDIX - 4

Research Studies on Telugu Novels

The research studies on Telugu Novels listed below show that there is no study undertaken on the characters with disorders as portrayed by the novelists in their novels. This appendix is given in support of the argument put forth in review of literature at 1.8 and in need for the present study at 1.9. The list is arranged University wise alphabetically with year and type of study. These studies (for Ph.D Degrees) are available upto the year 1983.

Benaras Hindu University, Varnasi

- Saccidananda Murthy, Bhamidipati. 1980. cilakamarti va:ri navalalu - 19va Sata:bdi telugu navala: sa:hitya vika:samlo: va:Ti stha:nam `the novels of Sri Chilakamarti - their place in the 19th century's Telugu novel and its development'.

Jña:na Bha:rati, University of Bangalore, Bangalore

- Emiliya Snahalata, Kunchala. 1979. ji:vana taranga:lu - vimarsna:tmaka pariSi:lana `Jeevan Tarangalu - the ripples of life - a critical analysis'.

Kakatiya University, Warangal

- Eeda Reddy, Vennavaram. 1979. celam navalalu - sa:ma:jika caitanyam `the novels of Chalam - social consciousness'.
- Syamala, T. 1981. viSvana:tha va:ri konni sa:nghi:ka navalalu `some social novels of Sri Viswanatha'.
- Varavara Rao, P. 1981. telanga:Na: vimo:cano:dyamam - telugu navala `the liberation movement of Telangana - Telugu novel'.
- Venkatanarayana, Setty. 1981. aDavi ba:pira:ju navala `na:ra:yaNaravu' - oka vimarsana:tmaka adhyanam `Adavi Bapiraju's novel `Narayanarao' - a critical study'.

Nagarjuna University, Guntur

- Satyanarayana, M. 1981. aDavi ba:pira:ju navala: sa:hitya:nuSi:lanam `study of the novel literature of Adavi Bapiraju'.

Osmania University, Hyderabad

- Anandalakshmi, C. 1976. telugu navalalo: kuTumba ji:vanam `the family life in Telugu novels'.
- Beena, N. 1980. calam sa:hitya pariSi:lana `examining the literature of Chalam'.

- Kutumba Rao, B.V. 1963. a:ndhra navala: pariNa:mam `evolution of Telugu novel'.
- Manjulatha, Avula. 1979. go:pi:cand racanalu - ma:navata:va:dam `the writings of Gopichand - a human-argument'.
- Mrunalini, K. 1981. telugu sa:hitya navalallo: katha: kadana Silpam (asamardhuni ji:va ya:tra, alpa ji:vi, ataDu-a:me, vu:bilo: dunna) `style of story narration in Telugu novels
- (Asamardhuni Jeeva Yatra `the life of the incapable', Alpa Jeevi `the insignificant', Atadu-Ame `he and she', Vubilo Dunna `the buffalow in quicksand')'.
- Sree Mahalakshmi, V. 1983. aravinda navalalu - oka pariSi:lana `Novel of Aravinda - a study'.
- Suryanarayana Raju, K.V.S. 1982. vaTTi ko:Ta a:Lva:rusva:mi navalalu `the novels of Vatti Kota Alvaruswamy'.
- Tirupataiah, V. 1982. aDavi ba:piraju racanalu `the writing of Adavi Bapiraju'.
- Vasantha Rao, D. 1983. bi:nadevi racanalu - samagra piriSi:lana `the writings of Beenadevi - a comprehensive study'.
- Vijayalakshmi, Bommireddy. 1978. rangana:yakamma navalalu - tiruguba:Tu dho:raNulu `the novels of Ranganayakamma - revolutionary trends'.
- Vittalachari, Kurella. 1980. telugulo: golusukaTTu navalalu `chain novels in Telugu'.

Sri Krishna Devaraya University, Ananthapur

- Sanjeevaiah, P. 1981. telugu navalalo: sa:ma:jika caitanyam `social consciousness in Telugu novel'.

Sri Venkateswara University, Tirupati

- Chandra Sireesha, M. 1979. telugu racayitrula sanghi:ka navalalu - sami:kSa `the social novels of Telugu authoresses - a review'.
- Elizabet Kumar, Z. 1979. telugulo: ca:ritraka navalalu `the historical novels in Telugu'.
- Gururama Prasad, Taticherla. 1979. koDavaTagaNTi kuTumba ra:vu ga:ri navala - `caduvu' - oka para:marSa `Sri Kodvataganti Kutumba Rao's novel - `Chaduvu' - a reference'.
- Guruswamy Naidu, N. 1978. a:r. yes. sudarSanam ga:ri navalalu - savimarSaka pariSi:lana `the novels of R. S. Sudarsanam - a balanced critical study'.
- Parvati Devi, V. 1979. Da:. pi. Sri:de:vi navala: sa:hitya:nuSi:lanam
- `study of the novel literature of Dr. P. Sridevi'.
- Ramachandra, N. 1980. calam sa:hityam - sa:ma:jika dRkpatham `Chalam's literature - social attitude'.
- Ramakrishnappa, T. `ba:riSTar pa:rvati:Sam' - oka savimarSaka pariSi:lana `Barister Parvatisam' - a balanced critical study'.
- Vijayalakshmi, D. 1980. aDavi ba:piraju navalalu - oka pariSi:lana `the novels of Adavi Bapiraju - a study'.

REFERENCES AND A SELECT BIBLIOGRAPHY

- Anjaneyulu, D. 1974. "English influence on Telugu Fiction". In Triveni.
- Booth, Wayne C. 1973. *The Rhetoric of Fiction*. Chicago and London : The University of Chicago Press.
- Bentley, Phyllis. 1946. Some observations of the art of Narrative. In Booth cited *ibid*.
- Boulton, Marjorie. 1975. *The Anatomy of the novel*. London and Boston : Routledge & Kegan Paul.
- Bradford, Richard. 1997. *Stylistics - "Textualism II : the Novel"*. London : Routledge.
- Chatman, Seymour. 1969. "New ways of analyzing narrative structure". In *Language and Style*, 2, 3-36.
- Clark, T.W. (Ed.). 1970. *Novel in India : its birth and development*. London : Allen & Unwin.
- Clark, Virginia P, Paul A. Eschholz and Alfred R. Rosa (Eds.). 1977. *Language : introductory readings, (second edition)*. New York : St. Martin's Press.
- Coppola, Carlo. 1978. "Politics and the novel in India : a perspective". In Malik, Yogendra K. (Ed.). *Politics and the novel in India, (contributions to Asian studies, vol.VI)*. New Delhi : Orient Longman. Pp.1-5.
- Dorfman, Eugene. 1956. "The structure of the narrative : a linguistic approach". In *History of ideas newsletter*. 2, 63-67.
- Eco, Umberto. 1977. *A theory of semiotics*. London : The Macmillan Press Ltd.
- Edel, Leon. 1955. *The psychological novel : 1900- 1950*. London and Philadelphia. In Booth cited *ibid*.
- Edgar, Pelham. 1933. *The art of the novel : from 1700 to the present time*. New York. In Booth cited *ibid*.
- Ehrlich, Susan. 1990. *Point of view : a linguistic analysis of literary style*. London and New York : Routledge.
- Forster, E.M. 1927. *Aspects of the novel*. London : Edward Arnold.
- Fowler, Roger. 1977. *Linguistics and the novel*. London and New York : Methuen.
- Hall, Edward T. 1959. *The Silent Language*. New York : Doubleday
- Hall, Edward T. 1969. *The Hidden Dimension*. New York : Doubleday
- Harper, R.G., Weins, A.N. and Matarazzo, J.D. 1978. 'Nonverbal communication'. In I de Solo Pool et al (Eds.). *Handbook of Communication*. Chicago : Rand Mc Nally.
- Hamilton, Clayton. 1909. *Materials and methods of fiction*. London : Norwood, Mass. In Booth cited *ibid*.
- Hendricks, William O. 1973. "Linguistic models and the study of narration", "The structural study of narration : sample analyses", and "Methodology of narrative structural analysis". In *Essays on semilinguistics and verbal art*. The Hague, Paris : Mouton. Pp.127-195.
- Kendon, Adam. 1981. "Introduction : current issues in the study of `nonverbal communication'". In *Nonverbal communication, interaction and gesture*. The Hague : Mouton.
- Kondamudi, Sriramachandra Murthy. 1984. "Telugu". In George, K.M. (Ed.). *Comparative Indian literature, vol. I*.

- Trichur : Kerala Sahitya Akademy. Pp.702-709.
- Kreitler, Shulamith and Hand Kreitler. 1986. "The psycho-semantic structure of narrative". In *Semiotica*, vol.58-3/4 : 217-43.
- Labov, William and Joshua Waletzky. 1967. "Narrative analysis: oral versions of personal experience". In June Helm (Ed.).
- Essays on the verbal and visual arts, (proceedings of the 1966 annual spring meeting of the American Ethnological Society).
- Seattle: University of Washington Press. Pp.12-44.
- Leggett, H.W. 1934. *The idea of fiction*. London : Allen & Unwin.
- Levin, Harry. 1943. "The novel". In Joseph Shipley (Ed.). *Dictionary of world literature*. New York. (the) *Lexicon Webster Dictionary*, vol.I. 1971.
- Liddell, Robert. 1947. *A treatise on the novel*. London.
- Lubbock, Pexy. 1921. *The craft of fiction*. London : Jonathan Cape.
- Malik, Yogendra K. (Ed.). 1978. *Politics and the novel in India*, (contributions to Asian studies, vol. VI). New Delhi : Orient Longman.
- Mc Carthy, Mary. 1960. "The fact in fiction". In *Partisan Review*, xxvii (summer).
- Mc Killop, Alan Dugald. 1956. *The early masters of English fiction*. Lawrence (Kan.).
- Medina, Angel. 1979. *Reflection, time and the novel*. London: Routledge & Kegan Paul.
- Morris, D. 1981. *The Pocket Guide to Manwatching*. London: Triad Grafton.
- Muir, Edwin. 1928. *The structure of the novel*. London: Hogarth Press.
- Narayan Rao, Velchuru. 1975. "The political novel in Telugu". In Malik, Yogendra K. (Ed.) cited *ibid*. Pp.94-105.
- Poyotos, Fernando. 1981. "Forms and functions of nonverbal communication in the novel : a new perspective of the author- character-reader relationship". In Kendon, Adam (Ed.) cited *ibid*. Pp.108-149.
- Rimmon - Kenan, S. 1983. *Narrative Fiction : Contemporary Poetics*. London : Methuen
- Rockwell, Joan. 1974. *Fact and Fiction : the use of literature in the systematic study of society*. London : Routledge & Kegan Paul.
- Sastry, S. Ramakrishna. 1976. *A complete history of Telugu literature, (from the beginning to AD 1375) Vol.I*. (Madras University Telugu Series No.15). Madras : University of Madras.
- Scholes, Robert and Robert Kellogg. 1978. *The nature of narrative*, (reprint, first published in 1966). New York : Oxford University press.
- Sitapati, G.V. 1968. *History of Telugu literature*. New Delhi: Sahitya Akademi.
- Shaw, Arry. 1972. *Dictionary of literary terms*. New York : Mc Graw-Hill Book Company.
- Syder, Diana. 1992. *An introduction to communication disorders*. London : Chapman & Hall.
- Thirumalai, M.S. 1987a. *Nonverbal communication in Tamil novel (Tamil)*. Mysore : Central Institute of Indian Languages.
- Thirumalai, M.S. 1987b. *Silent talk : nonverbal communication*. Mysore : Central Institute of Indian Languages.

Thirumalai, M.S. 1990 (reprint, first published in 1975). "Language, thought and reality" and "Language, its neuro- physiology and disorders". In Thirumalai, M.S. Language acquisition, thought and disorder. Mysore : Central Institute of Indian Languages. Pp.40-127.

Telugu books and articles

Gandhiji, Yalamanchili. 1972. "navalalu - mahiLalu, `novels and women". In Subrahmanyam et al. (Eds.). Mahati. Secunderabad: Yuvabharati. Pp.120-125.

Gopaldaswamy, K.V. 1960. telugu va:ngmayamu `Telugu literature'. Tenali : Kaviraja Publications.

Kulasekhara Rao, M. 1975. telugu vacana vika:sam `the development of Telugu prose'. Hyderabad : A.P. Sahitya Academy.

Kutumbarao, B.V. 1971. a:ndhra navala : pariNa:mamu `evolution of Telugu novel', vol. I. Hyderabad : Gayatri Prachuranam.

Lingamurthy, Singaraju. 1972. "navala - katha:samvidha:nam, `novel and plotting of the story". In Subrahmanyam et al. (Eds.). Mahati. Secunderabad : Yuvabharati. Pp.112-116.

Nagabhushana Sarma, Modali. 1971. telugu navala:vika:samu, `the development of Telugu novel'. Hyderabad.

Nagabhushana Sarma, Modali. 1975. "navala, `novel". In Telugu Vani, (special issue - Telugu World Conference), April 12 - Rakshasa Ugadi. Hyderabad - Kakatiyanagaram. Pp.241-245.

Nagayya, G. 1985 (2nd edn.). "telugu navala:vika:samu", `development of Telugu novel' In G. Nagayya, telugu sa:hitya sami:kSa `review of Telugu literature". Tirupati : Navya Parisodhaka Pracuranalu. Pp.808-828.

Narasimha Rao, M.L. 1955. a:ndhra a:ngla navalau `Telugu and English novels'.

Narasimhasastri, Nori. 1972. "telugu navala 1947- 1972, `telugu novel". In Subrahmanyam et al. (Eds.). Mahati. Secunderabad : Yuvabharati. Pp.80-87.

Raghava Rao, G.V. 1961. "navalau, `novels". In a:ndhra vacana racana: pariNa:mamu, `the evolution of Telugu prose writing'. Rajamandry : Addepalli & Co. Pp.190-201.

Ramanuja Rao, Devulapalli et al. (Eds.). 1983. telugugulo: pariso:dhana `Research in Telugu'. Hyderabad : Andhra Pradesh Sahitya Academy.

Ramapati Rao, Akkiraju. 1972. "telugu navala - sa:ma:jika dRkpatham, `Telugu novel and social insight". In Subrahmanyam et al. (Eds.). Mahati. Secunderabad: Yuvabharati. Pp.98-104.

Ramapati Rao, Akkiraju. 1983. "tleugulo: pariso:dhana - navala - cinna katha, `Research in Telugu - novel and short story". In Ramanuja Rao, Devulapalli et al. (Eds.). telugulo: pariso:dhana `Research in Telugu'. Hyderabad : Andhra Pradesh Sahitya Academy. Pp.193-204.

Subrahmanyam et al. (Eds.). 1972. *Mahati*. Secunderabad: Yuvabharati.

Subrahmanyam, G.V. 1991. "navala kavita kanTe: poDugari, ru:pam kanTe: ru:pavati", `novel is lengthier than poetry and beautiful than prose narrative (ru:pakam)', pp.416- 421; "navala: yuga:niki na:yakamaNi ma:lapalli", Malapally is the greatest leader of the novel era', pp.422-426; "telugulo: modaTi sa:nghika aitiha:sika navala", `first social-epic novel in Telugu', pp.427- 431; "ka:lpa:nika navala: kavyam - sa:nghika navala: ka:vye:tiha:sam", `fictitious epic novel and social-epic novel', pp.432-437; "vimarsa ga:ndha:ri kaLLagantalu vipa:li", `the eye- band of the critic- gandhari (criticism is compared to Gandhari in the Mahabharata) should be untied', pp.438-443; "navala: vika:samlo: navanava vartula:lu", `new waves in the evolution of the novel', pp.444- 448; "ingli:Si:Si:Su visvana:tha - telugu iliyaT", `English Viswanath - Telugu Eliot', pp.491-495 and "navya samprada:yam - ca:ritraka navala", `new

- tradition - historical novel', pp.511- 515. In G.V. Subrahmanyam, sa:hitya caritralo: carcani:ya:msa:lu `discussions in the literary history'. Hyderabad : Telugu Akademi.
- Subrahmanyasarma, Puranam. 1972. "telugu navala - sari kotta po:kaDalu', `Telugu novel - new trends". In Subrahmanyam et al. (Eds.) cited ibid. Pp.88-97.
- Sudarsanam, R.S. 1972. "telugu navala - pa:tracitraNam, `Telugu novel - characterization". In Subrahmanyam et al. (Eds.) cited ibid. Pp.105-111.
- Veerabhadra Sastry, Mudigonda. 1972. "navala - va:stavikata - kalpana, `novel - reality - fiction". In Subrahmanyam et al. (Eds.) cited ibid. Pp.117-119.

