CHAPTER IV

FINDINGS : PRESENTATION AND DISCUSSION

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4.0. FINDINGS — SYNTACTIC, LEXICAL AND INTER-SENTENCE LEVELS

This chapter is devoted to a discussion of the findings of the analysis.

Language, as Osgood (1960) points out, includes both obligatory and variable features at all levels of analysis. Since obligatory features offer no choices, stylistics, in general, studies the variable features of language. But the question is, 'What does this variability in language exactly indicate?' — Variability in language, it may be said, refers to the degree of freedom in choosing different linguistic features. The choices made in speaking or writing are usually classified into three categories - syntactic, lexical, and inter-sentence. The framework of textual analysis, here, has been accordingly divided into three levels — (i) syntactic level, (ii) lexical level and (iii) inter-sentence level.

4.1. SYNTACTIC LEVEL

It has already been stated that language is a rule-governed activity. It is a set of elements which are organized into

sentences following certain specific rules in order to convey a message. Though words usually have meanings, they, in isolation, cannot convey a message, and hence cannot form sentences or texts. It is, as Bowden (1965) says, the ordered group of words that create texts or compositions. But individuals often differ in their ordering of linguistic elements. More than any, a creative writer is usually found to organize the set of linguistic elements in his own way. In so doing, an expressive writer evolves, for himself, a particular style which characterizes his own linguistic performance or 'idiolect'. In other words, the ways in which a writer orders or organizes the basic linguistic elements into larger units, such as phrases, clauses, sentences, and also beyond, certainly help, to a great extent, to distinguish his way of writing from that of another writer.

It is worthwhile pointing out, however, that all the elements in the organisation of a language are not of equal importance. Nowottny (1962) is of the opinion that among all the elements necessary to make an utterance meaningful, the most powerful is 'syntax'. According to her, it is syntax that serves as the groundwork of a writer's art. It is often argued that the art of a creative writer is lost and his idea and emotion are replaced by a void when the words are lifted from the context and disjoined from the syntax. Warfel (1965), in a similar way, suggests that "Words as words do not

make literature : syntax does" (p.262).

Such an assumption carries the implication that a study of the organisation of the linguistic elements in expressive writing yields useful facts about the style of a writer. Fowler (1966b) also legitimately holds that a stylistic analysis of a literary text must include the study of its linguistic structure. He emphasizes that an analysis of the structure of sentence and its lower-rank units, apart from being a "procedural necessity", serves as "a necessary foundation for stylistics" (p.20). Highlighting the importance of syntax in determining the style, Scott et al (1968) maintain that the style of a writer, often, is expressed not only by his selection of words, but also by his preference for the use of particular types of grammatical clauses and structures. The same idea is also shared by Crystal and Davy (1969). In discussing the usefulness of the study of grammatical structure of a text, they express the view that grammar, which, according to them, consists of morphology and syntax, "is the central part of linguistic statement" and hence is of great relevance to stylistic study (p.18).

It thus appears that the linguistic study of literary texts, over the years, has sharply deviated from the stand of the traditional study of style. While the latter lays much emphasis on the writer's choice of words, similes and metaphors,

the former, however, concentrates primarily on syntax. With such a shift of emphasis from 'the choice of words and imagery' to 'syntax', "literary stylistics", as Chapman (1973) rightly argues, "is by no means the loser" (p.44). A study of the syntactic complexities of language, certainly, provides verifiable (observable) facts on the basis of which the style of a writer can be determined. Subscribing to this view, Wetherill (1974) maintains that the grammatical analysis of literary texts produces important results which serve "as useful correctives to the kind of impressionism too many critics indulge in" (p.39).

The main purpose behind examining the syntactic structures of the samples of Raja Rao and Chinua Achebe was to find answers to the questions — 'What are the average sentence and clause lengths?' 'What types of sentences occur and in what percentages?' 'What are the proportions of independent and dependent clauses?' 'What types of dependent clauses are favoured?' 'What percentage of dependent clauses are used as noun phrases (NPs)?' 'Are the nominal groups (NGs) simple or complex?' 'Where does the complexity lie — in premodification or postmodification?' 'What are the proportions of verbs and verbals?' The efforts have been initially to find out, to what extent, the two writers differ from each other in their 'syntactical peculiarities' and also to show how much syntactical variation the two writers reveal within their own works.

4.1.1. Sentence length in words

Syntactic complexities at the levels of sentences, may be measured in a number of different ways. One traditional but still popular way is the measurement of the number of words per sentence. Such a measure, presumably because of its operational clarity and practical utility, has been frequently used as a convenient method of studying syntactic phenomena in stylistic studies.

The usefulness of sentence length as a criterion for studying literary style has been discussed, among others, by Yule (1939), Williams (1940), Herdan (1960) and Buch (1969). According to Doležel (1969), an exponent of quantitative stylistics, sentence length is a popular and elementary style indicator. Bailey (1969), too, shares the same view. He states that sentence length is an important variable that reflects individuality in writing. It gives certain useful information about an author's style. Thus, it follows that a measure of sentence length may prove particularly helpful in a comparative study like the present one which intends to differentiate the style of one writer from that of the other. A sentence, in the present study, has been defined as a group of words appearing between an initial capital letter and a mark of end punctuation, or between two successive marks of end punctuations, such as period, exclamation mark or interrogation mark. A clause has been defined as a group of words

having a finite verb. Corbett (1965) suggests that "Determining the length of a prose sentence is much like scanning a verse" (p.83). It was in this sense that Sherman (1892) studied sentence length as an indicator of prose style as early as 1892. Since then, sentence length measure has been a common practice in the study of style. It needs to be mentioned here that sentence length may be measured in terms of variables like syllables, words and clauses. Fucks (1952) and Leaska (1970) have measured it in terms of syllables, Yule (1939) and Williams (1940) have studied it in terms of words and Sandell (1977) has examined sentence length in terms of clauses. It may also be measured in terms of morphemes. In the present study, sentence length, however, has been measured both in terms of words as well as clauses. Since the concern here has been mainly to distinguish between the two writers' styles, such a two-fold measure has been found to be useful as it reflects the complexity of sentences in a better and more distinct way. It is to be mentioned here that Raja Rao, as he himself confesses, is greatly influenced by the epic tradition of India. He also believes in the contention that "We, in India, think quickly, we talk quickly, and when we move we move quickly"(1938,p.6). By contrast, Achebe lacks a strong written tradition. However, he is influenced by a rich oral tradition. It was, therefore, expected that Raja Rao, compared to Achebe, would write longer sentences.

For the present study the number of words and sentences of the five samples each of the two writers were counted first. The aggregate numbers of words and sentences of the Raja Rao and the Achebe samples were calculated separately. Then their means and standard deviations were computed. The significance of the differences between the two writers with regard to mean sentence lengths was computed by applying the 't' (tee) test. The data, thus obtained, are presented in Table 1.

Table 1 : Sentence length in words of Raja Rao's and Achebe's English.

Writers	Number of sentences	Number of words	Mean sentence length	Standard deviation
Raja Rao	1970	30301	15.38	15.67
Achebe	1891	25733	13.58	8.94

For Means t = 4.405; df = 3859; significant at the 0.01 level.

One can see from Table 1 that in so far as the length of sentence in words is concerned, Raja Rao and Achebe differ from each other. The mean number of words per sentence is 15.38 for Raja Rao and 13.58 for Achebe. This indicates that an average sentence of Raja Rao contains 1.80 words more than that of Achebe. The two writers are also found to differ

in their standard deviations of sentence lengths. The standard deviation of sentence length for Raja Rao is 15.67, whereas that for Achebe is 8.94. It is thus evident that the values of both mean sentence length and standard deviation of sentence length are higher in Raja Rao's English. The difference, therefore, may be said to be in the expected direction. The 't' tests of statistical significance show that the difference between the two writers' means of sentence length is significant at the 0.01 level. It thus follows that with regard to mean sentence lengths, the two writers differ significantly from each other. On the basis of the significant differences with regard to their means and standard deviations of sentence lengths several observations about Raja Rao's and Achebe's English may be made. The higher numerical value of Raja Rao's mean sentence length indicates that the average length of sentences in Raja Rao's English is greater than that in Achebe's. That is to say, between the two writers, Raja Rao writes longer sentences and Achebe writes shorter sentences. This finding about Achebe's sentence length also supports the finding of Winters' (1981) study that Achebe writes short sentences. Winters further suggests that the short average sentence length is an indicator of Achebe's plain style. The higher value of the standard deviation in Raja Rao points to the fact that Raja Rao's English displays a greater variation with regard to sentence length than Achebe's English. In other

words. Raja Rao's sentences are more varied in length than those of Achebe. This suggests that Raja Rao, with regard to sentence length, shows a greater choice, a greater desire to vary the length of his sentences.

Some complexities of sentence length which are not properly represented by average, can, however, be studied with the help of other measures of central tendency such as 'median' and 'mode'. 'Median' is the middle item of a series when it is arranged in ascending or descending order of magnitude. 'Mode' refers to that value which occurs most frequently in a series. The curves, superimposed upon each other in Figure I, show the means (a), medians (M) and modes(Z) of Raja Rao's and Achebe's sentence lengths.

It is seen that the mean sentence length for Raja Rao is 15.38 words and that for Achebe is 13.58 words. The median value of sentence length for Raja Rao is 11 and that for Achebe is 12. Median, being the value of the middle item, divides the series into two equal parts. It, therefore, follows that Raja Rao writes equal number of sentences below and above 11 word length and Achebe writes as many sentences below 12 word length as many above. Figure 1 further shows that the mode value of sentence length for Raja Rao is 7 and that for Achebe also is 7. This indicates that in both Raja Rao's and Achebe's English the 7-word sentences occur with the highest frequency.

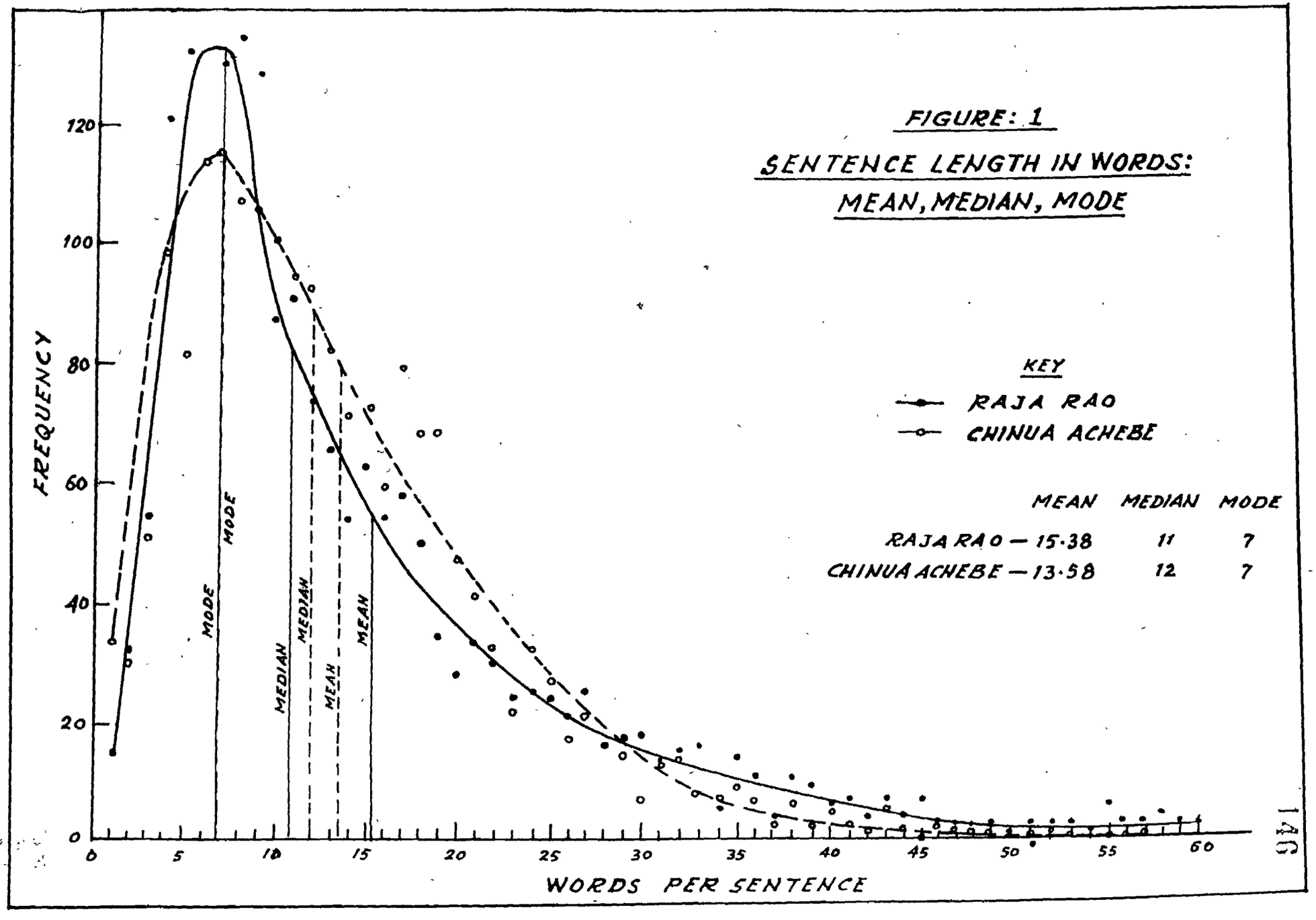


FIGURE: 1
SENTENCE LENGTH IN WORDS:
MEAN, MEDIAN, MODE
KEY
RAJA RAO
CHINUA ACHEBE
MEAN MEDIAN MODE
RAJA RAO — 15·38 11 7
CHINUA ACHEBE — 13·58 12 7
FREQUENCY
WORDS PER SENTENCE
MODE
MODE
MEDIAN
MEDIAN
MEAN
MEAN
0
20
40
60
80
100
120
0
5
10
15
20
25
30
35
40
45
50
55
60

It is evident that both Raja Rao and Achebe write more sentences which are shorter in length than the average. The percentage of sentences shorter than the average in Raja Rao is 66.55 and that in Achebe is 58.17. This indicates that both of them display a common tendency towards writing a greater percentage of sentences having shorter than the average length.

When represented with the help of a graph, this shows that the distributions of sentence length in both Raja Rao and Chinua Achebe are not symmetrical. For both of them, as Figure 1 shows, the value of mean is higher than the value of median; again, the value of median is higher than the value of mode. Such distributions of sentence length make the curves in Figure 1 skewed to the right and this indicates positive skewness for both Raja Rao and Chinua Achebe.

It is, however, important to mention here that out of a total of 1970 sentences Raja Rao uses 31 sentences with more than 60 words, whereas, Achebe's sample of 1891 sentences contains only 4 sentences having more than 60 words. A relevant procedural reason for choosing 60 words as the upper limit of sentence is that all sentences of Achebe excepting only 4, are within 60 word length. Between the two writers, Raja Rao is found to be more extreme in his variation of sentence length. This points to the fact that Raja Rao shows a tendency towards writing both short as well as extremely long sentences.

The longest sentence in Raja Rao's sample stretches over three pages (K, pp.67-69) containing more than 600 words. With such long sentences, Raja Rao reminds one of William Faulkner, who also occasionally in his novels, indulges in writing what may be called 'labyrinthine sentence' (to borrow an expression from Leech and Short, 1981; p.22) extending over pages. But what is more striking to note here is Raja Rao's skill in manipulating the longer-than-usual sentences. In his page-long sentences, Raja Rao tends to display a preference for co-ordination. As a result, while going through such page-long sentences of Raja Rao, again and again a reader feels that the sentence just comes to an end. But to his utter surprise, instead of a full stop or endmark there appears only a semicolon, or a comma, or a dash and the sentence continues still further. Such co-ordinated sentences are, in fact, accumilations of short clauses separated by colons or semicolons. When read out loudly, the ear can hardly tell that they are not full stops. The long sentences of Raja Rao can easily be broken down into several smaller units putting a period in place of comma or semicolon. Because of this preference for co-ordination, the so-called labyrinthine sentences also do not lack clarity. Such sentences, however, are conspicuous by their absence in Achebe's English. The longest sentence recorded in Achebe's sample contains 82 words and the preference shown is for subordination over co-ordination.

refer to

At this point it may not be out of place to ~~make references~~ to sentence lengths of some native writers observed by different studies. Williams (1940) in his study ~~has~~ discovered that the average length of sentences for G.K. Chesterton, H.G. Wells and G.B. Shaw are 25.87, 24.11 and 31.23 words respectively. Burwick (1969) has found that Carlyle's average sentence length is 32.7 words. Compared to these native writers, Raja Rao and Achebe write much shorter sentences. Since these native writers are not contemporaries of Raja Rao and Achebe, it is difficult to say on the basis of such comparison that non-native writers, compared to native ones, use shorter sentences. In order to find out whether any such difference really exists between native and non-native varieties of creative English one has to undertake a comparative study of the works of those native and non-native writers who are, more or less, contemporary. If, as Gunning (1964) holds, an average sentence length of 17 words is 'reasonable', then Raja Rao's and Achebe's sentences may be said to be fairly reasonable in their average lengths.

A close study of the sentence length variation within the samples of the individual writer shows some revealing features. The expectation here was that Raja Rao, who deals with a wide range of subject matter — from politics through philosophy to metaphysics — would exhibit a greater variation of sentence length than Achebe, who writes, more or less with similar subject-matter — the socio-political aspect of Ibo life.

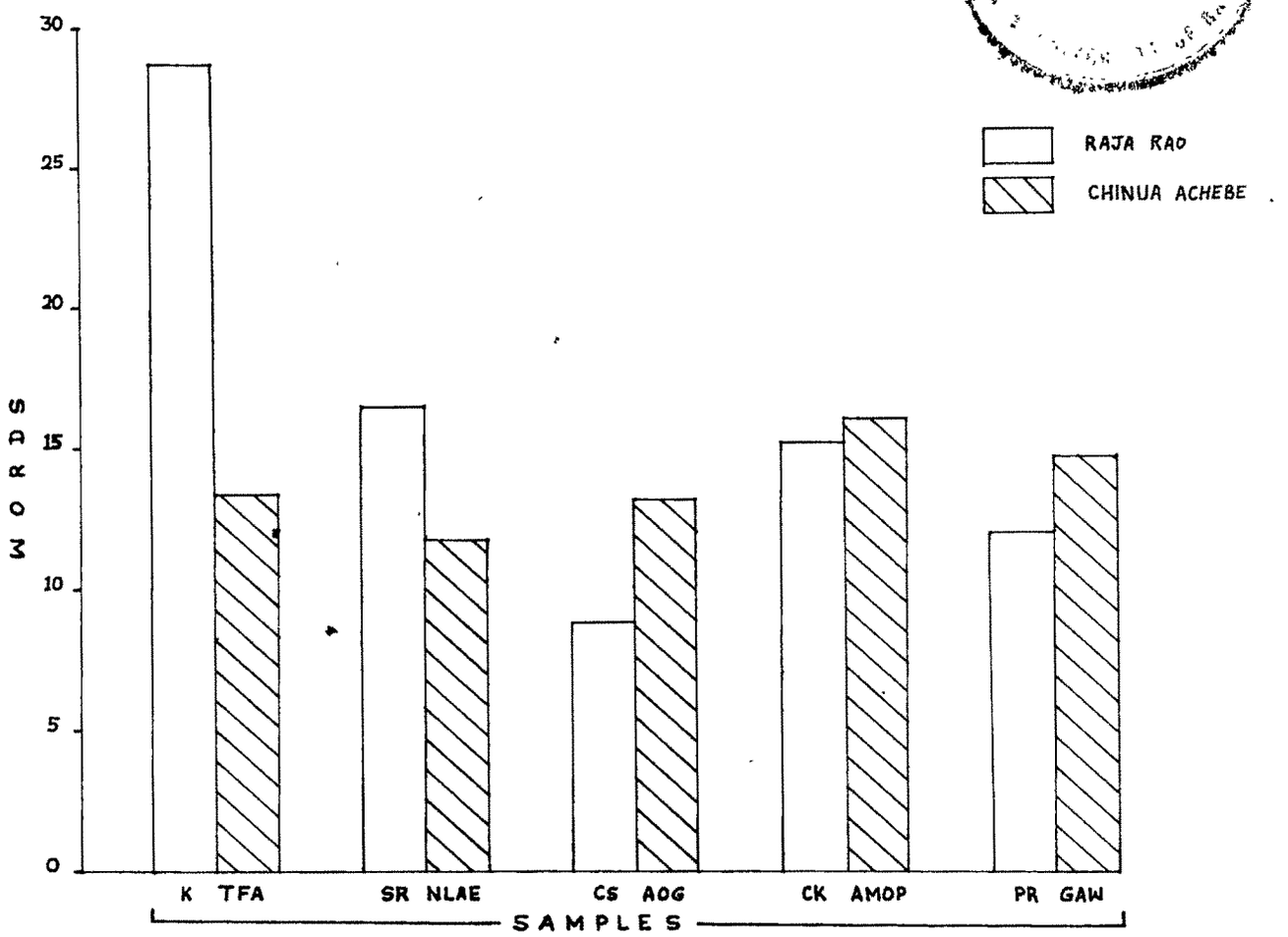
Given in Table 2 are the means and standard deviations of sentence lengths of the different Raja Rao and the Achebe samples. The mean sentence lengths within the samples of Raja Rao and Chinua Achebe are visually represented in Figure 2.

Table 2 : Means and standard deviations of sentence lengths of the Raja Rao and the Achebe samples.

Samples	Number of sentences	Number of words	Mean sentence length in words	Standard deviation
K	232	6682	28.80	31.89
SR	819	13580	16.58	11.51
CS	380	3385	8.91	5.73
CK	140	2136	15.26	11.07
PR	399	4834	12.11	10.71
Total	1970	30301	15.38	15.67
TFA	395	5306	13.43	6.95
NLAE	386	4568	11.83	8.13
AOG	625	8310	13.30	8.44
AMOP	278	4486	16.14	11.26
GAW	207	3063	14.80	10.69
Total	1891	25733	13.58	8.94

One can see from Table 2 and Figure 2 that the variations in Raja Rao, as expected, are wider than those in Achebe. It

FIGURE 2: MEAN SENTENCE LENGTH IN WORDS



is evident that within the Raja Rao samples, K stands apart with the highest mean sentence length of 28.80 words. This significantly high mean sentence length is indicative of the fact that the style of Raja Rao's K is markedly different from those of his other works. The stylistic difference of K with regard to sentence length seems to suggest that this novel, unlike other texts of Raja Rao, is written in what may be called a 'breathless style' of a village grandmother who inherits the traditional practice of telling an 'interminable tale'.

The mean sentence length, on the other hand, is the lowest in CS. CS, being a 'metaphysical comedy', deals with abstract ideas. Written in a precise and plain conversational style, the novel records in short, simple sentences the abstract speculations of the principal characters.

The wide range of variation between the highest and the lowest means of sentence length perhaps indicates that Raja Rao is equally skilled in writing both short and long sentences. It also suggests that he consciously varies the length of his sentences from one text to another to suit the temperament of his characters.

Achebe, in his fiction, on the other hand, deals more or less with similar themes. Consequently, the mean sentence lengths within the Achebe samples do not display a wide range of variation. His two village novels — TFA and AOG — are

almost identical in their mean sentence lengths. However, variation does exist between his two urban novels — NLAE and AMOP. The mean sentence lengths within the Achebe samples range from the highest 16.14 words in AMOP to the lowest 11.83 words in NLAE. Obviously, such a range of variation appears to be much narrower than that in Raja Rao's samples. Nevertheless, it is worth mentioning here that Achebe's latest novel AMOP, with the considerably high numerical value of mean sentence length, appears to be stylistically different from his other works.

Thus, it appears that the sentences in Raja Rao's books are more varied than those in Achebe's works. It may be said that with regard to the length of sentences, Raja Rao clearly writes in more than one style. The styles are so varied that reading side by side his two novels K and CS, one would tend to regard them as works by two different authors. However, the variations in sentence lengths in Achebe's works are not wide enough to give such impression to his reader.

4.1.2. Sentence typology

Although sentence length is useful in determining the style of a writer, it is, by itself, not enough to determine syntactical complexities. Sentence length, it has been observed, depends as much on what one wants to say as on how

one decides to say it (Crystal and Davy, 1969). Therefore, the facts obtained from the sentence length measure are required to be corroborated by evidence derived from the study of other stylistic variables for making more reliable statements about the style of a writer. From this point of view, what seems to be stylistically more important than sentence length is sentence typology. Subscribing to this view, Ohmann (1966) has emphasized that "the proper analysis of styles waits on a satisfactory analysis of sentences" (p.361).

There are, indeed, different ways of analysing sentence typology. Traditional study of style, it is true, has been more concerned with the rhetorical effects of an utterance, and consequently, has studied sentences under categories, such as 'periodic', 'loose', 'balanced' and 'antithetical'. Linguistic study of style, on the contrary, tends to lay more emphasis on the grammatical structure than on the rhetorical effects of sentences. The present study, which is linguistics oriented, intended to examine the structure of sentences rather than their aesthetic effects or rehtorical implications. Accordingly, sentences, here, have been analysed under five categories on the basis of their internal structure. The categories are

(a) Simple (sentences with only one finite verb);

(b) Compound(sentences with two or more independent clauses joined by co-ordinate conjunction, or simply graphologically linked);

(c) Complex (sentences having one independent and one or more dependent clauses);

(d) Compound-complex or mixed (sentences with at least two independent and one or more dependent clauses); and

(e) Incomplete sentences or sentence fragments (groups of words punctuated as sentences, but lacking a subject (excepting imperative sentences) or a verb or both).

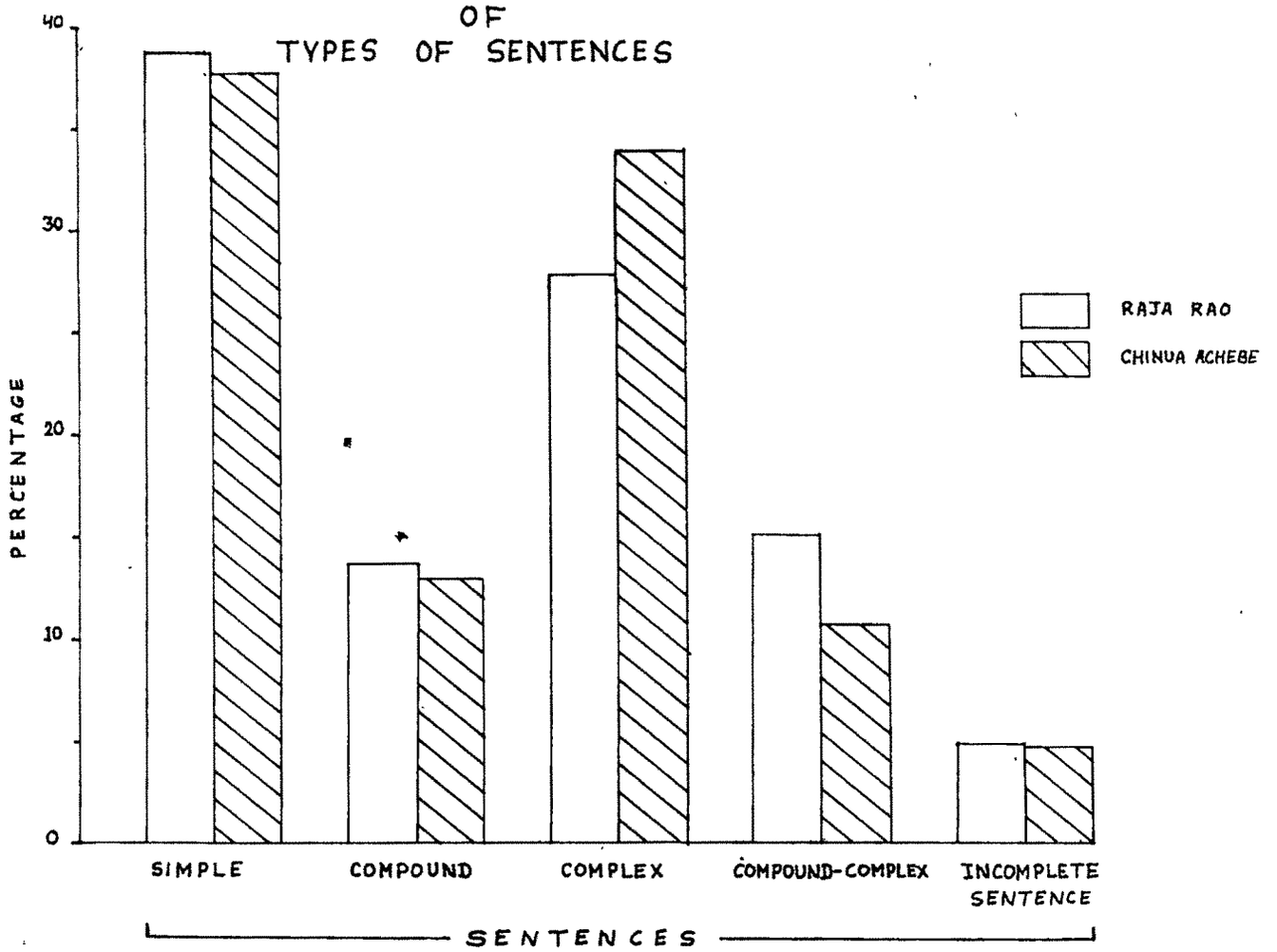
A study of sentence structure along these lines revealed important facts about the styles of the two writers. Table 3 shows the frequency and percentage distributions of sentences, appearing under different categories, in Raja Rao's and Achebe's samples. Percentage distributions of different types of sentences are also presented with the help of a graph in Figure 3.

Table 3 : Frequency and percentage distributions of types of sentences in Raja Rao's and Achebe's samples (percentages are given in brackets).

Writers	Total number of sentences	Simple	Compound	Complex	Compound complex	Incomplete sentences
Raja Rao	1970	764 (38.78)	268 (13.60)	546 (27.71)	298 (15.13)	94 (4.77)
Achebe	1891	713 (37.70)	245 (12.96)	645 (34.11)	199 (10.52)	89 (4.71)

χ^2 = 29.6507; df = 4; significant at the 0.01 level.

FIGURE 3: PERCENTAGE DISTRIBUTION OF TYPES OF SENTENCES



A glance at Table 3 and Figure 3 reveals that there are both similarities and differences between the two writers with regard to sentence typology. It is seen that both the writers display a common preference for using simple sentences. The percentage of simple sentences in Raja Rao's English is 38.78 and that in Achebe's is 37.70. Since the difference is very little it may be said that both Raja Rao and Achebe use almost an equal proportion of simple sentences in their English. After simple sentences, the next higher proportion in both the samples is that of complex sentences. But the two writers, as Table 3 and Figure 3 show, differ in their use of complex sentences. Achebe, compared to Raja Rao, uses a substantially higher percentage of complex sentences. In so far as compound sentences are concerned, the two writers, once again, are found to be almost identical with very little difference. However, a real difference exists between them with regard to compound-complex sentences. Raja Rao's English, compared to that of Achebe, is characterized by the use of a remarkably higher percentage of compound-complex sentences. Incomplete sentences, which occur frequently in dialogue and conversation, are usually the least frequent category in fictional prose. As evident from the table and the figure, incomplete sentences constitute only 4.77 per cent in Raja Rao's English and 4.71 per cent in Achebe's. This means that both Raja Rao and Achebe use incomplete sentences equally sparingly.

The significance of difference between the two writers in respect of the use of types of sentences has been computed by the Chi-square test of statistical significance. The result of the test, which is significant at the 0.01 level indicates that the two writers differ significantly from each other with regard to the use of different types of sentences.

In order to find out from which particular category or categories of sentences this significance of difference arises, the Chi-square tests for two different categories taken at a time, have been computed. The results of the tests show that only when complex and compound-complex sentences enter with other categories, the value is significant at the 5 per cent level. This points to the fact that the significance of difference between the two writers with regard to their uses of different types of sentences arises mainly from the difference in the use of complex and compound-complex categories of sentences.

With respect to the use of types of sentences within the samples of the individual writer, the Raja Rao samples are found to exhibit greater variation than the Achebe samples. Table 4 gives the data regarding frequency and percentage distributions of different types of sentences within the five samples each of Raja Rao and Achebe. Figure 4 represents

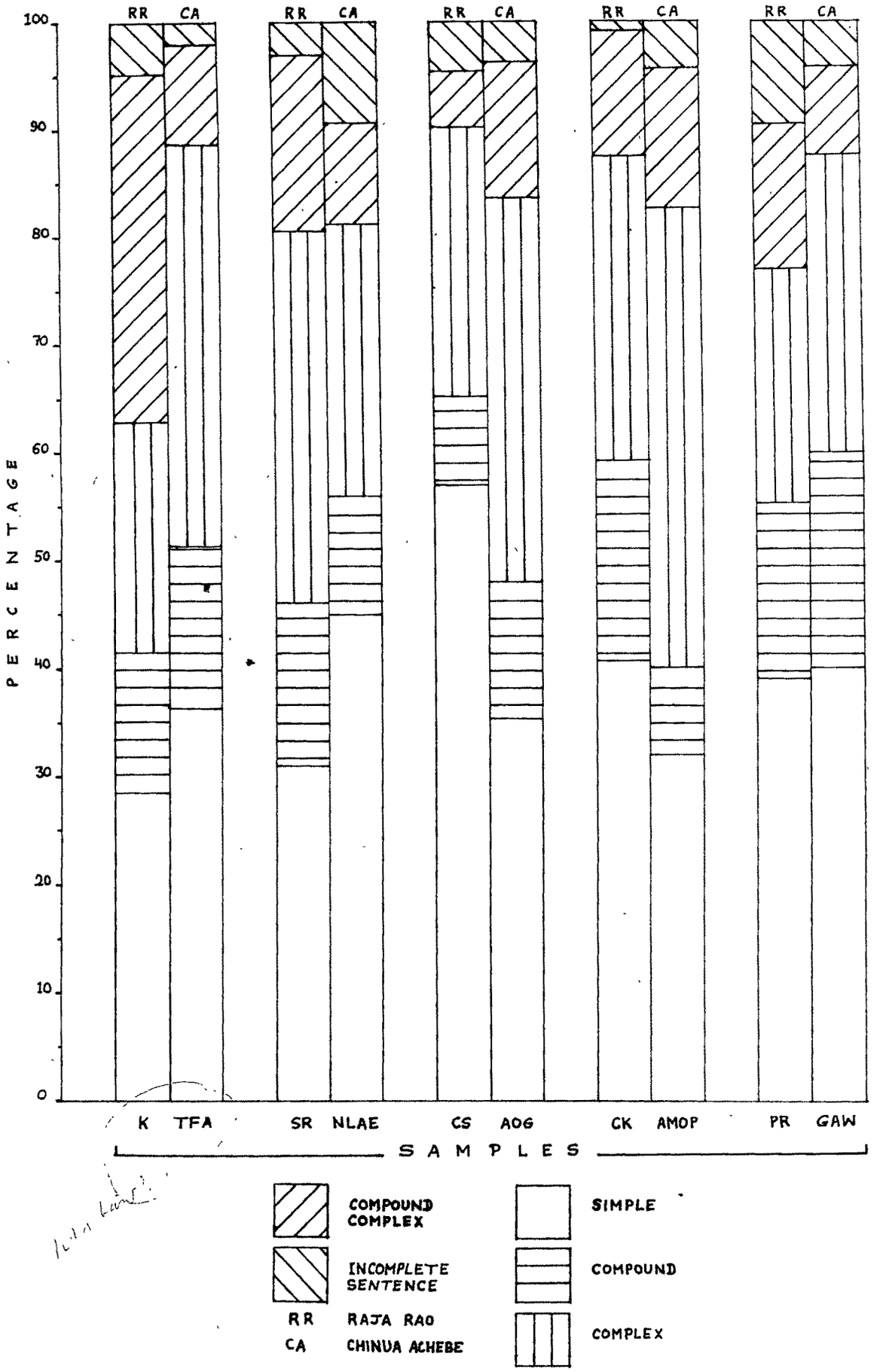
visually the percentage distributions of types of sentences within the Raja Rao and the Achebe samples.

Table 4 : Frequency and percentage distributions of types of sentences within the samples of Raja Rao and Achebe (Figures in brackets indicate percentages).

Samples	Simple	Compound	Complex	Compound-complex	Incomplete sentences
K	67 (28.88)	32 (13.79)	47 (20.26)	75 (32.33)	11 (4.74)
SR	264 (32.23)	115 (14.04)	280 (34.19)	135 (16.48)	25 (3.05)
CS	217 (57.10)	31 (8.16)	93 (24.47)	19 (5.00)	20 (5.26)
CK	57 (40.71)	26 (18.57)	39 (27.86)	17 (12.14)	01 (0.71)
FR	159 (39.25)	64 (16.04)	87 (21.80)	52 (13.08)	37 (9.27)
TFA	144 (36.45)	60 (15.19)	147 (37.21)	37 (9.37)	07 (1.77)
NLAE	175 (45.34)	41 (10.62)	102 (26.42)	32 (8.29)	36 (9.33)
AOG	222 (35.52)	80 (12.8)	221 (35.36)	77 (12.32)	25 (4.00)
AMOP	89 (32.01)	23 (8.27)	118 (42.45)	36 (12.95)	12 (4.32)
GAW	83 (40.10)	41 (19.81)	57 (27.54)	17 (8.21)	09 (4.35)

It is evident from Table 4 and Figure 4 that within the Raja Rao samples K stands apart from all other works of

FIGURE 4: PERCENTAGE DISTRIBUTION OF TYPES OF SENTENCES



Raja Rao with a remarkably low percentage of simple sentences and a significantly high percentage of compound-complex sentences. These characteristics seem to confirm the view that K is written in a style "which has a kind of perennial flow with innumerable 'ands', and with few punctuation marks" (Sharma, 1980; p.XXXVI). Although SR displays a preference for subordination with a high percentage of complex sentences, it is, in fact, CS which reveals the other extreme of Raja Rao's style. With a remarkably high percentage of simple sentences and strikingly low percentages of compound and compound-complex sentences, CS, displays "a tendency towards simplification" (Desai, 1974; p.30). It represents a relatively 'plain', 'uncomplicated' and 'straightforward' syntax suitable for the style of a 'tale' which is different from K and which, in fact, is 'a tale of modern India', 'a teasing fable'. Achebe, compared to Raja Rao, displays a much less variation as regards sentence types. Nevertheless, his AMOP clearly represents a substantial change in his style. Although Achebe, in general, uses more subordinated clauses than Raja Rao, he displays a strikingly dominant subordinating tendency in AMOP. With relatively small percentages of simple and compound sentences, this novel appears stylistically different, to a considerable extent, from his other works with regard to types of sentences used.

4.1.3. Clause length in words and sentence length in clauses

It is not often true to assume that a writer of longer

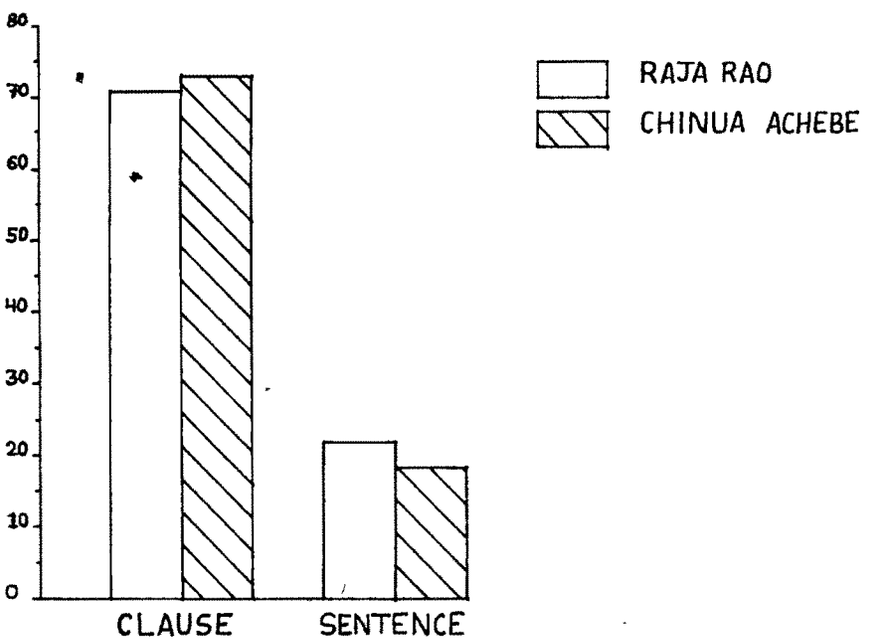
sentences necessarily indulges in writing longer clauses. The reverse also is sometimes observed. That is to say, an author, usually writing longer sentences, may also show a tendency towards using clauses of shorter length. The shorter length of clauses enables him to accommodate more clauses in his sentences. Such a device while increasing the number of clauses per sentence, reduces the length of clauses in words. This aspect of style of a writer may be studied by measuring sentence length in clauses and clause length in words. The mean clause lengths in words and the mean sentence lengths in clauses in the Raja Rao and the Achebe samples are shown in Table 5 and are visually represented in Figure 5.

Table 5 : Mean clause length in words and number of clauses per sentence.

Writers	Number of sentences	Number of clauses	Number of words	Mean clause length in words	Number of clauses per sentence
Raja Rao	1970	4309	30617	7.10	2.19
Achebe	1891	3511	25733	7.32	1.86

From Table 5 and Figure 5 it appears that the mean number of words per clause is 7.10 for Raja Rao and 7.32 for Achebe. This difference, by itself, does not seem to be highly significant. But when compared with the two writers'

FIGURE 5: MEAN CLAUSE LENGTH IN WORDS AND MEAN SENTENCE LENGTH IN CLAUSES



difference in mean sentence lengths in words, it shows some revealing features. Although the mean sentence length in words is higher for Raja Rao (Table 1), the mean clause length is higher for Achebe. Several important observations can be made on the basis of this difference. Raja Rao, who writes, on an average, longer sentences, in fact, shows a clear tendency towards using shorter clauses. Achebe, despite the shorter average length of his sentences, prefers writing clauses longer than those in Raja Rao's English. It may be commented that Raja Rao's English is characterized by longer sentences and shorter clauses, whereas Achebe's English is characterized by shorter sentences and longer clauses. It now logically follows that Raja Rao, who writes longer sentences with shorter clauses, would certainly accommodate more clauses per sentence than Achebe. As Table 5 and Figure 5 show, the mean number of clauses per sentence in Raja Rao's English is 2.19 and that in Achebe's is 1.86. It points to the fact that the average sentence in Raja Rao's English consists of more clauses than the average sentence in Achebe's English.

An examination of the variations in mean sentence lengths in clauses and mean clause lengths in words within the samples of Raja Rao and Achebe also can tell something about the style of the individual writer. It was expected that since Raja Rao, compared to Achebe, showed greater variation with regard to mean sentence lengths in words (Table 1), he would also exhibit wider variations in mean sentence lengths in clauses and in

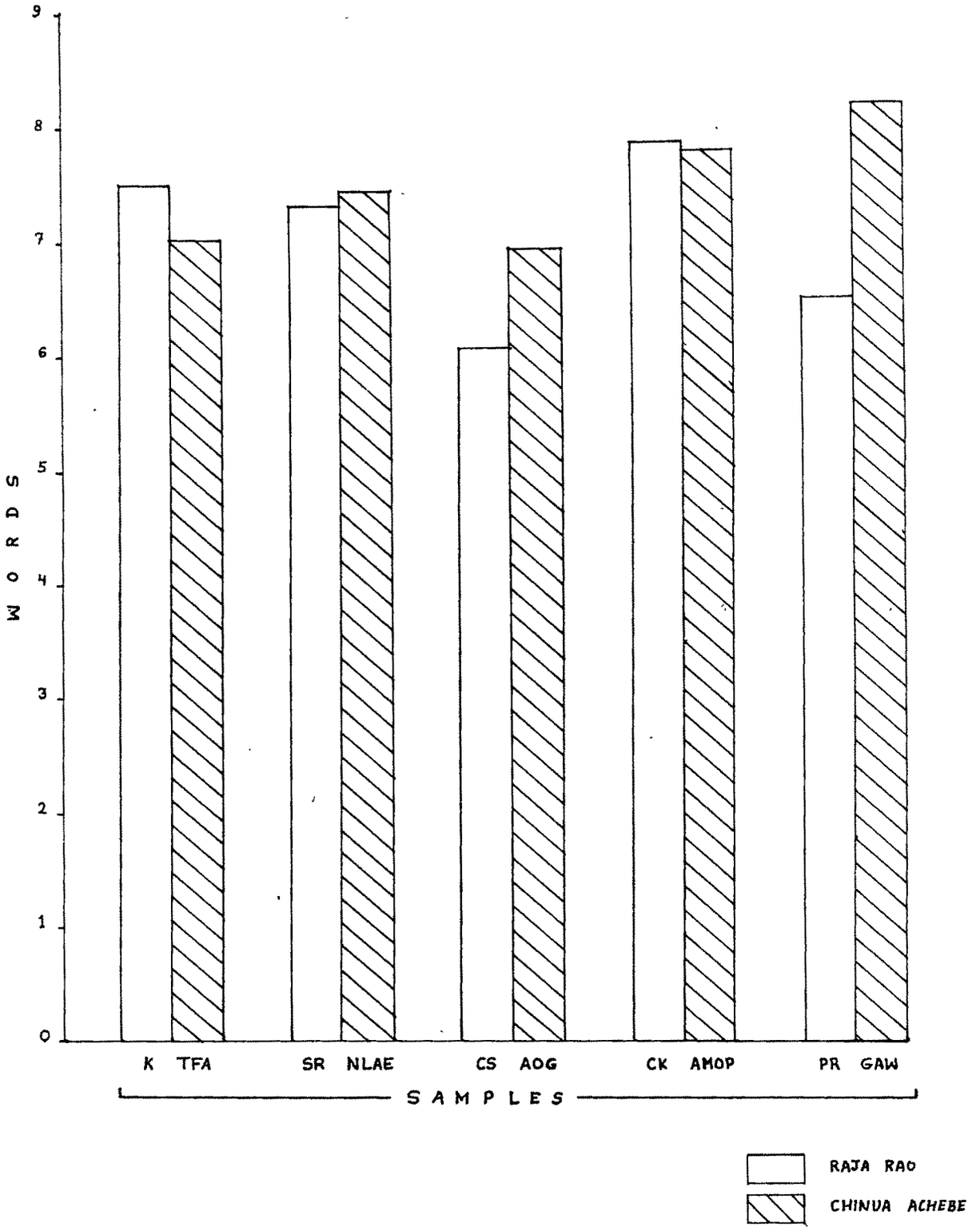
mean clause lengths in words. Table 6 shows mean clause lengths in words and mean sentence lengths in clauses within the five samples each of Raja Rao and Achebe. The mean clause lengths in words of Raja Rao's and Achebe's samples are represented with the help of a graph in Figure 6.

Table 6 : Mean clause lengths in words and mean sentence lengths in clauses within the five samples each of Raja Rao and Achebe.

Samples	Number of sentences	Number of clauses	Number of words	Mean clause lengths in words	Mean sentence lengths in clauses
K	232	888	6682	7.52	3.83
SR	819	1852	13580	7.33	2.26
CS	380	557	3385	6.08	1.46
CK	140	271	2136	7.88	1.93
PR	399	741	4834	6.52	1.86
Total	1970	4309	30617	7.10	2.19
TFA	395	754	5306	7.04	1.91
NLAE	386	612	4568	7.46	1.58
ACG	625	1198	8310	6.94	1.92
AMOP	278	574	4486	7.81	2.06
GAW	207	373	3063	8.21	1.80
Total	1891	3511	25733	7.32	1.86

In so far as the mean clause lengths in words are concerned,

FIGURE 6: MEAN CLAUSE LENGTH IN WORDS



as Table 6 and Figure 6 show, there are no great variations within the samples of Raja Rao as well as within those of Achebe. The range of variation is 1.80 within the Raja Rao samples, and is 1.27 within the Achebe samples. Thus it appears that though Raja Rao, compared to Achebe, displays a much wider range of variation with regard to mean sentence lengths, he does not vary so widely from the latter in mean clause lengths. This suggests that Raja Rao does not vary the mean clause lengths as widely as he varies the mean sentence lengths. However, looking down the column of mean number of clauses per sentence in Table 6, one recognizes that the samples of Raja Rao clearly vary to a greater extent than those of Achebe. Within the Raja Rao samples K and CS stand out prominent showing two extremes of his style with the highest (3.83) and the lowest (1.46) number of clauses per sentence respectively. Within the Achebe samples, it is AMOP, which, with the highest number of clauses (2.06) per sentence, signals a substantial change in Achebe's style. Since the range of variation is wider within the Raja Rao samples, one can say that Raja Rao's English, with regard to number of clauses per sentence, is more varied than Achebe's.

4.1.4. Clause typology

Like sentences, clauses also may be studied in different ways on the basis of their syntactic status, function and internal structure. In the present study, clauses have been studied

both on the bases of their syntactic status and their function. On the basis of their syntactic status, clauses have been divided into two main categories

(a) Independent clauses — that can exist independently in sentences, and

(b) Dependent clauses — that cannot exist independently, but exist only in relation to the independent clauses in sentences. Dependent clauses, in this sense, may be said to be embedded in the independent clauses.

The main purpose behind studying clauses along this line was to examine the complexity of the clausal components, that is, to see how much clausal embeddings there were between and within Raja Rao's and Achebe's English. It was, however, assumed that such an analysis of the clauses would provide important stylistic information which would be helpful in distinguishing the style of one writer from that of the other.

It is observed that while some writers usually display a tendency towards using a higher percentage of independent clauses, some others, however, tend to favour the use of a larger proportion of dependent clauses. A writer, who uses a higher percentage of independent clauses either as simple sentences or as co-ordinated independent clauses in compound sentences, is, often, easy to understand. Conversely, a writer using a greater proportion of dependent or embedded clauses is

likely to put a greater strain on the reader's attention and consequently, tends to increase the difficulty in grasping the ideas and following the progress of the sentences (Ohmann, 1966).

An attempt at studying the difficulty of Raja Rao's and Achebe's English on the level of clausal embedding revealed several important facts about their styles. Given in Table 7 are the frequency and percentage distributions of independent and dependent clauses in Raja Rao's and Achebe's English. Figure 7 represents the percentage distributions of independent and dependent clauses of the two writers' English.

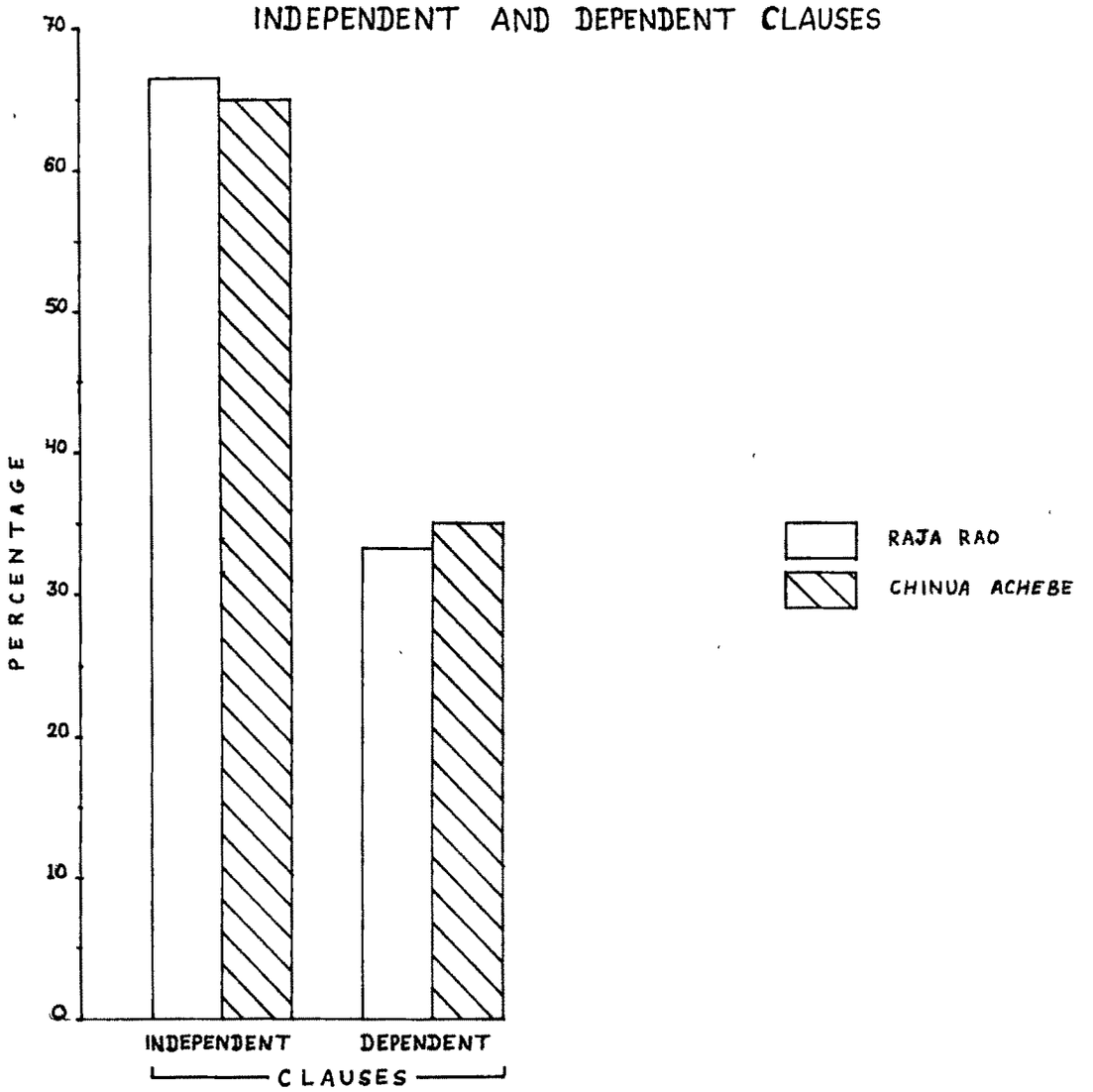
Table 7 : Frequency and percentage distributions of independent and dependent clauses in Raja Rao's and Achebe's English (Percentages are given in brackets).

Writers	Total clauses	Independent clauses	Dependent clauses
Raja Rao	4309	2871 (66.63)	1438 (33.37)
Achebe	3511	2280 (64.94)	1231 (35.06)

χ^2 = 2.4585; df = 1; not significant at the 0.05 level.

It is evident from the above table that in both Raja Rao's and Achebe's samples, the clause structure displays predominantly

FIGURE 7: PERCENTAGE DISTRIBUTION OF INDEPENDENT AND DEPENDENT CLAUSES



the independent type. That is to say, both of their English are characterised by higher percentages of independent clauses. This characteristic of their English may be said to indicate that neither of the two writers puts much strain on the reader's attention. One can also say that in so far as clausal embeddings are concerned, neither Raja Rao nor Achebe writes in a complex style. Consequently, their English, with smaller proportions of dependent clauses or embedded clausal elements do not lack clarity and presents no great difficulty in grasping the meaning and following the progress of the sentences. Nevertheless, differences, however subtle they are, do exist between Raja Rao's and Achebe's English with regard to the use of independent and dependent clauses. As it appears from Table 7 and Figure 7, Raja Rao's English, compared to Achebe's, contains a higher percentage of independent clauses. The difference between the two writers, however, as the χ^2 value shows, is not statistically significant. One, therefore, cannot claim that Raja Rao and Achebe differ significantly from each other with respect to clausal embeddings. With relative sparseness of dependent clauses, which in high frequency denotes semantic richness and syntactic complexity, both Raja Rao and Achebe may be said to write in plain styles.

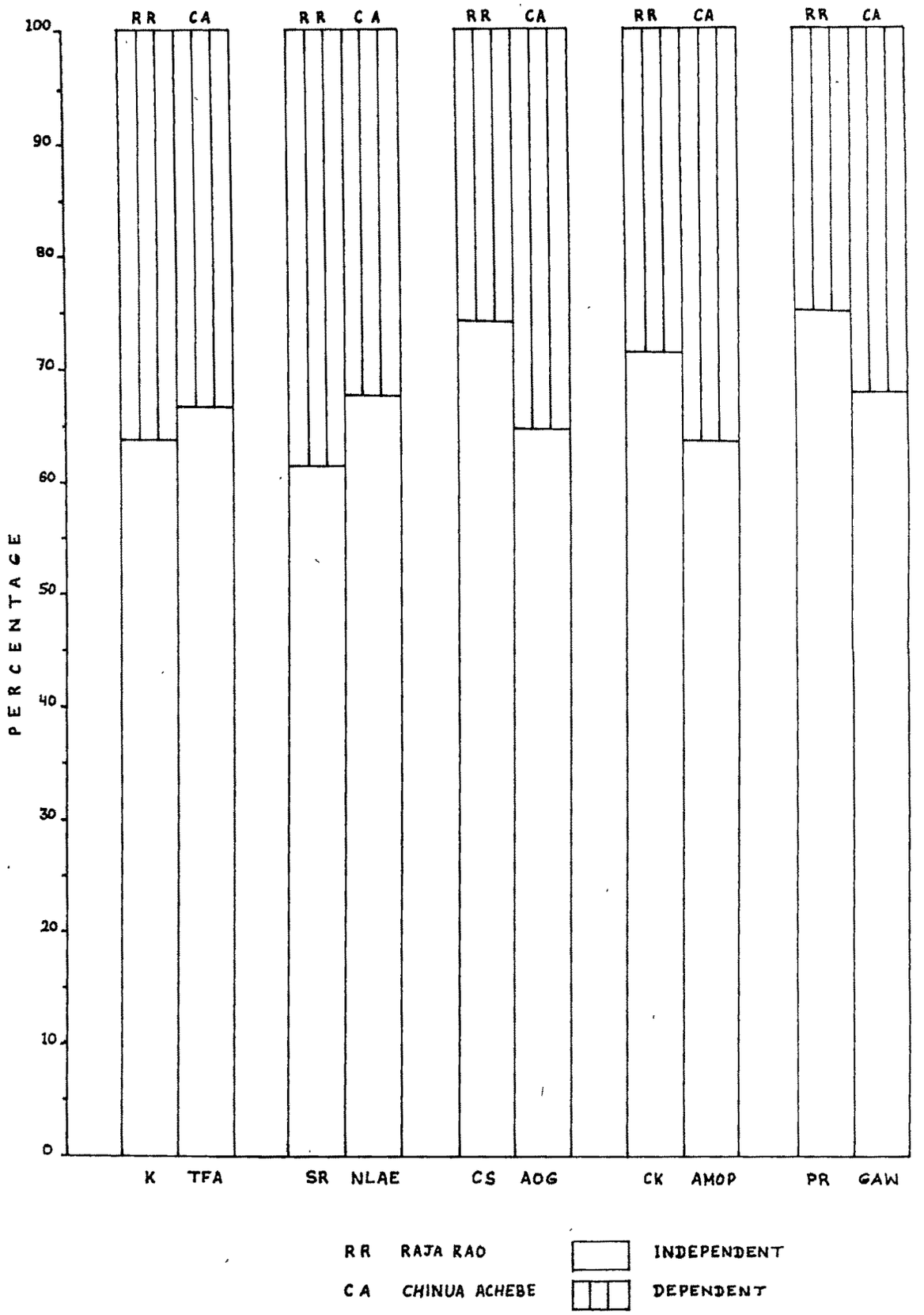
Although the two writers do not differ significantly from each other with regard to clausal embeddings, they, however, show different tendencies in their variation of clausal

embeddings within their samples. Table 8 shows the frequency and percentage distributions of independent and dependent clauses within the samples of Raja Rao and Achebe. Figure 8 represents the percentage distributions of independent and dependent clauses within the Raja Rao and the Achebe samples.

Table 8 : Frequency and percentage distributions of independent and dependent clauses within the Raja Rao and the Achebe samples (percentages are given in brackets).

Samples	Total clauses	Independent clauses	Dependent clauses
K	888	565 (63.63)	323 (36.37)
SR	1852	1145 (61.82)	707 (38.17)
CS	557	412 (73.97)	145 (26.03)
CK	271	193 (71.22)	78 (28.78)
PR	741	556 (75.03)	185 (24.97)
TFA	754	502 (66.58)	252 (33.42)
NLAE	612	414 (67.65)	198 (32.35)
ACG	1198	775 (64.69)	423 (35.31)
AMOP	574	336 (58.54)	238 (41.46)
GAW	373	253 (67.83)	120 (32.17)

FIGURE 8: PERCENTAGE DISTRIBUTION OF INDEPENDENT AND DEPENDENT CLAUSES



From Table 8 and Figure 8, it is seen that within the Raja Rao samples, PR has the highest percentage of independent clauses. Within the Achebe samples, the highest percentage of independent clauses occurs in GAW. It is thus interesting to note that both the writers use the highest percentages of independent clauses in their short stories. The highest percentage of independent clauses within the Raja Rao samples is 61.82 and that within the Achebe samples is 58.54. Thus, with regard to clausal embeddings, Raja Rao's SR and Achebe's AMOP tend to differ in style from the rest of their works. The difference between the highest and the lowest percentages of independent clauses within Raja Rao's samples is 13.21 and that within Achebe's samples is 9.29. On the other hand, the range of variation of dependent clauses is 12.14 for Raja Rao and 10.29 for Achebe. The greater variations within the Raja Rao samples point to the fact that Raja Rao's English, compared to that of Achebe, is more varied with respect to clausal embeddings.

4.1.5. Sub-categories of dependent clauses

All dependent clauses, evidently, do not perform the same function in sentences. Some dependent clauses operate as subject; some others serve as adjuncts, disjuncts or conjuncts; still others act as adjectives or appositives. Accordingly, dependent clauses, on their functional basis, have been classified into the following sub-categories

i) Nominal clauses — that function as subjects, objects, or complements;

ii) Adjectival clauses — that act as adjectives or appositives; (this category also includes relative clauses);

iii) Adverbial clauses — that operate as adjuncts or disjuncts; and

iv) Comment clauses — that perform the function of disjuncts or conjuncts, and, often express the speaker's attitude to the main clause (Quirk and Greenbaum, 1973).

A close study of the dependent clauses along these lines, it was assumed, would provide information regarding functional varieties of the dependent clauses used. On the basis of such information, it is often possible to make comparative stylistic statements which reveal similarities or differences between the styles of two writers and also the variation within the style of an individual writer. It has already been observed that Raja Rao and Achebe do not differ significantly from each other in their use of independent and dependent clauses. It was also expected that in the use of different types of dependent clauses also they would not differ substantially. Although it does not necessarily follow that the writers who are almost identical in their use of independent and dependent clauses, would also display more or less similar tendencies,

with regard to the sub-categories of dependent clauses. The expectation here, proved valid. A glance at Table 9 and Figure 9, which show the percentage distributions under the four categories of dependent clauses in Raja Rao's and Achebe's samples, will make it clear.

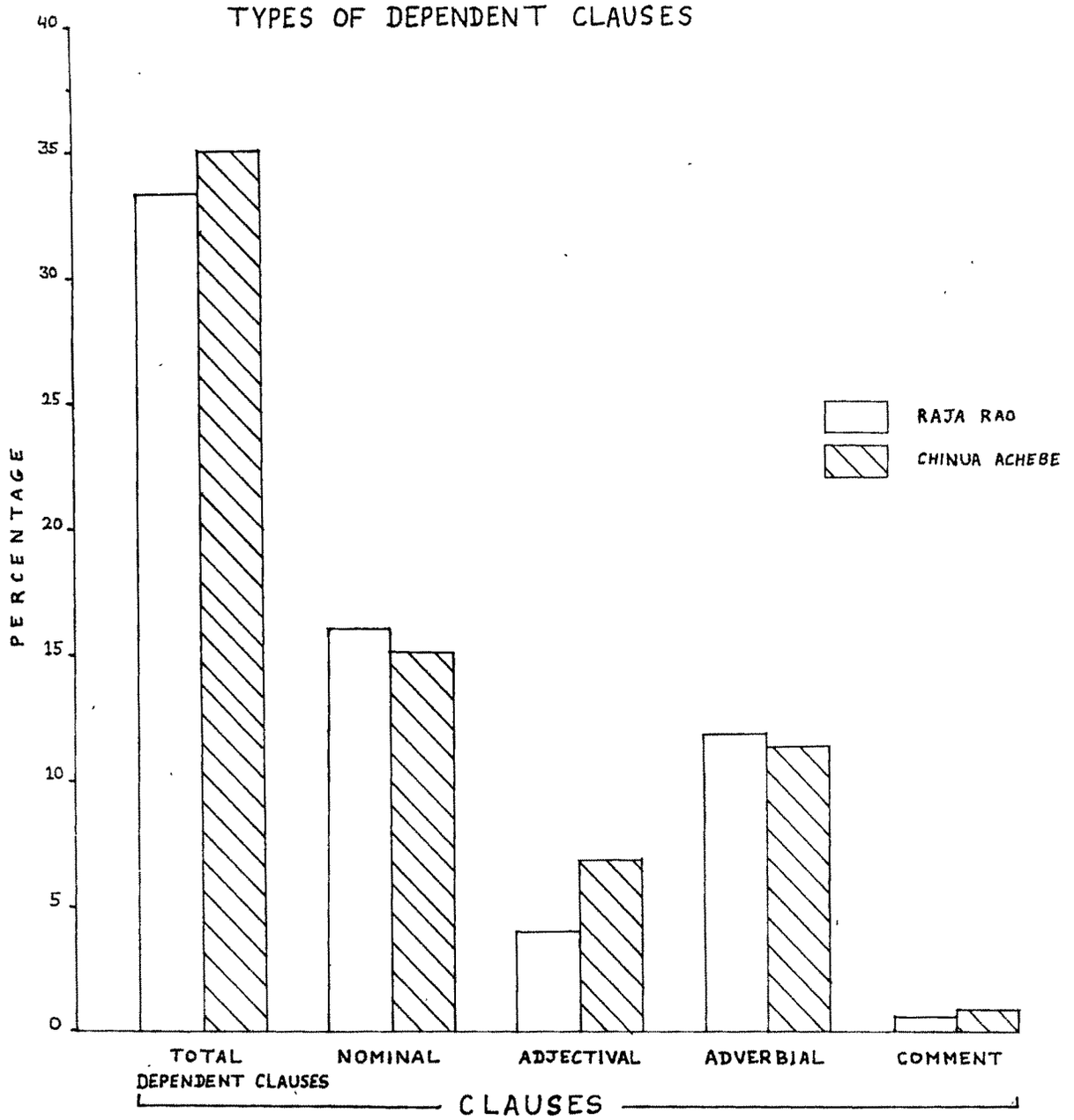
Table 9 : Frequency and percentage distributions of different types of dependent clauses (Percentages are given in brackets).

Writers	Total dependent clauses	Nominal clauses	Adjectival clauses	Adverbial clauses	Comment clauses
Raja Rao	1438 (33.37)	694 (16.10)	170 (3.94)	552 (12.81)	22 (0.51)
Achebe	1231 (35.06)	532 (15.15)	241 (6.86)	433 (12.33)	25 (0.71)

$\chi^2 = 32.3368$; df = 3; significant at the .01 level.

Table 9 and Figure 9 show that Raja Rao and Chinua Achebe use almost equal proportions of nominal, adverbial and comment clauses. The difference between them under each of these categories is even less than 1 per cent and hence seems to be negligible. Moreover, in both Raja Rao's and Achebe's samples, the percentages of nominal clauses are higher than those of any other dependent clauses. The higher percentages of nominal dependent clauses indicate Raja Rao's and Achebe's

FIGURE 9: PERCENTAGE DISTRIBUTION OF TYPES OF DEPENDENT CLAUSES



preference for nominalization. It is, however, seen that the percentage of nominal clauses is higher in Raja Rao's English than that in Achebe's. But at this level of analysis, as Table 9 and Figure 9 show, what is more important is the difference between the two writers' use of adjectival clauses. It is seen that Raja Rao uses 3.94 per cent adjectival clauses, and Achebe uses 6.86 per cent adjectival clauses. But the higher percentage of adjectival clauses alone does not give Achebe's English any distinctiveness, any special flavour. However, as the Chi-square test of significance shows, the difference between the two writers is significant at the 0.01 level. So it is evident that with regard to the use of different types of dependent clauses, Raja Rao and Achebe differ significantly from each other. In other words, they display different tendencies in their use of different types of dependent clauses.

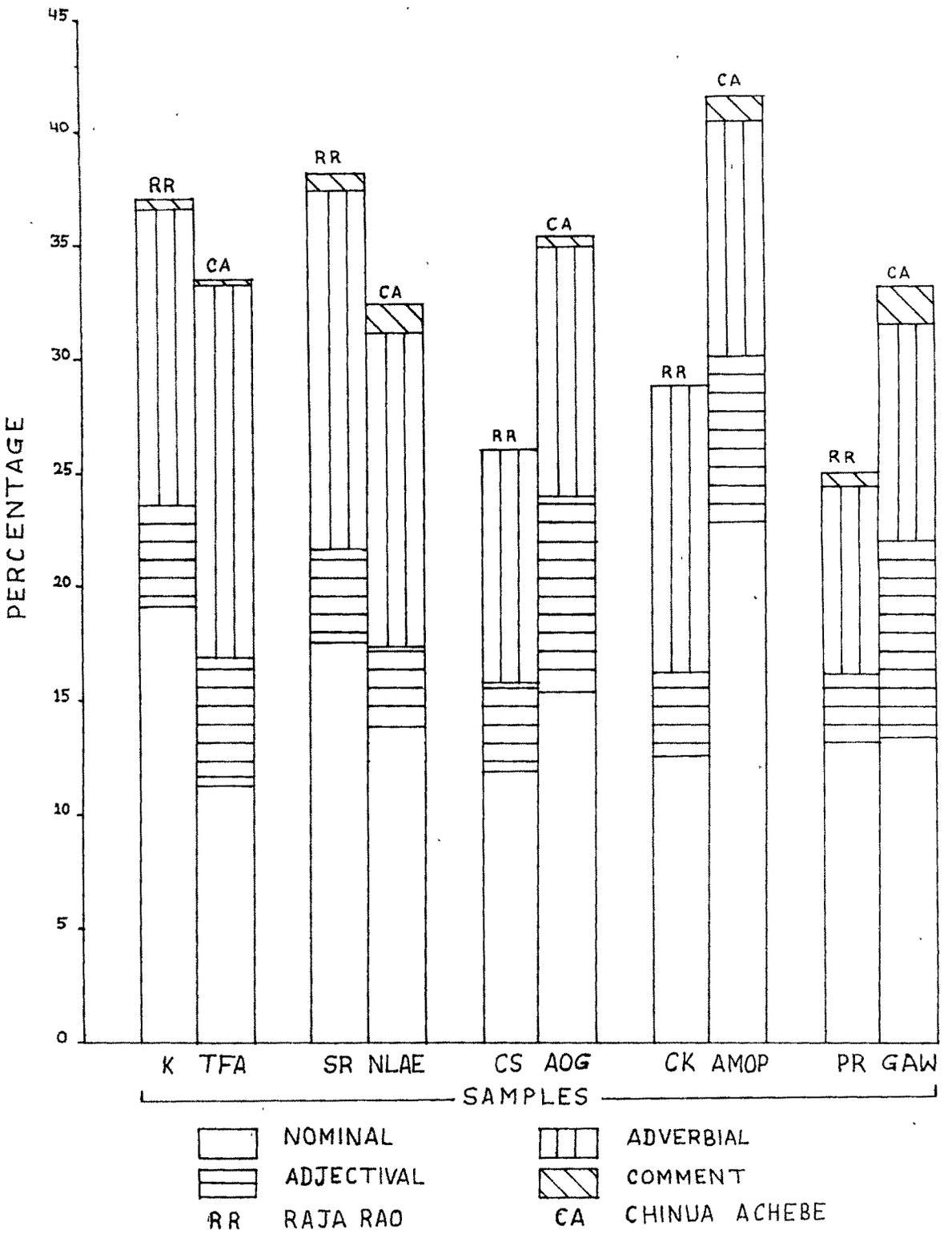
An examination of the variation in the use of dependent clauses among the samples of Raja Rao and Achebe reveals the following facts. While Table 10 below shows the frequency and percentage distributions of different types of dependent clauses, Figure 10 visually represents the percentage distributions of different types of dependent clauses among the Raja Rao and the Achebe samples.

Table 10 : Frequency and percentage distributions of different types of dependent clauses among the Raja Rao and the Achebe samples (Percentages are given in brackets).

Samples	Total number of dependent clauses	Nominal clauses	Adjectival clauses	Adverbial clauses	Comment clauses
K	323 (36.37)	170 (19.14)	40 (4.50)	109 (12.27)	04 (0.45)
SR	707 (38.37)	326 (17.60)	76 (4.10)	291 (15.71)	14 (0.75)
CS	145 (26.03)	66 (11.85)	22 (3.95)	57 (10.23)	-
CK	78 (28.78)	34 (12.55)	10 (3.69)	34 (12.55)	-
FR	185 (34.97)	98 (13.22)	22 (2.97)	61 (8.23)	04 (0.54)
TFA	252 (33.42)	85 (11.27)	42 (5.57)	124 (16.44)	01 (0.13)
NLAE	198 (32.35)	85 (13.89)	22 (3.59)	84 (13.72)	07 (1.14)
AOI	423 (35.31)	195 (15.44)	103 (8.60)	130 (10.85)	05 (0.42)
AMOP	238 (41.46)	131 (22.82)	42 (7.32)	59 (10.28)	06 (1.04)
GAW	120 (32.17)	46 (13.33)	32 (8.58)	36 (9.58)	06 1.61)

It is evident from Table 10 and Figure 10 that within his five samples, Raja Rao uses the highest 19.14 per cent nominal

FIGURE 10: PERCENTAGE DISTRIBUTION OF TYPES OF DEPENDENT CLAUSES



clauses in K and the lowest 11.85 per cent in CS. Within the corresponding Achebe samples, the highest percentage of nominal clauses is 22.82 and the lowest is 11.27. The range of variation, thus, is higher in Achebe's English. It indicates that Achebe's English, compared to Raja Rao's, is more varied in so far as nominal clauses are concerned. The percentage variation of adjectival clauses within Raja Rao's samples is very little; it varies from the highest 4.50 per cent to the lowest 2.97 per cent. Within the Achebe samples the range of variation, on the other hand, is again wider, the highest and the lowest percentages being 8.60 and 3.59 respectively. So it may be said that as regards adjectival clauses also, Achebe's English varies to a greater extent than Raja Rao's. In the use of adverbial clauses, both the writers, however, display more or less similar tendencies. The range of variation between the highest and the lowest percentages are 7.84 for Raja Rao and 6.79 for Achebe. Such a difference seems to be negligible. It is, however, important to note here that in two out of the five samples of Raja Rao, comment clauses are entirely absent. In each of the remaining three samples also the percentage of comment clauses is less than one. However, in all the Achebe samples there seems to be nothing remarkable either in the range of differences or in the variation of percentages.

In the light of the above discussion, it appears that Achebe's English shows slightly greater variation in the use of nominal, adjectival and comment clauses. And Raja Rao's English exhibits a slightly greater variation in the use of adverbial clauses. Accordingly, the two writers may be said to display somewhat similar tendencies as regards the use of different types of dependent clauses.

4.1.6. Nominalized dependent clauses

Another important way of measuring syntactic complexity at the clausal level is to study the use of dependent clauses as noun phrase (NP) of complex sentences. This, however, requires some explanation here.

The concept of NP is taken from Transformational Generative Grammar. This device of using dependent clauses as the NP of complex sentences is known as 'nominalization'. An extended discussion of different ways of nominalizations in English is found in Lees (1960). It is seen that, sometimes, dependent clauses are used to perform the function of a noun phrase both in the positions of subject and complement in complex sentences. For example, in the sentence, That he is sincere is evident from his activities, the dependent clause that he is sincere serves the function of NP (something) in the subject slot. That is to say, 'Something' is evident from his activities and that something is That he is sincere.

Similarly, in the sentence, He said, "I should know whom I should marry when I am away from my parents", the three dependent clauses in the reported speech together function as the second NP of He said. But it is to be noted here that the first clause I should know is nominal, the second whom I should marry is adjectival and the third when I am away from my parents is adverbial. It is thus evident that besides nominal clauses, adjectival and adverbial clauses also can occur as part of noun phrase. All dependent clauses which are used in the NP slot, together may be termed as 'nominalized clauses'. What is still more important is the level of subordination of the nominalized clauses. For example, in the sentence, "You who sent us the Prince Propagators of the Holy law and sages that smote the darkness of ignorance have forgotten us — the two adjectival clauses "who sent us the Prince Propagators of the Holy Law and sages and that smote the fire of darkness of ignorance show the occurrances of two dependent clauses — one within the other— at the subject NP slot and indicate the subordination level one (L_1) and level two (L_2) respectively. Thus, the level of subordination may be said to refer to the number of dependent clauses which belong to the same group (nominal, adjectival, or adverbial) and which, at the same time, are used one after the other in the NP slot. The dependent clauses are, then, placed under $level_1$ and $level_2$ according to their level of subordination.

Thus, it appears that L_2 is a dependent clause representing subordination level$_2$ within L_1 which is another dependent clause representing the first level of subordination. While showing the level of subordination, this device reflects a kind of linguistic sophistication on the part of its users. A study of the level of subordination, therefore, may yield useful information with respect to syntactical complexities of a writer, and hence, is of relevance in stylistic study.

The samples in the present study, however, showed no subordination under nominalized adverbial clauses at level two (L_2). Also, no subordinations were found at level three (L_3) under the categories nominal and nominalized adjectival clauses. Accordingly, subordinations here have been recorded at level one (L_1) and level two (L_2) of nominal and nominalized adverbial clauses. The data thus obtained are presented in Tables 11 and 12. Table 11 shows the number of nominalized clauses appearing under different categories. It also shows their respective percentages. The percentage distributions of nominalized clauses are represented visually in Figure 11. The percentages of nominalized clauses have been computed as proportions of the total number of clauses.

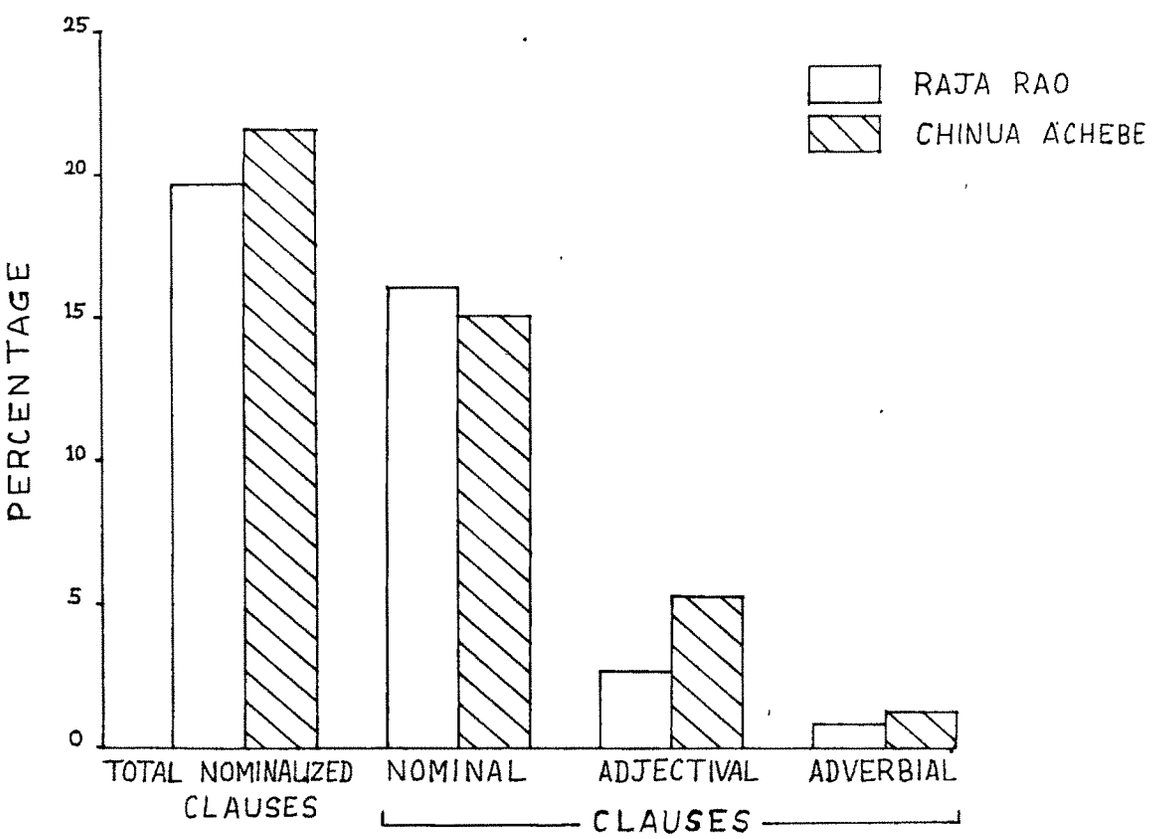
Table 11 : Frequency and percentage distributions of nominalized clauses (Figures in brackets indicate percentages).

Writers	Number of nominalized clauses	Nominal clauses	Adjectival clauses	Adverbial clauses
Raja Rao	848 (19.68)	694 (16.10)	117 (2.71)	37 (0.86)
Achebe	761 (21.67)	532 (15.15)	186 (5.30)	43 (1.22)

$\chi^2 = 33.0045$; df = 2; significant at the 0.01 level.

Table 11 and Figure 11 reveal that the overall percentage of nominalized clauses in Raja Rao's English is 19.68 and that in Achebe's is 21.67. It is thus obvious that Achebe uses a higher percentage of dependent clauses in the NP slot than Raja Rao. Out of the total 19.68 per cent nominalized clauses in Raja Rao 16.10 per cent are nominal clauses, 2.71 per cent are adjectival clauses and .86 per cent are adverbial clauses. By contrast, Achebe's 21.67 per cent nominalized dependent clauses consists of 15.15 per cent nominal clauses, 5.30 per cent adjectival clauses and 1.22 per cent adverbial clauses. Although the percentage of nominal clauses is higher in Raja Rao's sample, adjectival

FIGURE 11 : PERCENTAGE DISTRIBUTION OF NOMINALIZED CLAUSES



and adverbial clauses are higher in percentage in Achebe's sample. The higher percentage of nominalized adjectival clauses in Achebe's sample is in conformity with the use of a higher percentage of adjectival clauses in Achebe's English. What appears to be more important here is that although the total percentage of adverbial clauses in Raja Rao's English is higher than that in Achebe's, the latter's English is marked by the use of a higher percentage of nominalized adverbial clauses. This suggests that Achebe uses more adverbial clauses along with the nominal clauses in the NP slot.

The value of χ^2, significant at the 0.01 level, indicates that the two writers differ significantly from each other with regard to their use of nominalized dependent clauses.

4.1.7. Level of subordination of nominalized clauses

The nominalized clauses, when placed under level one (L_1) and level two (L_2) according to their level of subordination, reveal the following similarities and differences between the two writers' English. Table 12 presents the data concerning the percentage distributions of nominalized clauses at levels one and two of the Raja Rao and the Achebe samples. The percentage distributions of nominalized clauses at levels one and two in the samples of Raja Rao and Achebe are visually represented in Figure 11.

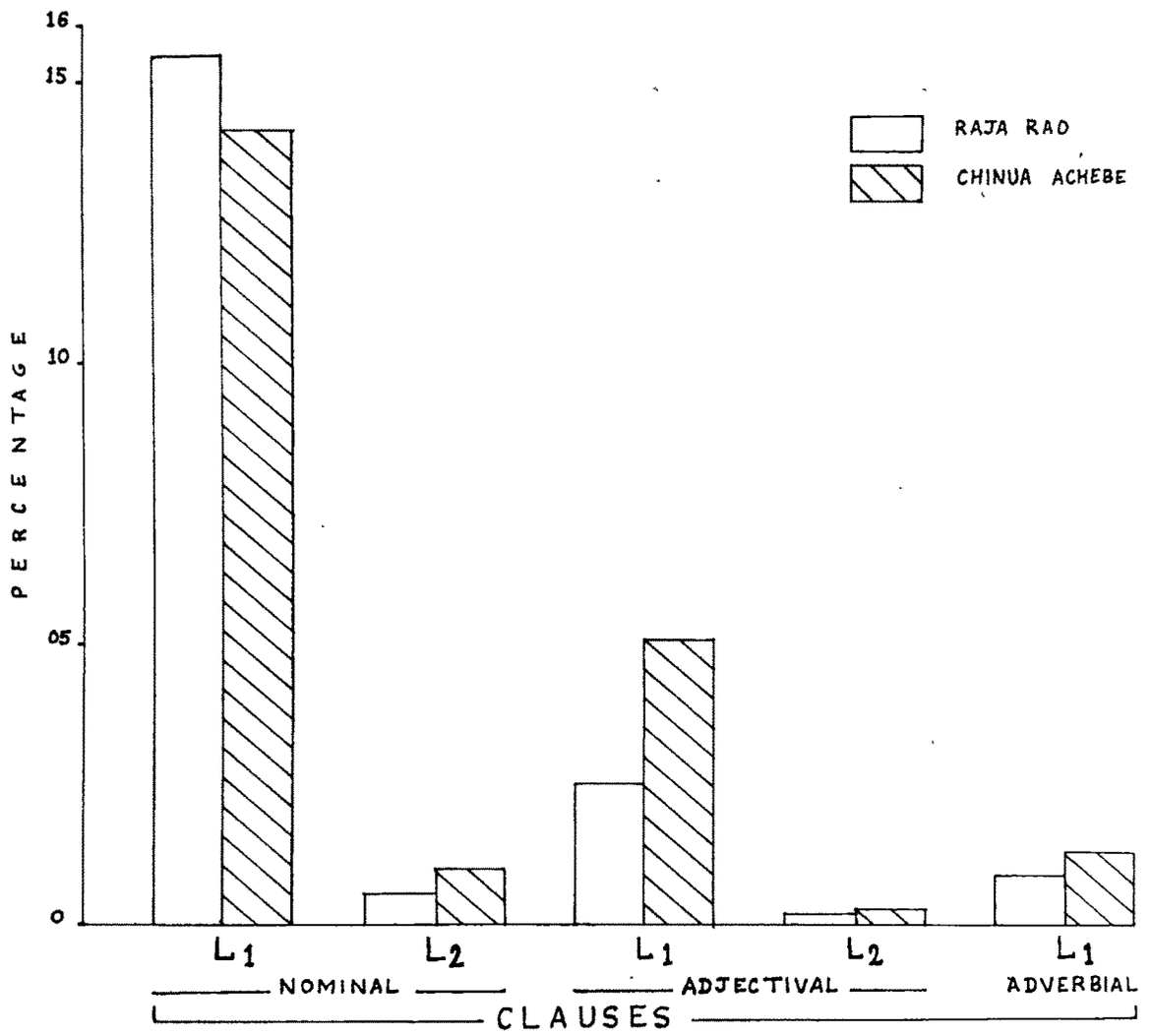
Table 12 : Frequency and percentage distributions of nominalized clauses at Level$_1$ and Level$_2$ in Raja Rao's and Achebe's samples. (Percentages, computed in terms of the total number of clauses, are given in brackets).

Writers	Total nominalized clauses	Nominal		Adjectival		Adverbial	
		L_1	L_2	L_1	L_2	L_1	L_2
Raja Rao	848 (19.68)	665 (15.43)	29 (0.67)	109 (2.53)	08 (0.18)	37 (0.86)	-
Achebe	761 (21.67)	498 (14.18)	34 (0.97)	178 (5.07)	08 (0.23)	43 (1.22)	-

χ^2 =36.8943; df = 6; significant at the 0.01 level.

From Table 12 and Figure 12, it is seen that Raja Rao, compared to Achebe, uses a higher percentage of nominal clauses at level$_1$. But at level$_2$, the difference in percentage between them is almost negligible, being 0.67 per cent and 0.97 per cent respectively. However, in the use of nominalized adjectival clauses at level$_1$, the two writers differ considerably from each other. At level$_2$ of adjectival clauses the difference again is very slight. Neither of them is found to use any adverbial clause at level$_2$. The Chi-square value which is significant at the 0.01 level shows that the two sets of data, as presented in Table 12 and Figure 12, come from two different populations. In other words, with regard to the level of subordination of nominalized clauses, there

FIGURE 12: PERCENTAGE DISTRIBUTION OF NOMINALIZED CLAUSES AT LEVEL 1 AND LEVEL 2



exists significant difference between the two writers' English. If the level of subordination reflects the degree of linguistic sophistication, one can arrive at a tentative conclusion that Achebe's English, with a significantly higher percentage of nominalized clauses, displays greater sophistication and greater syntactical complexities than Raja Rao's.

4.1.8. Structure of nominal group (NG)

Syntactical complexities, as mentioned earlier, are also discovered in the structure of units smaller than sentence and clause. Accordingly, after discussing the features operating at the levels of sentences and clauses, an analyst of style usually examines the complexities of lower rank units. It is, therefore, logical to assume that an examination of certain distinctive syntactic characteristics operating at the level of group also can reveal stylistically relevant information.

A group is defined as a word or a group of words that operate as a particular word class in a clause. At the level of group, two features have been analysed in the present study. These are : (i) the structure of nominal group(NG) and (ii) the verb-verbal ratio(VVR) in the verbal group.

i) Nominal group : A nominal group is represented either by a single word or by a group of words that function as a

noun or subject in a clause. Nominal groups, on the basis of their structure, fall into two categories — simple and complex. A simple nominal group contains only the headword(H) which operates in the subject slot of a clause, such as man, or sun. A complex nominal group, on the other hand, consists of the headword(H) (which is obligatory) and one or more other words which are dependent on the headword (and hence are optional), such as a happy man or the bright sun in the sky. The dependents that go with the headword are primarily divided into two groups — modifiers(M) — words that precede the headword and qualifier(Q) — words that follow the headword. For example, in the bright sun in the sky the headword sun is preceded by the and bright and is followed by in the sky. Accordingly, the and bright are modifiers and in the sky act as a qualifier.

Modifiers, again, are divided into four subgroups on the basis of their position. The subgroups are determiner(D), ordinal(O), epithet(E), and noun(N). For instance, in the nominal group the five old city colleges the headword colleges is preceded by four other words. Among these four words, the is determiner(D), five is ordinal(O), old is epithet(E) and city is noun(N). In the present study, the words that accompany a nominal group, accordingly, have been placed under the categories D, O, E, N, H and Q.

the degree of complexity

The main concern here was to see how much complexities the two writers reveal at this level of analysis. Put more clearly, the analysis of nominal group was undertaken with a view to finding out how many nouns in Raja Rao's and Achebe's samples, function on their own without any modifier or qualifier: how many complex nominal groups contain different elements of modification and how many of them take qualifiers. It is a common supposition that Indians often write English with more complex nominal groups (Kachru, 1983). Raja Rao, being an Indian writer in English, was expected to use more complex nominal groups than Achebe.

In counting the nominal groups the following points were considered. Compound or co-ordinated nominal group (having two or more subjects), such as schools and colleges or men, women and children was counted as one nominal group. Subject having double or more predicates, such as The Principal went to college, delivered a lecture and came back immediately, was also counted as one nominal group.

The number of nominal groups in the individual samples of the two writers was counted first. Then the nominal groups in the five different samples each of Raja Rao and Achebe were added separately. Their percentages were calculated in terms of the total number of nominal groups. The data thus obtained are presented in Table 13. Figure 13 represents the percentage distributions of different elements of nominal groups in

Raja Rao's and Achebe's samples.

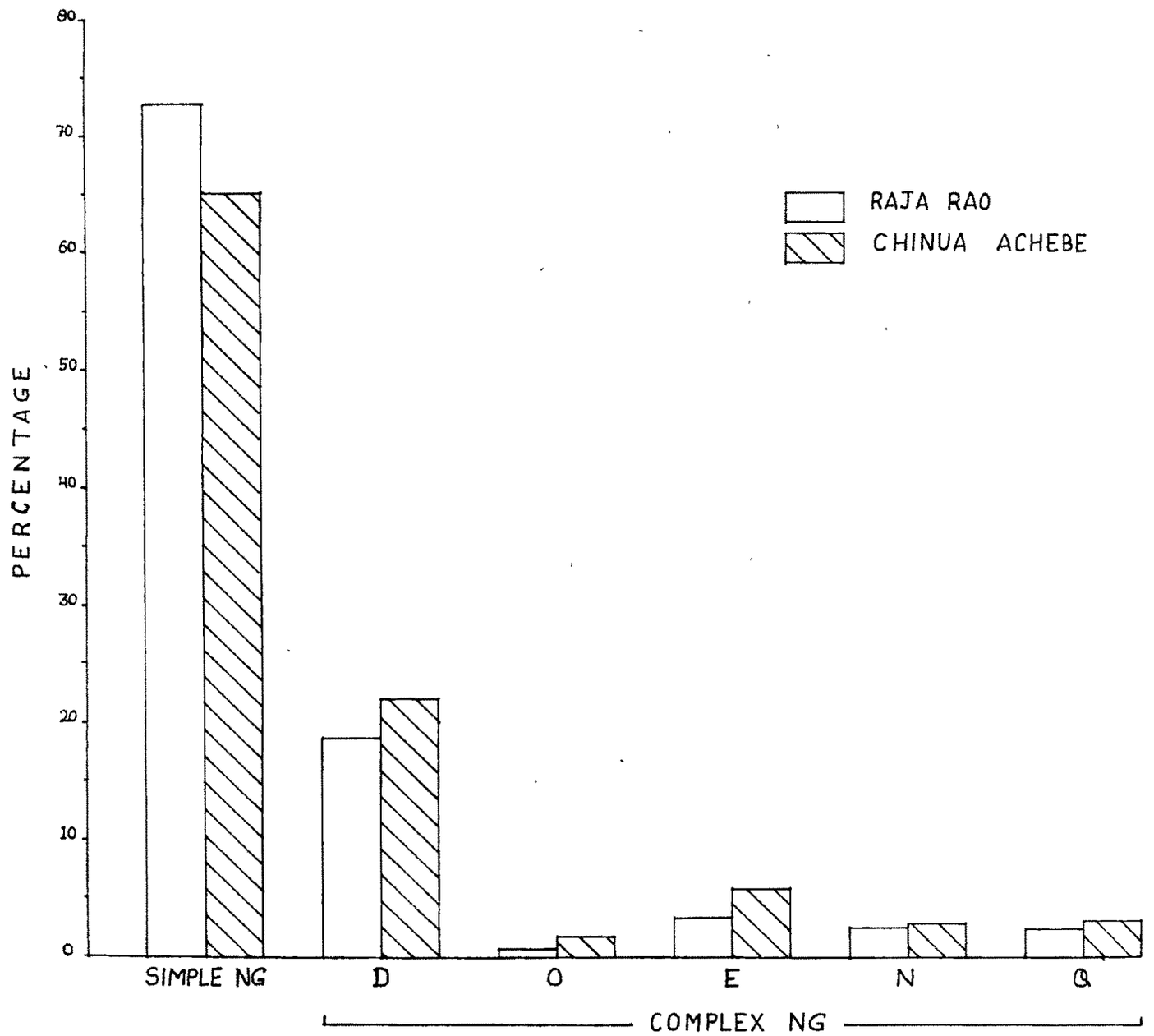
Table 13 : Frequency and percentage distributions of different types of nominal groups in Raja Rao's and Achebe's samples. (Percentages are given in brackets).

Writers	Total nominal groups	Simple nominal groups	Complex nominal groups				Q
			D	O	E	N	
Raja Rao	3755	2730 (72.70)	703 (18.72)	18 (.48)	125 (3.33)	90 (2.40)	89 (2.37)
Achebe	3024	1970 (65.14)	666 (22.02)	50 (1.65)	172 (5.69)	80 (2.64)	86 (2.84)

χ^2 =69.0672; df = 5; significant at the 0.01 level.

One can see from Table 13 and Figure 13 that Raja Rao, compared to Achebe, uses a higher percentage of simple nominal groups. The percentage of simple nominal groups in Raja Rao is 72.70 and that in Achebe is 65.14. Achebe, however, uses a higher percentage of determiners than Raja Rao. The percentages of complex nominal groups with O,E,N and Q also are higher in Achebe. Thus, it is striking to note that the percentages of all the different types of complex nominal groups are higher in Achebe's English than those in Raja Rao's. The Chi-square (χ^2) test shows that the difference between the two writers is significant at the 0.01 level. It, therefore, can be said that Raja Rao and Achebe, in their use of different

FIGURE 13 : PERCENTAGE DISTRIBUTION OF SIMPLE AND COMPLEX NOMINAL GROUPS



types of nominal groups, differ significantly from each other.

But the difference here is not found to be in the expected direction. Raja Rao, who was expected to use more complex nominal groups, in fact, uses a predominantly higher percentage of simple nominal groups. A high proportion of complex nominal groups indicates syntactic complexity and semantic richness. The presence of a strikingly high percentage of simple nominal groups in an individual's writing, on the other hand, is an indicator of plain style. The significantly higher percentages of simple nominal groups, compared to those of complex nominal groups in Raja Rao's and Achebe's samples, suggest that both of them, in general, write in plain style. But Raja Rao, compared to Achebe, uses a higher percentage of simple nominal groups. This indicates the fact that Raja Rao's English, compared to Achebe's, is more plain and less ornamented. Thus, the finding of the present study does not support the supposition that Indian English has a strong tendency toward using complex nominal groups.

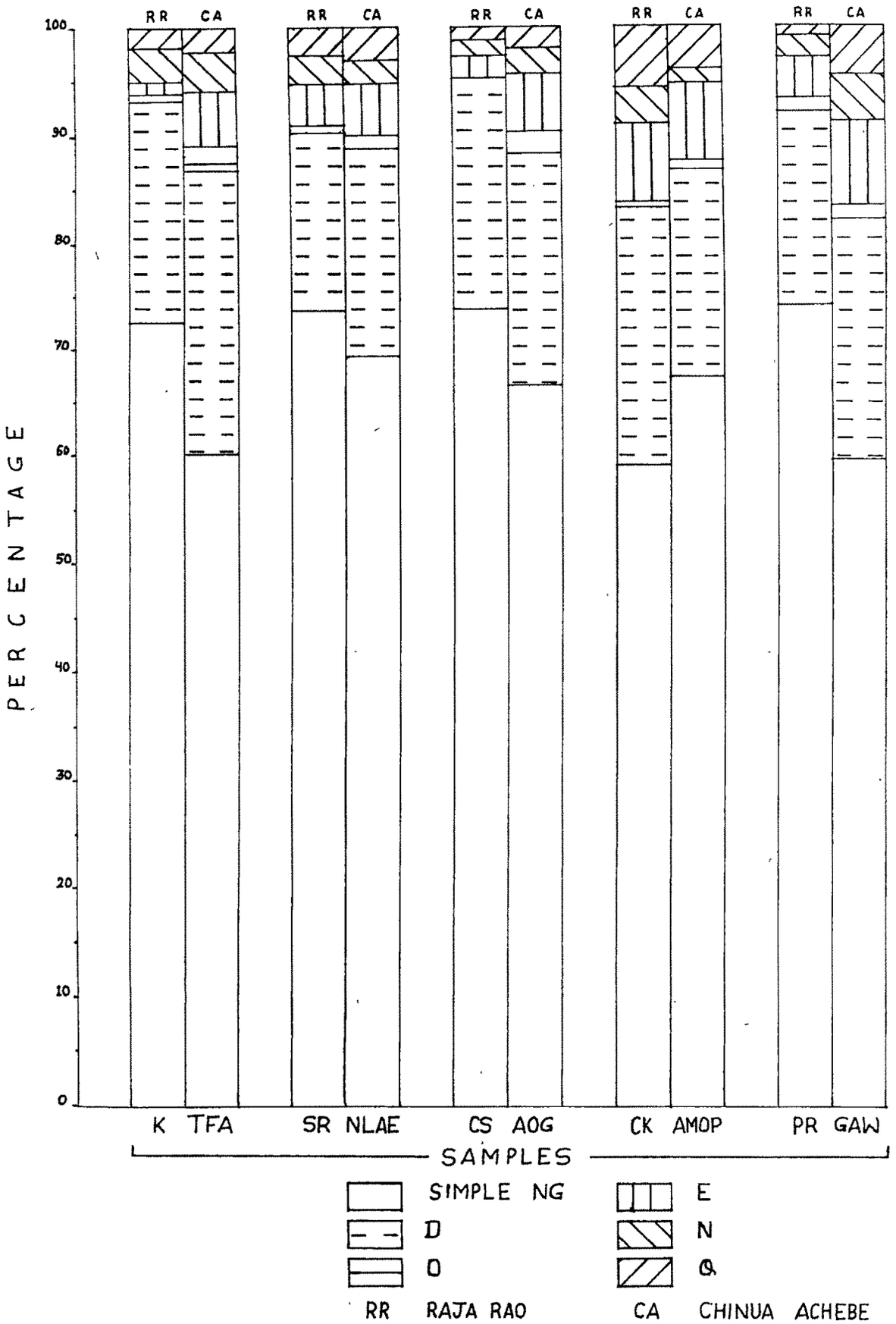
A study of the variation in the use of simple and complex nominal groups within the Raja Rao and the Achebe samples also reveal stylistically relevant information. Table 14 shows the frequency and percentage distributions and Figure 14 represents the percentage distributions of simple and different

types of complex nominal groups within the samples of Raja Rao and Achebe.

Table 14 : Frequency and percentage distributions of simple and different types of complex nominal groups. (Percentages are given in brackets).

Samples	Total nominal groups	Simple nominal groups	Complex nominal groups D	O	E	N	Q
K	754	547 (72.55)	157 (20.82)	3 (.40)	11 (1.46)	21 (2.78)	15 (1.98)
SR	1633	1203 (73.66)	274 (16.78)	8 (.49)	62 (3.80)	43 (2.63)	43 (2.63)
CS	502	371 (73.90)	102 (21.32)	0 (-)	11 (2.19)	7 (1.39)	11 (2.19)
CK	234	139 (59.40)	56 (23.93)	1 (.43)	17 (7.26)	8 (3.42)	13 (5.55)
PR	632	470 (74.37)	114 (18.03)	6 (.95)	24 (3.80)	11 (1.74)	7 (1.11)
Total	3755	2730 (72.70)	703 (18.72)	18 (.48)	125 (3.33)	90 (2.40)	89 (2.37)
TFA	666	402 (60.36)	175 (26.28)	16 (2.40)	34 (5.10)	24 (3.60)	15 (2.25)
NLAE	548	379 (69.16)	108 (19.71)	6 (1.09)	26 (4.74)	12 (2.19)	17 (3.10)
AOG	1018	678 (66.60)	221 (21.71)	21 (2.06)	53 (5.21)	24 (2.36)	21 (2.06)
AMOP	486	328 (67.49)	94 (19.34)	3 (.62)	35 (7.20)	7 (1.44)	19 (3.91)
GAW	306	183 (59.80)	68 (22.22)	4 (1.31)	24 (7.84)	13 (4.25)	14 (4.57)
Total	3024	1970 (65.14)	666 (22.02)	50 (1.65)	172 (5.69)	80 (2.64)	86 (2.84)

FIGURE 14 : PERCENTAGE DISTRIBUTION OF SIMPLE AND COMPLEX NOMINAL GROUPS



It is seen that with regard to simple nominal groups Raja Rao's samples vary from the highest 74.37 per cent in PR to the lowest 59.40 per cent in CK. Achebe uses the highest 69.16 per cent simple nominal groups in NLAE and the lowest 59.80 per cent in GAW. Although their lowest percentages are very close to each other, the highest percentages of simple nominal groups are higher in Raja Rao. This is indicative of the fact that Raja Rao shows a wider range of variation in the use of simple nominal groups or unmodified nouns. The two writers also differ with respect to different types of complex nominal groups. As Table 14 and Figure 14 show, Achebe, compared to Raja Rao, varies to a greater extent in the use of D, O and N. Raja Rao, on the other hand, shows greater variations with regard to E and Q. Also striking is that Q_s in Raja Rao's CS are entirely absent. However, in all the five samples of Achebe Q_s are present and their percentages also are substantially higher excepting in AMOP. Although Raja Rao shows greater variation in the use of Es, Achebe uses higher percentages of Es in his samples in general. This points to Achebe's tendency towards using adjectives whenever possible to modify his subjects. Such a device adds detail and colour to Achebe's English.

4.1.9. Verb-verbal ratio(VVR)

An examination of the verbal group as verbs and verbals reveal another stylistic dimension which can be useful for differen-

tiating the two writers. This area of analysis is adapted here from Leaska (1970). According Leaska, a study of the proportion of verbs and verbals used shows 'verb density'. Verbs refer to finite verb and verbals include non-finite forms, such as participles, gerunds and infinitives. Verb-verbal ratio is obtained by dividing the number of verbs used by the number of verbals used. Verbs accompany subjects but verbals do not. So the higher the ratio of verbs in relation to verbals, the more structured is the language and a more structured language is always easy to follow. Table 15 and Figure 15 show the verb-verbal ratio in Raja Rao's and Achebe's samples.

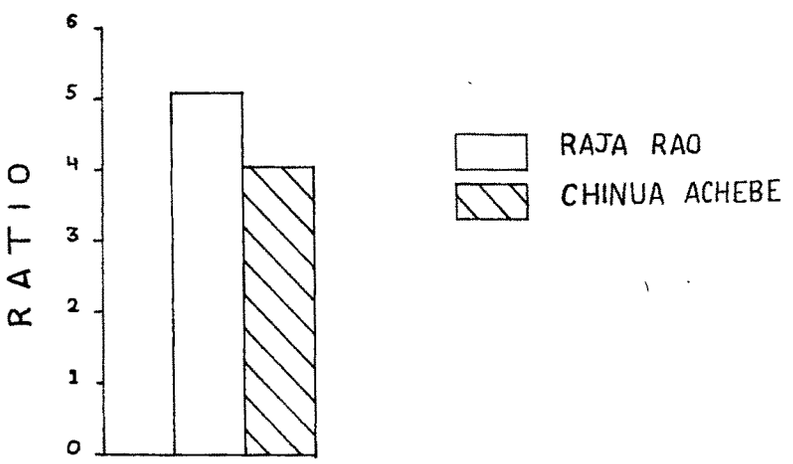
Table 15 : Verb-verbal ratio in Raja Rao's and Achebe's samples.

Writers	Verbs	Verbals	Ratio
Raja Rao	4184	820	5.10
Achebe	3511	865	4.06

$\chi^2 = 18.0951$; df = 1; significant at the 0.01 level

One can see from Table 15 and Figure 15 that the Raja Rao sample contains a higher ratio than the Achebe sample. Raja Rao uses one verbal for every 5.10 verbs, whereas Achebe uses one verbal for every 4.06 verbs. Statistical analysis with

FIGURE 15: VERB-VERBAL RATIO



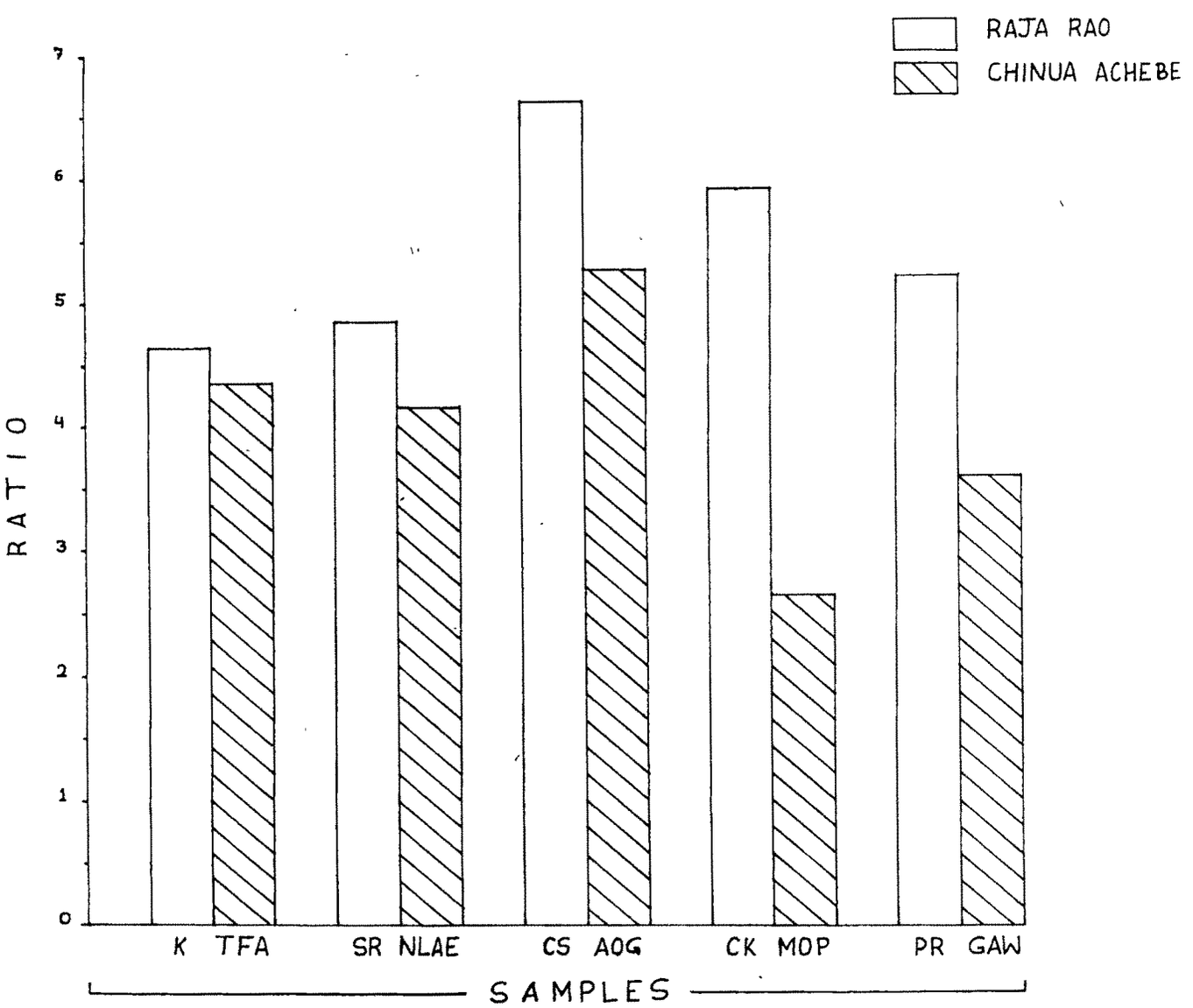
the help of Chi-square test shows that the difference between the two writers is significant at the 0.01 level. It is thus evident that Raja Rao's language with a higher verb-verbal ratio is more structured than Achebe's. If a more structured language is easier to follow, Raja Rao's language, compared to Achebe's, is certainly so. Levin (1958) suggests that verbals immobilize action. Achebe, with a lower verb-verbal ratio, accordingly, may be said to exhibit a greater tendency toward immobilizing verbs by transposing them into verbals.

As regards variations in verb-verbal ratio within the samples of Raja Rao and Achebe, the following points can be made. Variations in verb-verbal ratios within the samples of Raja Rao and Achebe are shown in Table 16 and are represented with the help of a graph in Figure 16.

Table 16 : Verb-verbal ratio within the samples of Raja Rao and Achebe.

Samples	Verbs	Verbals	Ratio
K	791	170	4.65
SR	1810	375	4.83
CS	569	86	6.61
CK	265	45	5.89
PR	749	144	5.20
Total	4184	820	5.10
TFA	757	174	4.35
NLAE	609	146	4.17
AOG	1211	230	5.26
AMOP	571	214	2.66
GAW	363	101	3.59
Total	3511	865	4.06

FIGURE 16: VERB - VERBAL RATIO



From Table 16 and Figure 16 it is seen that the ratios within the Raja Rao samples, in general are higher than those in the Achebe samples. The highest ratio in Raja Rao's CS indicates that the language of CS is the most structured and consequently is the easiest to understand within the Raja Rao samples. Within Achebe's samples, AMOP has the lowest ratio. It is, therefore, logical to assume that the language of Achebe's AMOP, compared to the language of his other samples, is less structured and hence is difficult to follow. It is thus obvious that with regard to verb density, Raja Rao's CS, with the highest verb-verbal ratio, greatly differs from his other works. Achebe's AMOP, with the lowest verb-verbal ratio, represents a marked variation in Achebe's style.

4.2. LEXICAL LEVEL

Compared to syntax which indeed is a complex process, lexis in any language in general, and in an analytic one like English in particular, is regarded as an 'open' system that provides an area of wider choice. In other words, it is in lexis that any user of language enjoys a greater freedom of choice with less restriction. Turner (1973), accordingly, remarks that vocabularly is "the least rigorously systematic part of language" (p.16). Often, it allows departures from an accepted scheme to produce novelty by creative jump, and thus, is especially subject to innovation and experimentation.

That vocabulary provides a greater freedom of choice than syntax may be illustrated by Winters' (1981) remarks that "the novelist may pause to reflect on whether to use the word fatherly or parental, haughty or arrogant, but is not as apt to consider whether a subordinating conjunction or a relative adverb is appropriate" (p.59).

Literature, generally, is an activity using words. A writer, in the process of his 'creative self-expression', often, experiences, what may be called 'the intolerable wrestle with words', (to borrow an expression from T.S. Eliot). Nevertheless, a skilful writer, succeeds in imparting exactness and effectiveness to his expression by making a proper use of the potential choices. Thus, it appears that it is not only the words in the best order or organisation but also the best selection or choice of words, that together constitute a good work of literature. The ways, in which a writer shows the range of his vocabulary by varying his choices, coins new words, creates compound units through processes of collocation and other lexical formulations — certainly reflect his individuality, his stylistic distinctiveness in writing. An analysis of different lexical features, of course, tends to offer potentially powerful stylistic differentiae at the the lexical level.

It is true that a large number of features may be

investigated at the lexical level. One can, for instance, make an inventory of variables by formulating questions, such as 'How wide is the range of vocabulary of a writer?' 'Is his vocabulary simple or complex, abstract or contrete?' 'What is the average length of word?' 'Are adjectives and adverbs frequent?' 'Is there any use of rare or specialized vocabulary?' 'Are any particular morphological categories noteworthy?' 'Is there any significant use of compounds and hyphenated words?'

Obviously enough, all such variables are not of equal stylistic importance in every study. Hence, a stylistician concentrates only on selected features, relevant to his study. The lexical features examined in the present study can be placed under two groups, viz., vocabulary measures and lexical innovations.

4.2.1. Vocabulary measures : Type-token ratio(TTR)

Quantitative stylistics, as a matter of fact, has been mostly concerned with three types of vocabulary measures. These are vocabulary variability, the use of exceptional words, and the use of key-words. Vocabulary variability relates to the size of a writer's active vocabulary. In other words, it refers to his ability or willingness not to repeat words but rather seek synonyms. Infrequent words, that is, words rarely used, neologisms and words of foreign origin, fall within the class

'exceptional words', and the category 'key-words', or in Posner's (1963) term mots-cles, includes the specific words that an author uses at an unusual frequency, that is, the words typical of a writer. A key-word, as Ullmann (1964) suggests, is a purely statistical concept. It is a word which occurs most frequently in the works of a writer. Yule, (1944), however, suggests that it is not the exceptional words, but the key-words, or the words used over and over again, that determine "the colour and flavour of a text" (p.2). But one should do well to keep in mind that the key-words, which express the obsession of a writer, have been found more useful in determining the questionable authorship than in the study of style (Sandell, 1977).

Among different types of vocabulary measures, it is perhaps the measure of vocabulary variability that has been more extensively studied. Carroll (1938), Yule (1944) and Herdan (1960 and 1964), to mention a few, have discussed the different measures of this variable in great detail. The most commonly used measure of variability is probably the type-token ratio(TTR). The TTR has proved itself an effective measure of verbal diversification. It has been suggested to be "a good index of lexical diversity" by Osgood (1960, p.298), and a measure of concentration of vocabulary by Yule (1944). Yule's study also fairly establishes the fact that a study of vocabulary diversity can usefully reflect some aspect of

stylistic distinctiveness of an individual writer.

Johnson (1944) provides an extensive discussion of the TTR. 'Types' refer to the number of different words, while 'tokens' refer to the total number of words used in a text. The TTR, that is, the ratio of the total number of types to the total number of tokens is obtained by dividing the number of different words by the total number of words used within any specific parts of speech. A higher ratio necessarily represents a greater vocabulary variety. In other words, if the ratio of the total number of types to the total number of tokens is higher, there will necessarily be less repetition of vocabulary items within the parts of speech being considered.

In the present study, TTRs were calculated for nouns, verbs, adjectives, adverbs, prepositions and conjunctions. In the vocabulary counts, the following points were considered. Proper nouns were included in the noun count, and models (e.g.'will, 'may') were excluded from the verb count. Past participles, used as adjectives, and nouns functioning as adjectives were counted as adjectives. Adverb phrases of time, such as 'all of a sudden' and 'over the years' were counted as one adverb and the preposition count did not take into account the '<u>to</u>' before infinitive. These counts were based on a study conducted by Swain (1975).

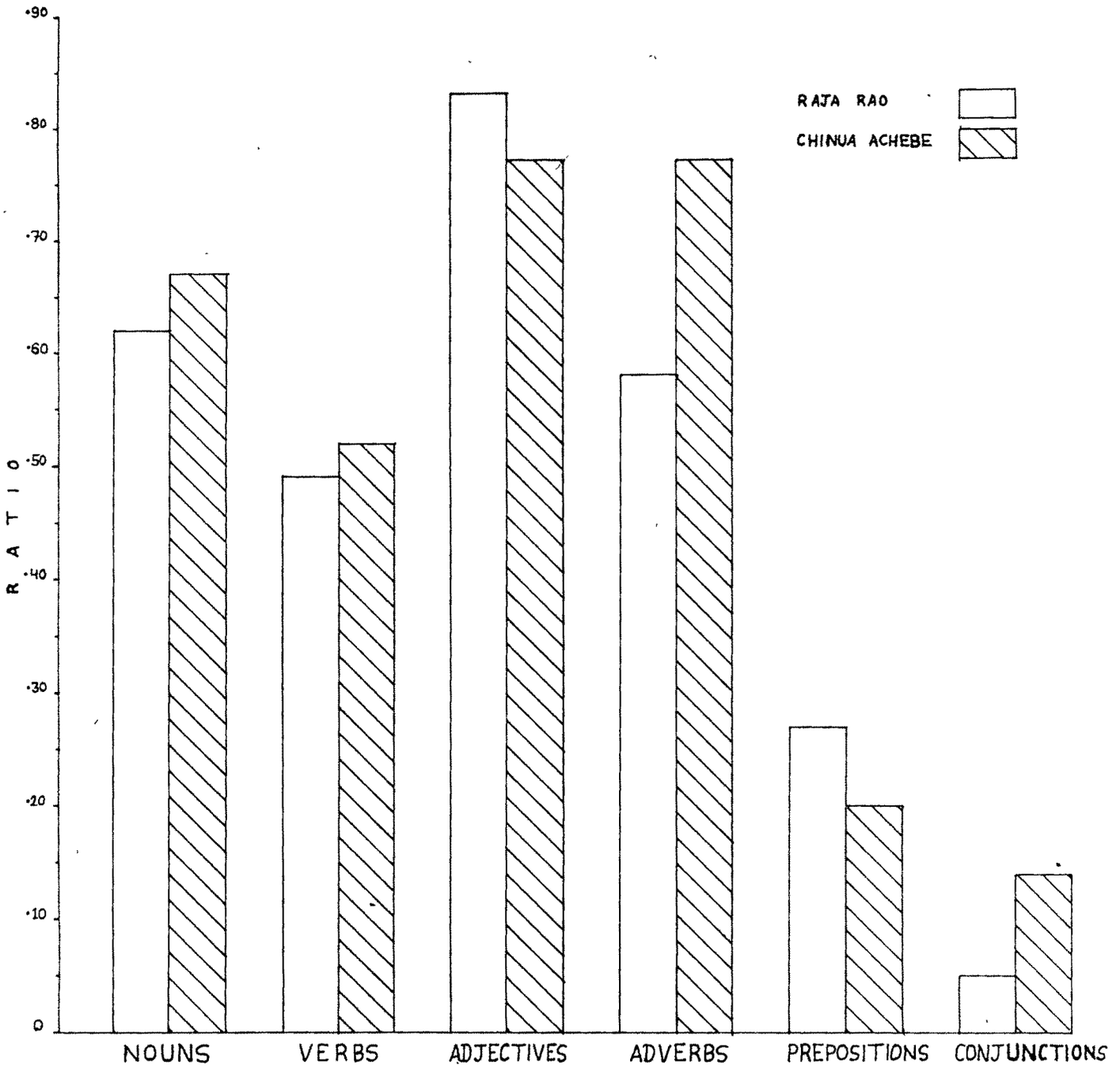
Mention is to be made here of the fact that the enormous size of the entire Raja Rao and the Achebe samples appeared unwieldy and posed procedural difficulty in counting all the types and the tokens. So, for the sake of convenience, the TTRs, in the present study, have been examined on a random sample basis taking 1000 words each from Raja Rao and Achebe. The first 1000 words from the randomly selected pages from PR constituted the Raja Rao sample and the first 1000 words from the randomly selected pages from GAW formed the Achebe sample for the measure of TTRs in the present study. Given in Table 17 are the TTRs of Raja Rao's and Achebe's samples. Figure 17 represents visually the TTRs of the two writers.

Table 17 : TTRs of a 1000-word sample each of Raja Rao and Chinua Achebe.

Parts of speech	Raja Rao			Chinua Achebe		
	Type	Token	Ratio	Type	Token	Ratio
Nouns	134	216	.62	142	211	.67
Verbs	85	175	.49	80	154	.52
Adjectives	33	40	.83	41	53	.77
Adverbs	30	52	.58	24	31	.77
Prepositions	21	78	.27	19	93	.20
Conjunctions	05	99	.05	05	36	.14

Looking down the Ratio columns of Table 17 one can find that differences, both small and great, do exist between the

FIGURE 17: TYPE - TOKEN RATIO



TTRs in the two writers' samples. The differences, as Table 17 and Figure 17 show, are, however, small in some cases and appreciably great in others. The TTRs for adjectives and prepositions are higher in the Raja Rao sample than the TTRs in the corresponding Achebe sample. The higher numerical values of the TTRs for adjectives and prepositions in the sample of Raja Rao indicate that Raja Rao displays greater varieties in his choices of adjectives and prepositions than Achebe. With the possible exceptions of adjectives and prepositions, the TTRs for the remaining parts of speech, are, however, higher in the Achebe sample. This goes to indicate that in so far as the choices of nouns, verbs, adverbs and conjunctions are concerned, Achebe's prose displays greater varieties in the choices of vocabulary.

It is important to note here that between the two samples, the largest difference occurs with respect to adverbs (.58 vs. .77). This indicates that the two writers differ greatly from each other with regard to their choices of adverbs. It may, therefore, be said that Raja Rao displays a tendency towards repeating the same adverb in his writing. But Achebe seems to favour the use of as many different adverbs as possible. As can be seen from Table 17 and Figure 17, the two writers least differ with regard to their use of verbs (.49 vs. .52) which means that both of them use almost an equal variety in their choice of verbs.

It is to be noted here that prepositions and conjunctions being the 'closed-system items', ("closed in the sense that they cannot normally be extended by the creation of additional members", Quirk et al, 1973, p.19), provide less scope for variety. Accordingly, the TTRs for prepositions and conjunctions, compared to those for nouns, verbs, adjectives and adverbs, are assumed to be very low. The evidence in Table 17 and Figure 17 supports this assumption.

With regard to the TTRs for conjunctions, appreciable difference exists between the Raja Rao sample and the Achebe sample. A few important points can be made on the basis of this difference. First, as is evident from Table 17 and Figure 17, the ratio for conjunctions in Raja Rao is .05 and that in Achebe is .14. The higher ratio in Achebe indicates that his English displays a greater variety in the choice of conjunctions than Raja Rao's.

Secondly, going one step further, one can also discover that Raja Rao's vocabulary, compared to that of Achebe, is characterized by the presence of a higher percentage of conjunctions. The percentage of conjunctions in Raja Rao's total vocabulary is 9.9 and that in Achebe's is 3.6. The use of a high frequency of conjunction words for joining a series of items — words and phrases together, gives the impression of slow time. It refers to a situation where

things happen in a leisurely way. Raja Rao believes that patternings of language reflect the personality of the speaker. He uses this device perhaps to refer to the mental make-up of his characters who pass from one complex thought to another as they speak or think.

Thirdly, a further study of the types of conjunctions yields another important fact about Raja Rao's style. The fact is that Raja Rao exhibits a marked predominant tendency towards using co-ordinating conjunction and. In the Raja Rao sample, among the 99 conjunctions used, and occurs 86 times. In the corresponding Achebe sample, among the 36 conjunctions used, and occurs only 24 times. The percentage of and among the total number of conjunctions used in the Raja Rao sample is 86.27 and that in the Achebe sample is 66.67. This characterstic of Raja Rao's English, that is, the frequent use of and, reminds one of Hemingway's English. Hemingway, as Levin (1958) claims, strings nouns by means of conjunctions, especially and. According to Levin, and is Hemingway's 'key-word'. For Raja Rao also, and, with its unusual frequency, i.e., repeated use, may be equally considered the 'key-word'. The device of joining a series of items, words and phrases together by and does not strain the mind of the reader to find an order of importance. And being an equating conjunction, does not invite evaluation (Bunselmeyer, 1981), and thus facilitates 'the actual flow of experience' in Raja Rao's works.

4.2.2. Lexical contextualization

One of the most striking features of non-native variety of creative writing in general is the contextualization of certain linguistic elements. Contextualization takes place at all levels of linguistic analysis, viz., phonology, morphology, syntax and lexis. But it is lexis, which being one of the least systematic parts of language, provides the non-native writer with the greatest possibility of linguistic experimentation.

Creative writing in a non-native language, as mentioned earlier, involves an attempt at expressing something of the writer's own way of life and experience. A non-native writer, therefore, in describing local situations and native temperament, uses certain contextual lexical items. These items are intimately related to his native culture and are always better understood in the context of that culture only. These are items usually belonging to the writer's native registers of food and drink, fashion and style, festival and ceremonies, religion and ritual and social status and caste-system. They are often used "to give local colour and indicate features native to the country" (Williams, 1973; p.XIV). They recreate native consciousness, and reveal native situation. Thus, creative writing in a non-native language, in general, is likely to be characterized by a great inventiveness, especially, in respect of lexical

contextualization. A study of contextual lexical elements, thus, appears to be of great relevance in stylistic studies. Referring to this aspect, Winters (1981) writes, "As for vocabulary, I see great potential for a stylistic appraisal of lexicon of a novelist writing in a second language" (p.58).

Usually, a non-native writer uses some local words in the original. He does so when he thinks that the semantic dimension of the terms would be lost in translation. At times, instead of using native words in original form, he uses them in translation. These translated forms undergo a process of semantic extension. They often imply something more than what they normally mean in the native situation. A non-native writer also uses certain collocations which include mixed lexical items both from his native language and from his adopted medium. One can find an extended account of contextualization of English in India in Kachru (1983).

In the present study, contextual lexical items have been studied under three main categories. The categories are (i) local word — which includes native words used in original form, (ii) lexical transfer — which comprises translated forms of local words or phrases, and (iii) hybridized collocation — which consists of compound formations having lexical items from the native language as well as from English.

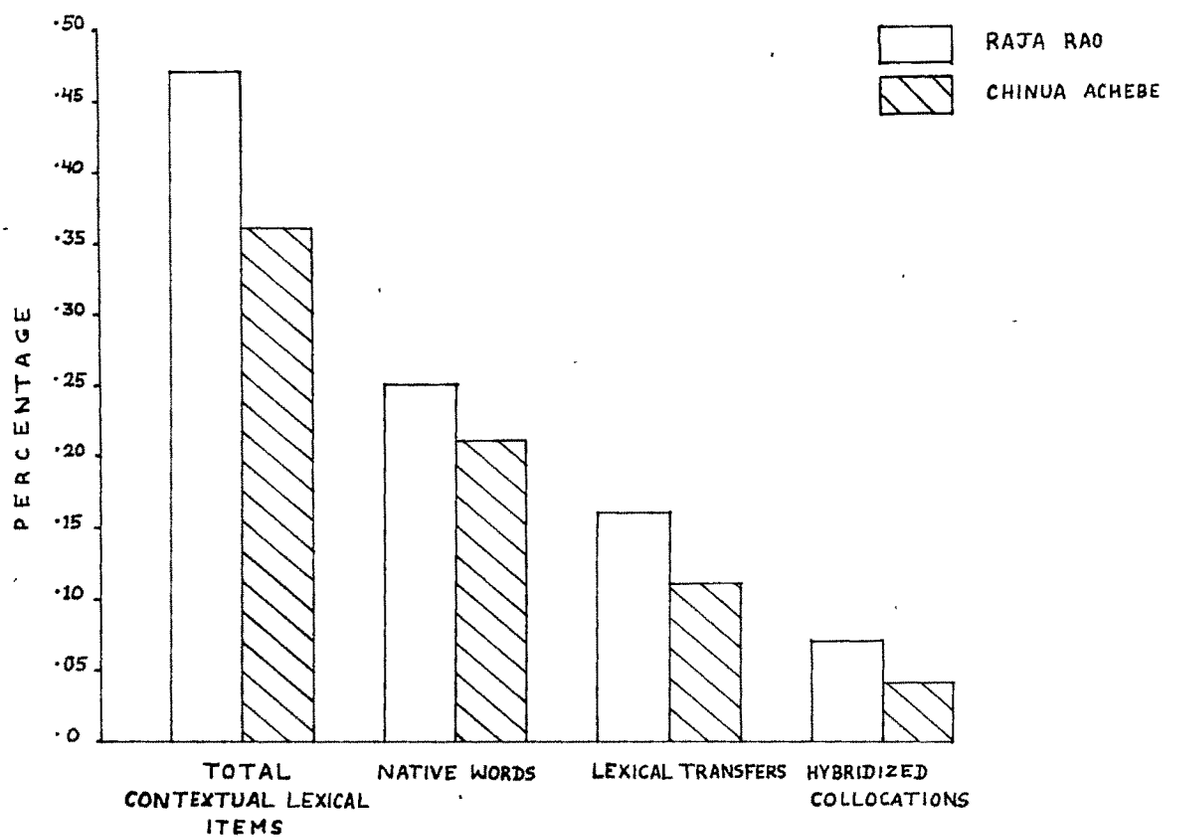
The main concern at this stage of analysis was to see how many different contextual lexical items occur in Raja Rao's and Achebe's samples and what similarities and differences the two writers exhibit in their use of these items. The assumption here was that Raja Rao, who unlike Achebe, has been greatly influenced by a rich written literary tradition, would exhibit a greater tendency towards using contextual lexical elements. The frequency and percentage distributions of contextual lexical items in the samples of Raja Rao and Achebe are presented in Table 18. Figure 18 visually represents the percentage distributions of contextual lexical items in the Raja Rao and the Achebe samples. In listing the contextual items, collocations as well as phrases were counted as single words. The same item, occurring more than one time, was also counted as one item.

Table 18 : Frequency and percentage distributions of different contextual lexical items in Raja Rao's and Achebe's samples. (Percentages of contextual lexical items, calculated in items of the total number of words, are given in brackets).

Writers	Total number of words	Number of contextual lexical items	Native words	Lexical transfers	Hybridized collocations
Raja Rao	30301	144 (0.47)	75 (0.25)	49 (0.16)	20 (0.07)
Achebe	25733	93 (0.36)	54 (0.21)	28 (0.11)	11 (0.04)

χ^2 = 0.8342; df = 2; not significant at the 0.01 level

FIGURE 18 : PERCENTAGE DISTRIBUTION OF TYPES OF CONTEXTUAL LEXICAL ITEMS



One can see from Table 18 and Figure 18 that Raja Rao's sample, compared to that of Achebe, contains a higher percentage of contextual lexical items. It is seen that in his 30301-word sample Raja Rao has used 144 different contextual items. By contrast, Achebe, in his sample of 25733 words, has used 93 different contextual words. The percentage of different contextual lexical items in Raja Rao is 0.47 and that in Achebe is 0.36. Moreover, the percentages of all the three categories of contextual lexical items are higher in Raja Rao's samples than in Achebe's. But the Chi-square test shows that the difference is not significant at the 0.01 level. It, therefore, follows that with regard to lexical contextualization, Raja Rao's English does not differ significantly from Achebe's. The assumption here thus did not prove valid.

The break-up of the contextual items into different categories also shows a similarity between Raja Rao's and Achebe's English. It is seen that Raja Rao has used 75 native words, 49 lexical transfers and 20 hybridized collocations. Achebe has used 54 native words, 28 lexical transfers and 11 hybridized collocations. In this respect, the two writers show a common tendency. In both of them the proportion of native words is higher than that of lexical transfers and the proportion of lexical transfers is higher than that of hybridized collocations.

Furthermore, out of the 144 contextual lexical items recorded from Raja Rao's samples, 64 (that is, 0.44 per cent of the total contextual items occur in K alone. Out of his 93 contextual lexical elements, Achebe has used 30 (that is 0.32 per cent) different contextual elements in TFA and another 44 (0.46 per cent) in AOG. It is important to note that no contextual lexical item has been found in Achebe's AMOP. Thus, it appears that contextual lexical items are used more frequently in the village novels than in the novels with urban, cosmopolitan settings. The reason for this is that village novels, which depict native situations more faithfully, are more culture-bound.

It has also been observed that Raja Rao has explained most of the native words he has used, either by providing a glossary as in SR and FR or with the help of footnotes as in K, CS and CK. Achebe, too, has provided a glossary of Ibo words and phrases in his TFA. However, in his other works, he has neither attached a glossary nor added footnotes to explain the native terms. It is worth mentioning here that most of the native words used in Raja Rao's works are not italicised. But most of the Ibo words used by Achebe are italicised. By italicising, Achebe perhaps intends to make them conspicuous.

Some of the contextual words and phrases, such as pavasam

Actually it is a convention to italicize words and phrases when the language to which they belong is different from the one in which the text is written.

(K 174), chitranna (K 174), pounded rice (K 254) in Raja Rao's samples refer to food items. In the Achebe samples also one comes across names of common food items like Yam foo foo (TFA 33), egusi soup (AOG 116), Okro (AOG 211), Ugani (AOG 216), and Gari (GAW 107). Lexical items, such as Dasara (K 35), bhajan (K 156) rakhi (SR 156), arathi (SR 211), Durga Festival (PR 94), Gauri's Festival (K 174), droning drum (K 156), Hair-cutting-ceremony (K 65) in Raja Rao's books and Ifeoma (TFA 116), ebunu (AOG 211), Feast of the New Yam (TFA 33) in Achebe's books belong to the registers of festivals and ceremonies. Some translated items, like Holy ashes (K 35) Holy thread (K 107), obsequial dinner (K 65), Funeral pyres (SR 21) in Raja Rao and Second burial (AOG 216), Funeral feast (AOG 216) burial feast (AOG 216), purification rites (GAW 33), hymn-singing (GAW 35) in Achebe refer to rituals. Both of them have used items that refer to fashion and dress. Examples are Dhoti (K 24), Khadiclothes (K 219), in Raja Rao and lappa (AOG 211), Goatskin bag (TFA 65), and Jigida (TFA 65) in Achebe. Bel (SR 366), bilva (CS 21) neem tree (PR 35) in Raja Rao and Palm Kernels (TFA 24), Kola nuts (TFA 116), iroko tree (TFA 40) Ogbu Tree (AOG 68) in Chinua Achebe are names of trees and fruits. Raja Rao has also used certain abuse and swear-words like prostitute-born (PR 21), donkey's child (PR 71), daughter of a witch (PR 78), You monkey (PR 83) and son of a concubine (PR 78). Thus, it follows that both Raja Rao and Achebe have used contextual lexical words and phrases to make references

to food, dress, rituals, ceremonies and such other aspects of their native culture.

4.3. INTER-SENTENCE LEVEL

Until recently it was a commonplace among linguists and stylisticians alike that the sentence was the largest unit of linguistic analysis. Assuming sentences as "the Hercules columns of linguistics" (Weinrich, 1971, p.221), traditional linguistic theories generally tended to examine the structural complexities within the sentence and have overlooked relationship of one sentence to its neighbour, i.e., the importance of sequence of sentences. Consequently, there was hardly any linguistic model for studying the patterns of any larger unit beyond the sentence. However, in recent years, linguists and stylisticians have come to realize that units higher than the sentence are as much syntactic as those lower, and consequently, have felt the necessity of coming to grips with various linguistic devices which are used to signal the relationships between sentences or the inter-sentence cohesion. 'Cohesion' may be defined as the set of posibilities that exist in the language for making sentences hang together (Halliday & Hasan, 1976).

It was Harris (1952) who for the first time, systematically investigated the connectedness of sentences. He named his study 'discourse analysis'. While the traditional sentence

grammar deals with the composition of many words into one sentence, 'discourse analysis' proposes to discover the patternings of linguistic elements beyond the limit of the sentence. In discovering the connecting devices, discourse analysis looks beyond the individual sentence to see how it fits in with its neighbours. Discourse analysis, thus, is directed at the isolation of linguistic features that differentiate a coherent series of sentences (i.e. discourse) from a mere agglomeration of sentences. But what exactly constitutes a discourse? — A discourse may be defined as a unit of linguistic performance which stands complete in itself. At the lower end of the scale, it can be, as Chapman (1973) holds, a single imperative 'Stop!' — and at the upper, it may be of any length. A discourse, in short, is the 'effective' or 'operational' unit of language.

Following Harris, others have expressed the view that a study of the links between the sentences is, indeed, relevant and greatly important in any detailed linguistic analysis of style and accordingly, have examined the different connecting devices. Hill (1959) and Saporta (1960), for instance, while discussing the importance of inter-sentence connection, suggest that linguistic study of literary text must also take into account those formal features which regulate structural relations above the level of the sentence. The same view is reiterated by Fowler (1966b) when he says that linguistic study of literature must move forward from sentence structure

to a consideration of formal devices which tend "to unify or structure continuous texts" (p.5). A study of the devices operating beyond the level of the sentence, in Fowler's words, is "greater-than-sentence stylistics" (p.18).

Recent developments in linguistic theories have facilitated the description of language beyond the sentence level. Linguists, being equipped with these advanced theories, have refuted the traditional contention that outside the sentence there are no restraints. Instead, they have been able to discover plenty of such constraints that link one sentence to another (Palmer, 1971). In a similar way, Weinrich (1971) also states that "there is no reason to stop syntactic research at the magic border of the sentence" (pp.221-222). He introduces the concept of "textual or macro-syntax" (p.221) to deal with the units higher than the sentence. Page (1972) expresses the view that discussion of syntactic complexity, to be comprehensive, must incorporate an account of inter-sentence-cohesion. According to him, "the analysis of prose should be prepared to concern itself both with structure within the sentence-unit and with the 'gross anatomy' of the succession of sentences which make up the paragraph or other (generally nameless) larger unit" (p.102). Treading along the same track Sinclair (1972) also subscribes to the view when he writes that since sentences in a literary text are clearly not independent it is artificial to drew an imaginary line at the sentence

(p.18). Like his predecessors in this field, Turner (1973) also believes that "The links between sentences in discourse may be of as much stylistic interest as the links between clauses in a sentence" (p.104). For a discussion of style, it is, therefore, usual to include a study of structural tracts of language larger than a single sentence. The same idea has further been stressed by Chapman (1973). He says, "In fact stylistics, whatever style is being investigated, cannot proceed very far without recognition of units above the sentence" (p.100). A stylistic analysis that does not include a study of sentence connecting devices, is, therefore, likely to be limited in its scope. It is, thus, obvious that over the years, the concept of 'inter-sentence relations' has become a concern of increasing interest in the field of linguistic analysis of literary texts. This concept is now being usefully investigated under such varied names as 'discourse analysis', 'hyper-syntax', 'textgrammatik', 'text syntax' 'text linguistics', 'translinguistique' and 'suprasentential-cohesion'. These different terminologies tend to point to the fact that the interest in discourse analysis is international in extent (Hendricks, 1973).

But whatever may be said in favour of discourse analysis, it is, of course, true that the description of linguistic structure beyond the sentence level is not as well advanced as that of below the sentence. The essays and articles which so

far have appeared in this field, however varied and numerous, have not yet been able to set up a definite trend. However, among the various attempts made to describe and illustrate those linguistic features which contribute to cohesion between sentences, mention may be made of the following.

In his discussion of different devices used to achieve inter-sentence cohesion, Sledd (1959) includes conjunctions, sentence-adverbials, pronouns, determiners, auxiliaries, parallel structure, synonyms, and verbal repetitions as sentence-linking features. Gleason (1965), on the other hand, groups the features under two main categories. He discusses the use of conjunctions and anaphoric substitutes as the principal cohesive devices. Crystal and Davy (1969) present a more comprehensive framework for studying inter-sentence relationships. They suggest that the important relations which regulate the clustering of sentences together in a text can be usefully studied in terms of variables, such as ellipsis, anaphora, the use of concord, lexical features, adverbial contrasts and prosodic features. Enkvist (1971) tentatively groups the wide range of features connected with inter-sentence cohesion into three main areas, viz., 'topic', 'focus' and 'linkage'. 'Topic' refers to the "features pertaining to the main subject of the discoursal unit, the cohesion of the vocabulary, and the field of discourse". 'Focus' means "the choice and marking of function for words and word groups in a

clause and sentence". 'Linkage' includes "the use of those phrases, conjunctions, pronouns, instances of concord and tense sequence and the like, which form the surface layer of the formal marks linking each sentence to its discoursal environment" (p.57).

Quirk and Greenbaum (1973) have discussed, in considerable detail, various ways of achieving inter-sentence relationships under seven heads. They are (1) time and place relaters, (2) logical connecters, (3) substitutions, (4) discourse reference, (5) comparison, (6) ellipsis and (7) structural parallelism.

The concept of inter-sentence cohesion has been exhaustively and systematically studied by Halliday and Hasan (1976). They assume that inter-sentence relation "is expressed partly through the grammar and partly through the vocabulary" (p.5). Accordingly, they have classified cohesion mainly into two types — grammatical and lexical — each of which has been further divided into several sub-types.

Leech and Short (1981) discuss and illustrate different formal means by which connections between sentences are signalled. They place the features under two categories — 'cross reference' and 'linkage'. Cross reference includes difinite reference, substitutions, ellipsis, formal repetitions, and elegant variations. 'Linkage' refers to co-ordinating conjunctions and linking adverbials.

4.3.1. Different types of sentence connectives

In the present study cohesive patterns have been analysed following largely the framework provided by Halliday and Hasan (1976). The different linguistic devices used to signal relationships between sentences have been accordingly divided into two broad groups — grammatical and lexical. The devices appearing under grammatical category have been further divided into four sub-categories — these are reference, substitution, ellipsis and conjunctions. Thus, the five primary types of cohesion under which connectives have been encoded here are (a) Reference, (b) Substitution, (c) Ellipsis, (d) Conjunctions, and (e) Lexical.

It is to be mentioned here that in the Raja Rao and the Achebe samples, as in any given texts, some sentences were found to contain more than one linking feature or 'cohesive tie'. And some others appeared without any formal cohesive item excepting the graphological marks. In the former cases, the 'immediate' cohesive tie, that is, that cohesive item which linked the sentence with its immediate neighbour and which appeared in the opening position, was taken into account.

It is true that cohesive relations also exist within the elements of a sentence. But such relations, often, "attract less notice... because of the cohesive strength of grammatical structure" (Halliday and Hasan, 1976; p.8), and hence were ignored. Although 'seriation' and 'grammatical parallelism' are some times supposed to contribute to inter-sentence cohesion, they were not discussed here under cohesive

patterns. The reason for this is that such devices, by themselves, do "not make a string of sentences into a text" (Halliday and Hasan, 1976; p.20).

The main concern in the analysis of sentence-linking devices was to see what stylistic characteristics, if any, distinguish the English of one writer from that of the other at the level of inter-sentence cohesion. It was thought that an analysis of the two writers' ways of achieving inter-sentence cohesion would provide important information on the basis of which their styles could be compared.

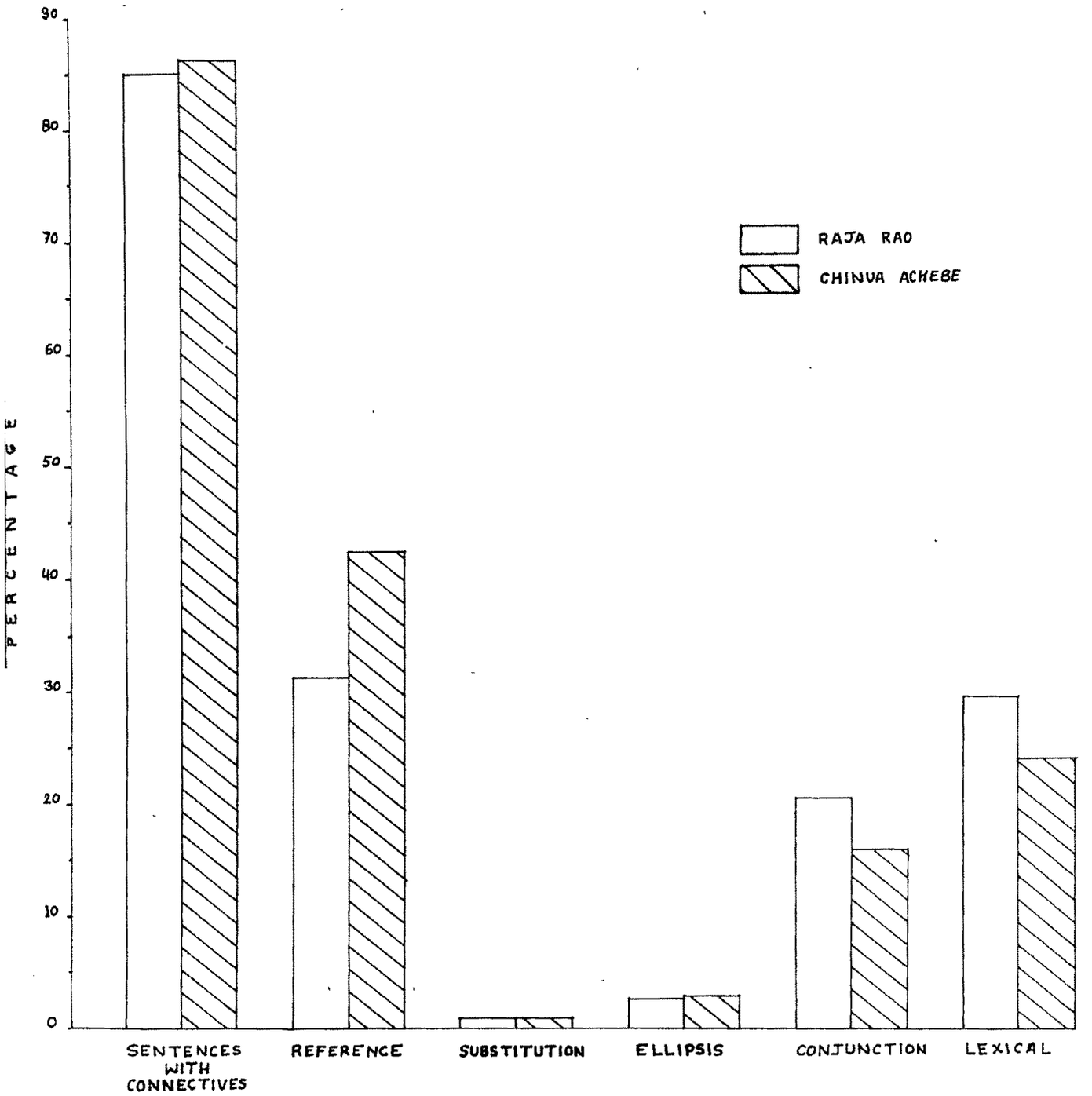
In Table 19 are given the frequency and the percentage distributions of different types of connectives in the Raja Rao and the Achebe samples. The percentage distributions of different types of connectives are presented with the help of a graph in Figure 19.

Table 19 : Frequency and percentage distributions of different types connectives in the Raja Rao and the Achebe samples.

Writers	Total sentences	Sentences with connectives	Reference	Substitution	Ellipsis	Conjunction	Lexical
Raja Rao	1970	1675 (85.03)	614 (31.17)	18 (0.91)	51 (2.59)	407 (20.66)	585 (29.70)
Achebe	1891	1631 (86.25)	802 (42.41)	17 (0.90)	53 (2.80)	303 (16.02)	456 (24.11)

χ^2 = 55.68; df = 4; significant at the 0.01 level.

FIGURE 19 : PERCENTAGE DISTRIBUTION OF TYPES OF CONNECTIVES



From Table 19 and Figure 19 it is seen that with respect to percentages of sentences having formal connectives, the difference between the sample of Raja Rao and Chinua Achebe is very small. Ignoring this little difference, which is slightly more than one per cent, it may be said that both of them display almost a similar tendency towards using a predominantly high percentage of formally linked sentences. Out of every one hundred sentences, Raja Rao uses about fifteen sentences and Achebe uses about fourteen sentences which are linked without any clear connectives. It is true that sentences without formal connectives make the readers work and discover the implict connection or inferred linkage. If the sparseness of connectives tends to increase the difficulty in understanding a writer's work, it may be said that both Raja Rao's and Achebe's English, with the high proportions of connectives, pose no such problems for readers by compelling them to find out the implicit connections. If, on the other hand, a high proportion of sentences with formal linkage indicates, as Winters (1981) holds, the 'densities of connectives', then Raja Rao's and Achebe's English may be said to be characterized by 'heavy densities of connectives'. It has been observed by Milic (1967) and Winters (1981) that fiction requires less intense connection than non-fiction. Moreover, Leech and Short (1981) also observe that "the modern novelist"

instead of using formal cohesive devices, "tends to rely on inferred linkage" (p.250). But it is striking to note that Raja Rao's and Achebe's works, with heavy densities of connectives, point in the opposite direction. Winters (1981) observes that Achebe "avails himself of more connectives" (p.63) than several other Nigerian writers in English like Elechi Amadi, Cyprian Ekwensi, Chukumeuka Ike, Onuora Nzekwu and Wole Soyinka. Comparing Achebe with some British and American novelists, she also finds that Achebe uses more connectives than some native writers in English, such as, Joyce Cary, Graham Greene, Thomas Hardy, and John Steinback. It is evident from Table 19 and Figure 19 that the statements which Winters (1981) has made about Achebe's English are equally applicable to Raja Rao's English. From the findings of Winters' study, it seems to be an interesting pursuit to undertake a comparative study to determine to what extent Raja Rao differs in his use of connectives from other Indian novelists in English. This task, however, is left to the future research in this area.

Although Raja Rao and Achebe display a close similarity in percentage in their use of sentences with formal connectives, they, nevertheless, differ in their use of different types of connectives. The Chi-square test shows that the value is significant at the 0.01 level. This indicates that in so far as the use of different types of connectives are

concerned, Raja Rao and Achebe differ significantly from each other. Further, the Chi-square tests show that the significance of difference arises from the use of referential, conjunctive and lexical categories of connectives.

Ellipses occur mainly in dialogues and conversations. They are not likely to be found in high frequency in fictional prose which tends to be largely narrative. The supposition is proved valid by the low percentages of ellipses in Raja Rao's and Achebe's English. The percentage of ellipses in Raja Rao is 2.59 and that in Achebe is 2.80. As for substitutions, the difference between the two writers again is very little. The percentages of substitutions in Raja Rao is 0.91 and that in Achebe is 0.90. Such low percentages indicate that neither of them shows a preference for achieving cohesion through substitutions.

A more remarkable fact evident from Table 19 and Figure 19 is that Raja Rao uses higher percentages of conjunctive and lexical connectives; Achebe, by contrast, uses a substantially high percentage of referential connectives. On the basis of such differences, the following statements can be made. The presence of a higher percentage of referential connectives which, usually, signal relationship between sentences through pronominals, demonstratives, definite article and comparatives, may be said to indicate the writer's tendency towards avoiding repetition. On the

contrary, a greater frequency of lexical connectives, especially, the same item connections, seem to point to the repetitive nature of prose. Raja Rao, therefore, with a higher percentage of lexical connectives and a lower percentage of referential connectives may be said to write in a repetitive style, whereas Achebe, with the reverse frequencies of lexical and referential connectives, shows a tendency towards avoiding repetition.

4.3.2. Sub-categories of conjunctive connectives

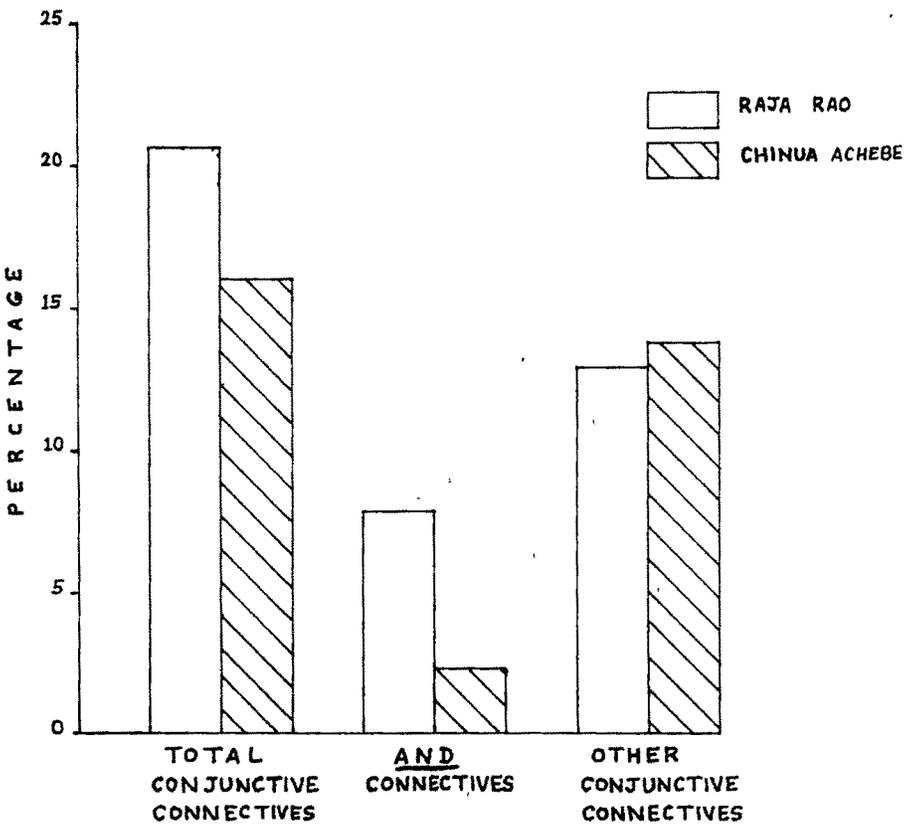
Conjunctive connectives, again, have been studied under two sub-categories — And connectives and other conjunctive connectives. It was expected that Raja Rao who was found to use 'and' more frequently for connecting words and phrases, would also exhibit a preference for using And to link sentences. Here also, the expectation proved valid. Table 20 and Figure 20 show the break-up of conjunctive connectives into And connectives and other conjunctive connectives.

Table 20 : Frequency and percentage distributions of And connectives and other conjunctive connectives. (Percentages, computed in terms of the total number of sentences, are given in brackets).

Writers	Total conjunctive connectives	And connectives	Other conjunctive connectives
Raja Rao	407 (20.66)	154 (7.82)	253 (12.84)
Achebe	303 (16.02)	43 (2.27)	260 (13.75)

$\chi^2 = 48.51$; df = 1; significant at the 0.01 level.

FIGURE 20: PERCENTAGE DISTRIBUTION OF AND CONNECTIVES AND OTHER CONJUNCTIVE CONNECTIVES.



One can see from Table 20 and Figure 20 that considerable difference exists between Raja Rao and Achebe with regard to total conjunctive connectives. Although Raja Rao uses a higher percentage of conjunctive connectives, it is important to note that the difference between the two writers, with regard to 'other conjunctive connectives' is indeed, very little. The difference, as Table 20 and Figure 20 show, is slightly less than one percent, and that also points in the reverse direction. This indicates that although the percentage of conjunctive connectives is higher in Raja Rao's English, the percentage of other conjunctive connectives is higher, however slightly, in Achebe's English. Thus the significance of difference, obviously, lies in their use of 'And' connectives, the frequency of which in Raja Rao's English, compared to Achebe's, is almost three times. It is this significantly higher percentage of And connectives which certainly lends a distinctive characteristic to Raja Rao's English.

The probable reasons why Raja Rao favours the use of And connectives are not hard to seek. One reason, as Raja Rao himself admits, would be to give an impression of 'interminableness' — a quality of Indian minds. Secondly, the use of 'And' for linking sentences perhaps points (?) refers to the fact that Raja Rao who deals with the metaphysical aspect of life, especially in his later novels, is more interested in the presentation of facts and ideas than in their strict

sequential order. Another reason for Raja Rao's beginning a sentence with And, as Desai (1974) points out, is to reduce the length of the sentence. According to him, "If the sentence threatens to become a little too long, Raja Rao puts a full stop and begins the next sentence with 'And'" (p.23).

Whatever may be the reasons for the use of And in the sentence opening position, it may be said to convey a sense of continuity of thought — an impression similar to that created by the run-on quality of blank-verse in Milton's Paradise Lost. Such a device seems to suit the 'Ordinary style of ...story telling' giving an impression of interminableness in Kanthapura. A general purpose link And is regarded as "the vaguest of connectives" (Leech and Short, 1981, p.250). It does not emphasize any logical coherence, causal connection between sentences. Instead, it helps connecting ideas and facts together without any strict order of sequence. Such a device seems to suit the philosophical bent of mind of Raja Rao's principal characters who often move from one abstraction to another, from one thought to another higher in SR as well as in the later novels. The device of linking sentences together with conjunction 'And' is rhetorically known as polysyndeton (Levin, 1958). With his preference for joining sentences with And, Raja Rao comes very close to Hemingway, who, as Levin (1958) claims,

"approximates the actual flow of experience" with "the childishly simple habit of linking sentences together" (pp.331-332). This device tends to suggest that things happen one after another without any necessary connection between them.

4.3.3. Two adjacent connectives

At the level of inter-sentence cohesion, another important dimension of style which can be usefully investigated, is the measure of 'two adjacent connectives'. In such cases, one of the two connectives often is neutral. In the present study, this area of analysis was adapted from Winter's (1981) "An Objective Approach to Achebe's Style". The measure was determined by counting the number of sentences having two adjacent connectives in the sentence-opening position, such as 'And So', "So when", 'And therefore', 'And if', 'And then' and 'And however'. The percentages were computed in terms of the total number of sentences.

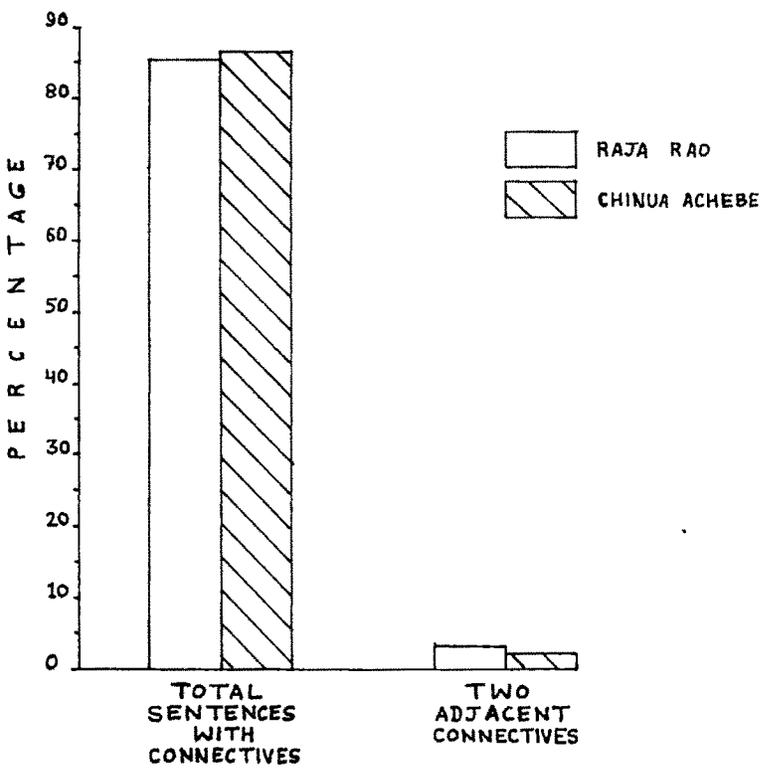
It was found that out of his 1970 sentences, Raja Rao used 61 sentences with two adjacent connectives. On the other hand, in Achebe's 1891 - sentence sample, 40 sentences had two adjacent connectives. Table 21 shows the frequency and percentage distributions of two adjacent connectives in Raja Rao's and Achebe's samples. Figure 21 visually represents the percentage distributions of two adjacent connectives in Raja Rao's and Achebe's samples.

Table 21 : Frequency and percentage distributions of two adjacent connectives in Raja Rao's and Achebe's samples. (Percentages, computed in terms of the total number of sentences, are given in brackets).

Writers	Sentences with connectives	Sentences with two adjacent connectives
Raja Rao	1675 (85.03)	61 (3.1)
Achebe	1631 (86.25)	40 (2.11)

Table 21 and Figure 21 show that the percentages of sentence with two adjacent connectives in Raja Rao's sample is 3.1 and that in Achebe's sample is 2.11. Winters (1981) observes that Achebe's novels, in addition to using a predominantly high percentage of connectives, also "disclose a preference for two adjacent connectives" (p.64). It is evident from Table 21 and Figure 21 that the percentage of two adjacent connectives in Achebe is less than that in Raja Rao. Thus, it is true that Raja Rao's novels exhibit a greater preference for two adjacent connectives which constitutes heavier densities of connectives. If heavy densities of connectives, as Winters (1981) holds, "render Achebe's English less direct and possibly less colourful" (p.63), it goes without saying that Raja Rao's English, with heavier densities of connectives, is certainly more so. That is to say, Raja Rao's English is still 'less direct' and 'less colourful'. If the heavy densities of connectives increase

FIGURE 21: PERCENTAGE DISTRIBUTION OF TWO ADJACENT CONNECTIVES



clarity and coherence at the cost of economy, it may be equally argued that Raja Rao's English is, of course, more coherent but less economical than Achebe's English.

A study of different types of connectives used in the individual samples of Raja Rao and Achebe reveals wide ranges of variation. Percentage variations of different types of connectives among the samples of Raja Rao and Achebe are shown in Table 22. Figure 22 represents the percentage distributions of different types of connectives within the samples of Raja Rao and Chinua Achebe.

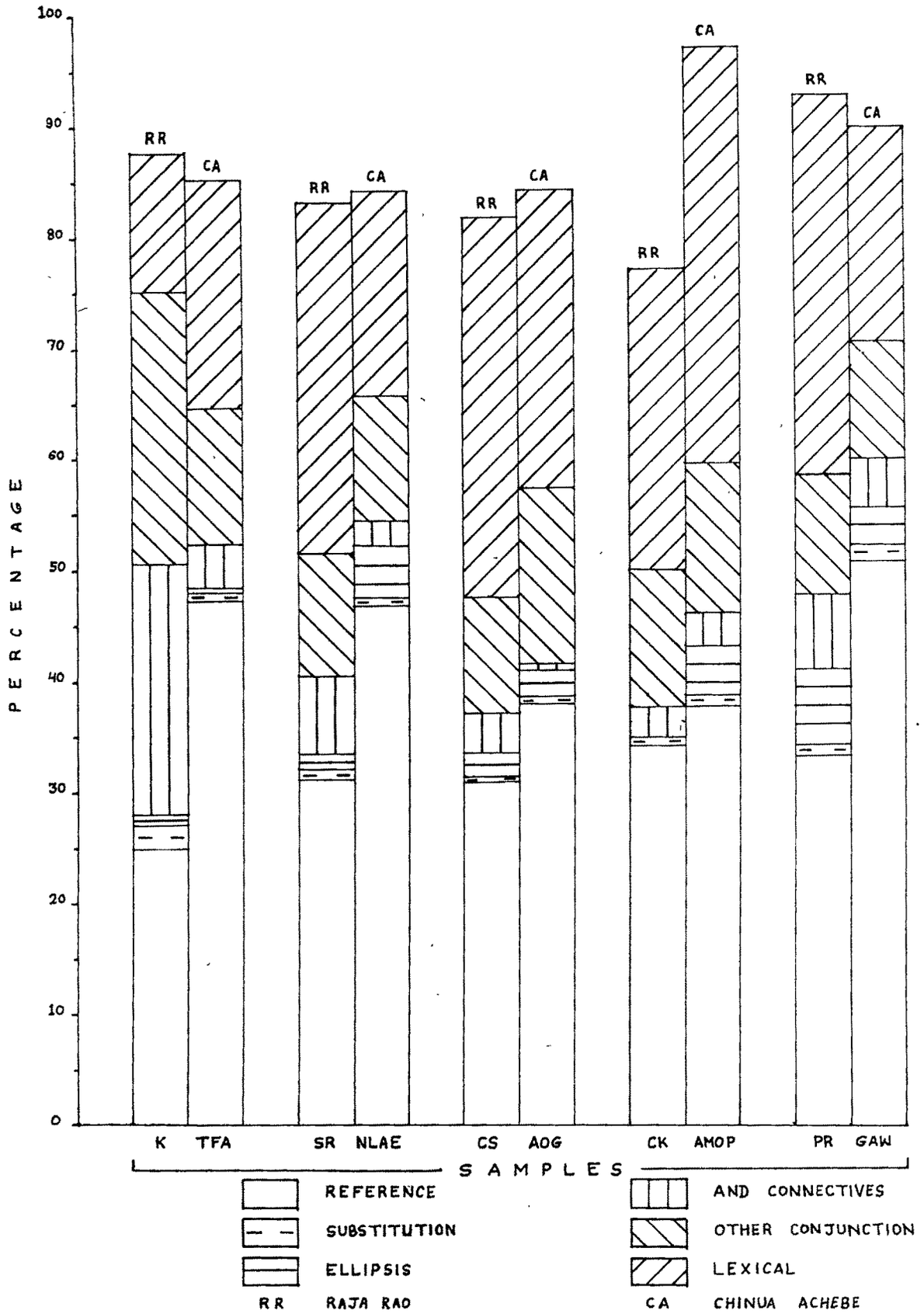
Looking down the second column of values, one notes that within the Raja Rao samples, PR has the highest percentage and CK has the lowest percentage of sentences with connectives. The range of variation between the two is 15.59. Within the corresponding Achebe samples, the highest and the lowest percentages of sentences with connectives occur in AMOP and NLAE respectively and the range of variation is 7.89. Thus, as a consequence of the first observation, the range of variation is higher within the Raja Rao samples. This indicates that Raja Rao's English displays a greater variety with regard to inter-sentence connectives.

It has already been observed that Achebe favours the use of a comparatively high percentage of referential connectives. He also shows a greater variation in the use of referential

Table 22 : Frequency and percentage distributions of different types of connectives within the samples of Raja Rao and Chinua Achebe. (Percentages, computed in terms of the total number of sentences, are given in brackets).

Samples	Total sentences	Sentences with connectives	Reference	Substitution	Ellipsis	Conjunction		Lexical
						And connective	Other conjunctive connective	
K	232	204 (87.93)	58 (25.00)	5 (2.15)	2 (0.86)	53 (22.84)	57 (24.57)	29 (12.5)
PR	819	682 (83.27)	257 (31.38)	6 (0.73)	14 (1.71)	56 (6.84)	98 (11.96)	251 (30.65)
CS	380	311 (81.84)	118 (31.05)	2 (0.53)	8 (2.10)	14 (3.68)	39 (10.26)	130 (34.21)
CK	140	108 (77.14)	48 (34.28)	1 (0.71)	-	4 (2.86)	17 (12.14)	38 (27.14)
PR	399	370 (92.73)	133 (33.33)	4 (1.00)	27 (6.77)	27 (6.77)	42 (10.53)	137 (34.33)
Total	1970	1675 (85.03)	614 (31.17)	18 (0.91)	51 (2.59)	154 (7.82)	253 (12.84)	585 (2970)
TFA	395	337 (85.32)	187 (47.34)	3 (0.76)	2 (0.51)	15 (3.80)	47 (11.90)	83 (21.01)
NLAE	386	325 (84.20)	181 (46.89)	3 (0.78)	18 (4.66)	8 (2.07)	54 (13.99)	61 (15.80)
AOG	625	527 (84.32)	238 (38.08)	5 (0.80)	14 (2.24)	3 (0.48)	99 (15.84)	168 (26.88)
AMOP	278	256 (92.09)	91 (32.73)	3 (1.08)	12 (4.31)	8 (2.88)	38 (13.67)	104 (37.41)
GAW	207	186 (89.85)	105 (50.72)	3 (1.45)	7 (3.38)	9 (4.35)	22 (10.63)	40 (19.32)
Total	1891	1631 (86.25)	802 (42.41)	17 (0.90)	53 (2.80)	43 (2.27)	260 (13.75)	456 (24.11)

FIGURE 22: PERCENTAGE DISTRIBUTION OF TYPES OF CONNECTIVES



connectives within his samples. With regard to substitution and ellipsis, no variation, however, appears to be remarkable excepting the fact that ellipsis does not occur at all in Raja Rao's CK.

The greater variation, it is evident, lies in the use of conjunctive connectives. Within the Raja Rao samples, the conjunctive connectives — both 'And connectives' and other conjunctive connectives — are the highest in K. The presence of this remarkably high percentage of 'And connectives' in K may be said to refer to a typical characteristic of oral folk narrative — which follows an 'ordinary style' of story telling. Thus, the preference for connecting sentences with And in K seems to indicate the "excited volubility" (Rajan, 1974; p.86) of a typical Indian village grandmother who, according to Narasimhaiah (1966), tells a "breathless tale" (p.249).

The percentages of 'And connectives' in Raja Rao's other samples come down to a remarkable extent indicating that the style in his later novels markedly differs from that in his first novel. This change of style, perhaps, reflects the change of theme as well as the change of personalities of the principal characters in his later novels. Achebe's samples, on the other hand, as Table 22 and Figure 22 show, display a comparatively stable tendency with regard to the use of conjunctive connectives.

Please look at the pl. of Fig. 22 on p. XII

In so far as lexical connectives are concerned, Raja Rao's K has the lowest percentage. But the percentages of lexical connectives in his CS and PR are comparatively very high, being 34.21 and 34.33 respectively. Within the Achebe samples, the percentage of lexical connectives suddenly jumps from the lowest 15.80 in NLAE to the highest 37.41 in AMOP. This indicates that Achebe's prose in AMOP is characteristically different from that in his other samples. Thus, it may be said that both Raja Rao and Achebe introduce variations within their respective style by varying the proportion of lexical connectives.

4.4. CONCLUSION

The present study, as stated earlier, is an attempt at examining the ways in which Raja Rao and Chinua Achebe have exploited the resources of the English language in their fictional writing. The concern here was to find out similarities or differences between the two writers' English and not to explain the 'why' of such differences or similarities. The approach, accordingly, was not evaluative but descriptive. No attempt was made to establish the superiority of one writer over the other. Evaluative judgements of this sort, it was thought, would be futile and arbitrary. Moreover, in the absence of any rigid procedures, i.e., theoretical basis, it is difficult to say that the English of one writer is better or worse than that of the other. It is true that

This is not the context in which the phrase 'for that matter' is used

different writers favour different grammatical structures, use different linguistic devices and prefer different syntactical complexities. Hemingway, for instance, writes short sentences while Anthony Powell uses long ones. But the former is not praised for his short sentences, nor is the latter condemned for his long ones. Again, Bertrand Russell uses clear connectives, whereas George Meredith omits them. But it is not said that Russell's English, for that matter, is better or worse than Meredith's. Both, however, attract the reader's attention in their own ways.

From the linguistic analysis of the samples of Raja Rao and Achebe in the present study, it is evident that Raja Rao's and Chinua Achebe's English are similar in a few respects. In many respects the English of one writer differs significantly from that of the other. Both of them, however, have exploited the resources of the adopted medium in their own ways. It has also been observed that the two writers have greatly varied their styles. They have introduced wide variations in their use of English from one book to another. The wide variations point to the fact that both Raja Rao and Chinua Achebe are great experimentalists in so far as the use of the English language is concerned.

The English of Achebe's village novels TFA and AOG is markedly different in several respects from that of his NLAE and AMOP — the novels with urban settings. Again, his

English in AMOP is significantly different from that of his other works. Referring to such variations in Achebe's English Lindfors (1968) states that Achebe has developed not one prose style — but several, and in each novel he is careful to select the style or styles that will best suit his subject.

Compared to Achebe, Raja Rao has clearly introduced wider variations in his use of English. In other words, his English is more widely varied than Achebe's. It is evident that the English of Raja Rao's K is significantly different from that of his SR. Wendt (1965) perhaps points to these wide ranges of differences in Raja Rao's use of English when he says that Raja Rao, who was writing like a Babu in K has become a Sahib in SR.

Again, as one turns from SR to CS, one finds that the English of his CS is markedly different from that of his previous two novels. Thus, the English of K and CS may be said to represent the two extremes of Raja Rao's prose styles. The changes in his use of English, however, are in consonance with the changes of his subject-matter and interlocutors.

It is often said that Indian English novelists 'edit' their characters' speech. As a result, the characters, irrespective of their social origins and educational background, tend to speak English of the same impeccable kind their authors do (Ramakrishnaiah, 1980). But Raja Rao's characters, as the present analysis shows, speak English

My stand has always been that far from having impeccable RE English of their authors in 'babu'.

which reflects their true sentiment, betrays their social origin and educational background. They do not speak the same English which their author does. This shows that Raja Rao has been able to introduce variations in the use of English to suit his purpose.