

Rhetorics In Anita Nair's Novels.

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Abstract

Anita Nair is unique in expressing her thoughts to the readers through her language. Anita Nair's use of rhetoric provides a sense of both composition and technique that flourishes towards producing a specific effect. It's all about the art of communication, making use of the rhetorical resources at hand, and in some ways, the fictional materials take on the elegance of an epic in prose. In one sense, Anita Nair's concept of writing a story encapsulates postmodern techniques of expression, which may make the work difficult to access. She deploys words in accordance with the events depicted, implying a new structure that expresses the relationship between the artist and the characters. This concept of relatedness is essentially a productive mode of expression that constitutes the text's credit worthiness. Anita Nair works with words at ease without neglecting the force of the content. A casual reader notices narrative techniques in their manifestation. Since 1990, the narrators of Indian English Fiction have spoken about the highlights of their homeland. There is a fundamental understanding of circumference possession. Narrative technique, also known as literary technique, refers to how a writer uses tools and techniques necessary for creating a story, such as point of view, theme, character, and setting, in their literary work to expand the story. Storytelling is the most ancient form of narration.....

Keywords: Constitutes, Encapsulates, Flourishes, Manifestation, Postmodern..

Introduction

Narratology is a term that refers to the area of literary studies that deals with the analysis of narratives with different forms of narration and varieties of narrators. The dynamic construction of the postmodern narrative uses ideas that have emerged largely during the middle of the twentieth century. The recent advances in narratological theory grew out of structural concerns analysing forms, devices and structures in relation to the culture of a nation. Narratology or the theory of narrative was inspired by the structuralists debates based on the nature, form and functioning of all narratives irrespective of the medium of representation.

Narrative refers to the telling of a story. The varied composition of the narratives recounts the story in a specific order and seeks to analyse the various techniques used in telling a story. The narrative discourse is distinct from descriptions of state situations and characteristics, as well as the enactment of events. The specific set of events is narrated in a particular order, which has a particular significance to the overall structure of the narrative.

The order of events in a narrative is extremely important. The sequence of events is recounted using a meticulously crafted narration process; without it, the narrative is ineffective. Narratives, according to Gerald Prince, is "the representation of real or fictional events and situations in time. The narrative technique distinguishes between narrative and discourse. A story is a series of events, and discourse presents these events in an order" (32). Technique is a vital weapon for the successful writer of his literary or artistic work. A narrative technique is a technique used to achieve a specific effect in a novel. Only if the writer employs the proper technique, can the ideas be conveyed effectively to the readers. Technique acts as a link between life and art, assisting the novelist in the interpretation and transformation of reality. Several devices are required for this creation. It guides readers through the process of discovering and travelling among other selves, identities, and human adventures. The 'how' (technique) rather than the 'what' (subject) is responsible for paradigm shifts, the formation of literary schools,

and the emergence of major literary trends. As a result, narrative technique is the intrinsic quality of the subject matter itself, rather than an ornament or a superimposed element on the content to add value to it.

Etymological 'narrative' and 'fiction' come from the Latin roots which mean the same. Fiction is derived from 'fingered' which means 'to make or do'. Later on, these two words parted company but fiction has retained its original significance of making or shaping, whereas fact is associated with the real or the actual. Thus, narrative fiction according to Shlomith Rimmon-Kenan, is the "narration of a succession of fictional events" (2). This definition implies that the verbal message is communicated from the narrator to the narratee. Shlomith Rimmon Kenan distinguishes between three elements of a narrative. History or story, recitation or the text and narration. Other classifications of narration emerge from these three basic elements as Rimmon Kenan says:

Story designates the narrated events, abstracted from their disposition in the text and reconstructed in their chronological order, together with the participants in these events ... Whereas story is a succession of events, text is a spoken or written discourse which undertakes their telling. Put more simply, the text is what we read. (7)

The narration of a story is the most distinguishing characteristic of any narrative. According to Rimmon Kenon, In any narrative fiction, "the story is presented in the text through the mediation of some 'prism', 'perspective', 'angle of vision', verbalized by the narrator through not necessarily his" (71). A narrator can describe events in numerous ways.

The concept of the story is different from the text of a narrative. The story should contain events and characters. An event is the basic unit of a story and is defined as a 'thing that happens'. An event is something that occurs and it is through events that the situation changes from one condition to another. When an event occurs, unintended consequences occur or something follows the consequence. Gerald Prince splits events into two, stative and active. Stative events constitute a state and active events constitute an action. The proportion of active and stative events determine the nature of the narrative. A story which contains more active plans is more dynamic than a story which is abound with stative events. Both stative and active events go hand in hand, isolated events do not make a story. They are combined and arranged in a sequential pattern. These sequences are combined by two main principles of combination: temporal succession time and causality. Time is a matter of convention because a succession of events is found only in stories with a single character or single narrative line. Simultaneous events occur when the story has more than one character, thus the story becomes multilinear.

In *Ladies Coupe*, the author cleverly employs cinematic techniques to present the stories of six women. The story shifts back and forth in time and space. As Jaya Banerji says: "We all know what men talk about in changing rooms-- sexual powers and recent acquisitions. Or so they say. Ever wondered what women talk about for that matter? If you have, delve into the *Ladies Coupe*. But be warned, it merely touches the tip of the iceberg" (43). In the coupe, these women share their personal experiences and emotions with one another. They reflect on their small victories and failures and express their rage at the men who have dominated their lives. These women's stories provide insight into the lives of married Indian women. They share their tiffin and secrets in the atmosphere of the coupe. These women's stories intertwine to form a single narrative about women rediscovering themselves. The author's narration propels these women from their passive lives into an active one. The coupe is transformed into a cage metaphor. Akhila escapes from the cage. She gains courage and strength from the conversations of her fellow passengers. Anita Nair vividly depicts each character within the confines of the fixed frame. The novel's format is easily dissected into six distinct sections. The central characters connect all of these stories. These women, who are usually silent in a male-dominated society, are given the opportunity to speak up in a female-dominated environment. The clash between love and history in *Mistress* begins when the travel writer Chris arrives at the holiday resort to interview the famous Kathakali performer, Koman.

The writer compares and contrasts the complexity of deception with the protagonist's flashbacks with great intelligence. It calls into question the place of traditional art forms in contemporary India.

In *Mistress* though the chapters are titled according to the navarasas in Kathakali. Each chapter has three points of view: Radha, Shyam, Uncle and the fourth moves to the story of Koman's parents. For example in the chapter Haasyam, Radha "I lie next to Shyam, unable to sleep. We have our bedtime rituals, Shyam and I. We have been married for eight years, after all, and there is no escaping the ritual of routine" (MS 53). For example in the chapter Haasyam, Shyam "I shove the plate aside, lick my fingers one by one, pick up the glass with my soiled hand and drink the water in one gulp, then belch loudly" (MS 63). For example in the chapter Haasyam, Uncle I walk to the end of the vegetable patch and peer over the fence. I stare at the man by the gate. He is of medium height, with a full head of hair and a beard; his jet black hair is without a trace of grey. I feel a smile grow on my face. It is AK. What on earth is he doing here? 'AK?' I call. He smiles and opens the gate. (MS 75)

For example in the chapter Haasyam, 1938 The Plank of Avidity,

They cycled. The two men, Dr Samuel Sagayaraj and Sethu, cycled everywhere. Others might choose a bullock cart or a covered jhutka cart with a pony, or if they could afford it, a car. But Dr Samuel Sagayaraj disdained all forms of transport except his bicycle. 'I am happy with mine; you will be with yours, I assure you. My cycle has served me well,' he had said, gazing at it fondly. Then he counted the money once again. (MS 82)

In *Lessons in Forgetting*, though the chapters are titled according to the stages. The stages are divided into five. In stage one, Meera and Nikhil say things like:

‘But where do you think he went, Mummy?’ Nikhil asked, more curious than afraid. Meera shook her head. ‘I don’t know. Maybe he had an urgent business meeting to go to’. ‘Why couldn’t he have just told you that?’ Nikhil said, accepting her explanation and kicking the gate open in one swift boyish act of innocence. (LF 28)

In stage one, One day the oldman was walking with a mobile phone and said: “He felt their eyes on him. The smoke from their cigarettes stung his throat. Were you here when it happened, he wanted to ask them. It was in the last week of February. On the twenty-eighth. Do you remember? Wasn’t there something you could have done? Anything?” (LF 51).

A novel’s setting or background can be anywhere in the world. Anita Nair, like Thomas Hardy’s Wessex, the Bronte sisters’ Yorkshire, and R. K. Narayan’s Malgudi has carved out her own territory in creating the settings for her novels. Nair follows them in representing Kaikurussi, a fictional place which resembles her birthplace Shoranur. The fictional place Kaikurussi is represented in *The Better Man*. The village of Kaikurussi is surrounded by hills. The majority of the novel’s action takes place in a fictional place. She depicts its natural surroundings. Nair’s Kaikurussi appears calm on the surface, but there are undercurrents that cause ripples, sometimes to the point of being unbearable. Anita Nair depicts death, submission, tyranny, and tragedy of various characters against the backdrop of Kerala. Bhasi and Power House Ramakrishnan represent good and evil in Kaikurussi. Mukundan’s problems and crisis are presented realistically by the author in Kaikurissi. It is located in the Malabar region. Extremists such as the Naxalites born in Malabar. Anita Nair portrays Kaikurussi full of social details, and her language is straightforward.

From behind the Pulmoorth mountain, the sun peeped out surreptitiously. The trees were wreathed in cobwebs of gossamer mist; the paddy fields shivered in the chill of the dawn breeze and the cocks waited anxiously in their coops. One by one the cocks raised their heads and searched the air for the warmth of the sun’s lips. Unable to contain their impatience any longer, they puffed their chests, stretched their throats, and crowded lustily, beckoning the sun to make intimate contact with their proud red combs. (TBM 47)

A monologue is a speech delivered by one person, or a long one-sided conversation that makes the readers from boredom. The Greek root word monologue is translated as ‘speaking alone’ one person doing all the talking monologue, in literature and drama, an extended speech by one person. The term has several closely related meanings. The way a character expresses themselves in their inner monologue or to others in a story is referred to as their character voice. Characters’ voices can be revealed through their personality traits, dialogue, and narration. Writers frequently create a character’s voice in order to influence how a reader interprets their actions and to give the story a tone. They may also use this technique to help readers distinguish between characters.

The novel *The Better Man* begins with Bhasi’s monologue, in which he assumes Mukundan, to whom he is speaking, is listening. Bhasi is a painter as well as a healer. He cures the villagers using his herbs and Psychotherapy treatment. The villagers regarded Bhasi as an outsider because he moved to Kaikurussi from an unknown location several years ago. Bhasi was also aware of it, so he stated:

They look at the insignificance of my features and assume they know me. They look at the tools of my trade and think they have fathomed my mind. My advice is never solicited. My opinions are mostly ignored. All I am considered fit for is just dipping a brush into a can of paint and slapping it on, this way and that. (TBM 7)

Nair has a magical ability to make her readers experience the same emotions as her characters. A static character is one whose personality does not change or progress throughout the novel. In her novel *The Better Man* static or flat characters are Achuthan Nair and Prabhakaran in *Ladies Coupe* members of Akhila’s family, in *Mistress* Rani opal, Anjana and Maya, in *Lessons in Forgetting* Giri and Nina are static characters. Dynamic characters change and appear to be efficacious as the plot line progresses through central conflict. In the story, they go through a lot of changes.

Anita Nair’s fiction is the result of her exceptional narrative techniques. She makes language activate the individual’s precepts by specifically attaching herself to ideals. Her novels demonstrate her command of the language as well as her sense of casual ease. They also confirm Anita Nair’s extraordinary ability as a graphic artist of visions generated in her mind. Her novels suggest impressive descriptions and effective affirmations of the artist’s unified impressions. The narrative techniques assist the writer in eliciting delight, sympathy, wonder, and sorrow in the readers.

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