



STUDY OF SPEECH-ACTS IN *THE FOREIGNER*

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ABSTRACT

In general, discourse is the indispensable unit of the human world. It is analyzed variously to arrive at a harmonious conclusion. The contemporary scholars and critics have emphasized upon the ways of analyzing this discourse. What is said, what should be said, and what is appropriate to say provide the basis of this discourse number of theories for analyzing discourse, which means the assessment of the creative use of language. Speech-act theory is one of the theory to operate each minute segment of discourse. Through applying speech act theory it becomes easy to analysis the nerves of characters. The present paper is an effort to trace out the impact of speech acts in Arun Joshi's *The Foreigner*. The study of discourse analysis of *The Foreigner* in the light of speech act theory opens more dimensions for readers. Though this novel is a brilliant example of human psychology and its dilemma, the study of speech-acts as defined by Austin and later by Searle helps to understand the making of its characters. As the characters in this novel represent different types of psyche of different classes in modern society, thus its discourse analysis is significant. To have a close look of vivid aspects of society lend a hand to uncover the root of basic psychological problems of present scenario. Simultaneously it paves the way for a comparative study of culture of East and West.

Key Words: Discourse analysis, Speech-acts. Socio-cultural aspects,

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INTRODUCTION

In general, discourse is the indispensable unit of the human world. What is said, what should be said, and what is appropriate to say provide the basis of this discourse. It takes place with meaning and intention. It is analyzed variously to arrive at a harmonious conclusion. The contemporary scholars and critics have emphasized upon the ways of analyzing this discourse. As a result, there are number of theories for analyzing discourse, which means the assessment of the creative use of language.

In order to make an assessment of this discourse we have to understand the speech-act

theory which is the most precious gift by Austin to understand the speaker and his speech. This theory is a comprehensive theory of linguistic communication. "It is a theory about what a speaker and a listener have to know and to do if the former is to communicate with the latter through spoken discourse." (Thorat, 32). Discourse is not only limited in the words which are spoken. Its purpose lies in the use of words, there interpretation and their meaning. The interpretation of words used in the utterances depends on the certain context with the certain intentions. Above all, it depends on the listener's point of view, his ability to grasp the intention behind the utterance and understanding

of what is said, how it is said and why it is said. For an appropriate discourse both the speaker and the listener are responsible. In a word what/ where/ why/ how to speak and to listen to are the basic features to understand a discourse. "Discourse analysis, concerns itself with the use of language in a running in a running discourse, continued over a sequence of sentences, and involving the interaction of speaker (or writer and auditor (or reader) in a specific situational context, and within a framework of social and cultural conventions".³

Since 1970, speech-act theory has influenced in the interpretation of discourse variously. "When applied to a literary work, it provides a systematic frame work for identifying the unspoken presupposition, implication, and effects of speech acts which the competent readers and critics always taken into account". (M H Abraham, 293). The Oxford philosopher J. L. Austin, whose 1955 lectures at Harvard University were published posthumously as *How to Do Things with Words* (1975), established the foundation of speech-act theory. This theory is a widespread theory of linguistic communication. It is a theory of what a speaker and the listener have to know and to do if the former is to communicate with the latter through spoken discourse.

According to Austin, illocutionary act is one of the elements of speech-act theory. These acts are of five types known as verdictives, exercitives, commissives, behabitives and expositives. "With the help of illocutionary acts readers can decode the message in the discourse used in the text"¹. Searle's distinction between 'literal meaning' and 'utterance meaning' suggests that when one listens, one interprets the meaning of some set of words constituting an utterance through some other set of 'words'. Alternatively, from the speaker's perspective, as Searle puts it, 'the speaker utters a sentence, means what he says, but also means something more' or 'means something else'. Doubtless, for one to communicate to another how he, she or someone else understands a given utterance, one uses words and often words that are different to those uttered. However, how one actually communicates is not an identical process to communicating how one understands. The present

chapter is a modest attempt to analyze the speech-acts in the novels of Arun Joshi: *The Foreigner*,

Let us now first deal with verdictives in the first novel *The Foreigner* of Arun Joshi. *The Foreigner* consists of the symbolic value in the larger context of human existence. Here the writer portrays protagonist's sense of metaphysical anguish at the meaninglessness of human condition. The most important verdictives is the decision of Sindhi not to marry anyone. He also decides to remain detached from any relationship. The second verdictives is the decision of June to marry Babu and the third decision is of Sindhi to settle himself in India. There is yet one more decision taken by Sindhi to help Khemka-family and latter to accept June and her child.

The first decision appears in the text when Sindhi unfolds his views about marriage. He performs illocutionary act by saying to June not to marry her. Sindhi performs the following dialogue, which is the illocutionary act in the form of denial of marriage proposal. He declares:

I have no delusions to bank upon. I cannot marry you because I am incapable of doing so. It would be like going deliberately mad. It is inevitable that our delusions will break us up sooner or later.²

In this discourse, the speaker is Sindhi and the listener is June. To some extent, it is a psychological discourse in which Sindhi uses explicit performatives and expresses his presumption in direct speeches by employing common words. His presumption is based on his personal reading and experience, which form his conception of marriage. Sindhi wants to remain alone while June, wishes to tie her to the marriage bond. Thus, in response to the present situation Sindhi and June respond verbally in their own ways. In the discourse both verdict and their effects are explicit. As soon as the illocutionary act occurs, the verdictives take place, which leads the discourse to the perlocutionary act. As a result of verdictives, the love affair of Sindhi with June comes to the end. In reaction, June decides to marry Babu, although she does not love him.

To Sindhi, she directly tells about her verdict. "I'm sorry, Sindhi. I will not be able to see you anymore, I mean not as I used to. Babu and I are

getting married soon.”(*The Foreigner*,111). For Sindhi this is shocking because Sindhi does not expect from June to choose Babu as a life partner. Here speaker is June while listener is Sindhi between whom no turn taking or argumentative discourse takes place. It is worth nothing that the decision turns the life of June, Babu and Sindhi directly. It also affects Sheila and her father indirectly.

From here, June starts thinking beyond the limits of self-emotions. She herself decides to leave Sindhi and choose Babu as her life partner. This is the decision that unlocks the agony of the heart of June. It is also heart breaking to Sindhi. Where this decision is miserable for June and Sindhi at the same moment it is delightful for Babu who exclaims with the feeling of pride. He tells Sindhi: “June and I are getting married, you know” (*The Foreigner* ,125).

This delivery of verdictives of Babu is equipped with a kind of energy. Though the sentence is in a verdictive form, it does not have any serious concern. Therefore, the utterance of Babu can be seen as an expressive act. Although he uses direct speech here but the tone of his speeches shows his happiness to have the idea of marrying June.

This is not all. There is again non-verbal verdictive that takes place as the story of the novel advances. It starts at the internal surface of the characters, particularly between Babu, June and Sindhi. Now their past relationships comes at the surface and starts troubling them. This kind of verdictives flourishes upon the difference of cultures and circumstantial turn in the relationship of the characters. The marriage of Babu, with June, a woman of western culture, is a good example where the presence of Sindhi on the scene aggravates the relationship adversely. The basic difference between two cultures prepares the background of maladjustment, which appears in the form of verdictives. Babu feels a kind of gap between him and June after their marriage. This is further intensified by the fact when he comes to know that June had an affair with Sindhi. Babu feels torn between two worlds. He, out of anger, meets with an accident and dies. In this way, this second non-verbal verdictives takes place in the episode. This is discernible in the following example “June had tried

to explain the thing to him, but before she could finish he had left the flat and driven off blindly in his car.” (*The Foreigner*, 147).

The suicide committed by Babu shakes Sindhi and as a result he feels compelled to come to India. The decision of Sindhi is another important verdictives act here. June, after the death of Babu decides to be alone and to give birth to his child. In a letter to Sindhi she writes: “I am carrying the child of Babu” This decision proves to be fatal as she finally dies. Similarly, the decision of Sindhi to work with Mr. Khemka is another important decision by which he ultimately has to start his life afresh which becomes a real diverting point to him. Sindhi himself holds:

Now I sometimes wonder why I ever accepted his offer. May be I did not care much what I did so long as I got away from myself. To refuse his offer would have meant many more days of painful brooding in silent hotel rooms. And then he talked so sweetly, so disarmingly, one could hardly refuse any thing he asked.

(*The Foreigner*, 15).

In this assertion, Sindhi himself tries to resolute the factors behind the decision where narrative and argumentative discourse takes place. In the beginning, he feels elevated for his own decision but very soon, he discloses his fear of loneliness. He realizes the impact of manner that is too much powerful to bond someone to stop his own decision. Once more Sindhi takes another decision. In India one day he receives a letter from June, which moulds Sindhi and he honestly admits his fault behind the poor condition of June and hence he decides to accept June and her child. Sindhi owns his responsibility in the following way:

Was not Babu’s child my own, in a way? Had not I driven her into his arms? The thought of marrying her crossed my mind again. What purpose would it serves considering how far apart we had grown ... (*The Foreigner*, 158).

However, it is too late for Sindhi to take decision to adopt June as his wife and her child as his own child, since both June and her child have

died. This decision is not verbal rather it is taken in himself. The rhetoric questions evidently show it.

The last and important verdictive occurs at the end of the novel. When Khemka's family is on the verge of its end, Sindhi holds the family members and their business. Here Muthu's induction in the organization plays an important role. Sindhi's meeting with Muthu after leaving the company of Mr. Khemka, makes him to reconsider his previous decision to leave Khemka. The description of pitiable condition of labourers and Khemka's family move Sindhi emotionally. This is discernible in his conversation with Muthu.:

"So you want me to take over the office, do you, Muthu?"

"Yes, sir. You might save all of us."

"I don't want to, but I will give it a try, if you like."

"That is the most one can ask for, sir." (*The Foreigner*, 189).

In this conversational discourse, turn taking occurs between Sindhi and Muthu. The first statement is made by Sindhi which is responded to by Muthu. This kind of conversation goes on. The second last line "I will give it a try, if you like" of the conversation is the verdictive act made by Sindhi. In this decision, Sindhi uses indirect speech, which is important, for it is a hope and shows attachment in his detachment.

In a word, the novel, exhibits the feelings of alienation and psychological acrobatics of modern human society. All the important characters perform verdictives and take decision irrespective of their own society or the norms of the related culture, which they belong to. Major problems and incidents concerning to this novel certainly are the results of every verdict. Sindhi June Babu, Mr. Khemka all are capable to take decision and in this way they are important characters to promote the theme of the novel. After discussing verdictives in the novels of Arun Joshi let us consider a few examples of exercitives. According to Austin "the exercitives, are the exercise of powers, rights, or influence which include appointing, voting, ordering, urging, advising, warning etc." ⁷. With the help of exercitives readers can reveal the relationship of the addresser and the addressee, the giver and the receiver, the

obliger and the obliged and the donor and the donee. The expressions explicitly show that the speaker is in the same way or the other inferior to the listener. It is important to note how much one is powerful when he says something. Hence, to some extent, one's designation is the assurance of success of one's utterance. In *The Foreigner*, Mr. Khemka uses many expressions impregnated with exercitives in his dialogues. Mr. Khemka unlocks exercitives when he offers a job to Sindhi. He speaks:

"Well, I could give you a job in our factory,"
....

"It is not a big job," he continued, carving out a little niche for me with his beautiful hands, "But I think you will like it, even through I must tell you it is more administrative than engineering in nature. You would be sort of a personal assistant to me, helping me in all my activities. (*The Foreigner*, 15).

In this segment speaker, Mr. Khemka belongs to higher class. He has power, money and post while the listener Sindhi comparatively is inferior Mr. Khemka himself unfolds this in his utterance exhibits that he is superior to Sindhi. Mr. Khemka impresses his personality upon Sindhi to accept his proposal. Here the dialogue has illocutionary force and produces strong perlocutionary effect on the listener. The discourse is procedural and hortatory which is directional in tone. Mr. Khemka's language is well suited to the narrative imparting message of the speaker to the listener, Sindhi and conveys the message of speaker. The final effect of the whole speech act is that of appointing and advising.

There are places, in the novel where Sindhi also employs exercitives. Let us see how he exercises exercitives when he solves some problems in the organization of Mr. Khemka or when he talks to June. Sindhi uses his exercitives as an employer and a boss when he solves the problem of Mr. Khemka. Now he advises and orders. He asks the employees to follow him. He says; 'from then on they will get all instructions from him and may also follow orders from Miss Shiela and even her father only after first clearing them with him'. Here he exercises his powers for the welfare of employees of the mill. Being one of the workers in Mr. Khemka's factory,

Sindhi tries to use his power in favour of workers to save from of the extreme difficulties like facing starvation.

Like verdictives and exercitives, commissives also play an important role in discourse analysis. Austin holds:

The third, commissives, are typified by promising or otherwise undertaking; they commit you to doing something, but include also declarations or announcement of intention, which are not promises, and also rather vague things which readers may call espousals, as for the example, siding with. They have obvious connexions with verdictives. (Austin, 152).

Let us now discuss Joshi's novel *The Foreigner* in the light of commissives. This novel is a result of pathetic commitment of June where she decides to be good to others, particularly who are needy. The following lines sketch this feature.

June was one of these rare persons who have a capacity to forget themselves in somebody's trouble.... whenever she saw somebody in pain she went straight out to pet him rather than analyzing it a million times like the rest of us and this is what she did that evening.(97,*The Foreigner*).

This commitment of June explicitly affects the life of Sindhi, June's lover, as well as Babu, June's husband and finally her own. It is because of her commitment that Sindhi turns to be her lover and later Babu marries her and further commits suicide. The declarations followed by actions taken by Sindhi also fall in the category of commissives. Sindhi misconstrues the whole philosophy of the *Gita* and wants to remain detached. He says repeatedly "I don't want to get involved." The last commitment, is the result of Sindhi's re-involvement, by which he decides to adopt June's child as a father. In addition, he commits to help Khemka's family for the welfare of labourers. He commits to Mutthu "I'll try my best" to save the poor.(*The Foreigner*, 189).

The next feature of speech act defined by Austin is behabitives. It forms a very miscellaneous group. It includes speeches showing attitudes and social behavior such as apologizing, congratulating,

commanding, condoling, cursing, and challenging."(Austin, 27).

In Arun Joshi's novels, this feature of speech act is described in a natural tone of the culture where it is plotted. In *The Foreigner*, the introductory conversation of Sindhi with new persons, which unfolds that Sindhi, grew up as a parentless child creates the feeling of condolence and pathos. The listener obviously feels sorry for him, for he missed the childhood affection and care of his parents. Let us experience this atmosphere in the following introductory normal exchanges between Khemka and Sindhi respectively:

"Where do your parents live?"

...

"I lost them when I was four," I said.

"Oh!" Both father and daughter looked uncomfortable.

"I am sorry," Mr. Khemka said finally.

"When did it happened?"

(*The Foreigner*, 12).

Having missed the motherly care and protection of his ego, Sindhi does not have guts to actively participate in life and so falls in the world of aloofness. This discourse between Mr. Khemka and Sindhi, which is explanatory and conversational, affects the listener. This is an oblivious reaction, which everyone consciously or unconsciously performs as one comes to know about the death of somebody known, or unknown. This act of consoling fall in the category of behabitives. Another example of behabitives takes place during the conversation between his friend Karl and Sindhi :

"Sindhi, are you ill?" Karl called... he knew I had attacks of asthma.

"Yes, I 'm going home."

"Come, I will take you."

"No, Karl. You Stay. The party has just begun. I can easily find a ride back to town. Plenty of people will be going that way."

(*The Foreigner*, 27).

Here the straight questions are responded with straight answers. There is no hidden, mystical, or serious discussion here. There is yet one more example of behabitives in the form of general conversation, in which one is consoling the other. The conversation is between Sindhi and Babu:

What is the matter? I asked.

He looked at me and started crying.

"I have failed all my exams," he said sobbing.

"All of them?" I was surprised. Babu nodded, his face distorted with crying.

"Oh, come on Babu, nobody has a grudge against you. Everybody fails once in a while. There is nothing wrong with it. It is especially difficult when you are not used to the system. I have seen a lot of foreign students have the same trouble. (*The Foreigner*, 94).

Here the readers find that the locutionary is performative and the applied illocutionary force is behabivitives. In this episode Babu who is too much upset, informs it to his friend Sindhi that he has failed in his examination. He also unfolds that he has been threatened to be expelled from the college. He is mature but still he cries like a kid who is feared to his parents for he has done very badly something. Sindhi tries to console him. He assures Babu that his failure is nothing but a part of the process, which he cannot understand. It is not unnatural. It can happen with anyone. Sindhi helps him and meets the Dean to request him to save Babu from being thrown out.

The fifth speech act as classified by Austin is expositives which has a responding tone but is not sure of the attitude. The expositives, are difficult to define. They explain how our utterances fit into the course of an argument or conversation, how readers use words which are expository of meaning. The expressions like 'I reply', 'I argue', 'I concede', 'I illustrate', 'I assume', 'I postulate' are the examples of expositives.

The Foreigner bears expositives, which in turn impart texture and beauty. The uses of expositives grip the interest of the reader. The use of climax and anticlimax make expositives more conspicuous. In the novel, Sindhi's denial to marry his beloved June, and June's decision to marry Babu whom she never love are the best examples of expositives. These decisions again satisfy the aesthetic demand of the reader who never imagines such a tragedy. The response of Babu's sister to his

suicide intensifies the role of expositives. The following utterance unfolds this emotional burst:

Tell me why he died, Sindhi! Please tell me why he died!" Her voice was almost drowned by a swell of cheers from the workers across the, street, but I could not miss the painful plea. (*The Foreigner*, 46).

The above utterances certify the effect of illocutionary force, which grips the attention of other characters for sympathy. The response of Shiela to Sindhi in connection with Babu's suicide is worth nothing. The dialogue delivery of Shiela before Sindhi intensifies pathos and unfolds truth obliquely. It would be in the fitness of things to say that this verbal response equipped with meaningful intonation underlines the real functioning of expositives:

Please mark the following delivery:

There was a long pause and then without lifting her eyes she said." It wasn't an accident, Sindhi." Her tone was very quiet and controlled. (*The Foreigner*, 46).

Here locutionary is assertive while illocutionary is directive and its perlocutionary effect is explanatory. In the above lines, a marvelous diversion occurs here. It consists a feeling of sadness and pain of losing a near and dear while on the other hand it reflects the sound of cheerfulness of labours in its background. Thus, the psychological texture given in this segment is full of contrast of emotion discharge. The protagonist Sindhi is able to understand the seriousness of the situation while crowd present on the situation is very indifferent to the whole situation;

So far the analysis of Arun Joshi's novels has been made on the basis of the classification of speech act given by Austin . Speech-act theory has also been used in a more radical way, however, as a model on which to recast the theory of literature in general, and especially the theory of prose narratives."⁸ To discover some more aspects of Arun Joshi's novels, it will be appropriate to analyze then in the light of Searle's classification of speech acts: Searle classifies speech-acts in the following classes as : assertives, directives, commissives , expressives and declarations.

Let us first deal with assertives. "Assertives are the illocutionary acts in which words are used to tell people how things are."⁹ This type of act is practiced when one describes the things as they are. It expresses the facts of social aspects and includes the simple conversation of actual happening of life.

Sindhi uses the device of speech act in his utterances: his views about marriage, his response to Shiela, his concerns for Babu, all are good examples of assertives. Sindhi in his utterances uses small sentences, which are indicative of mood of the characters. He presents the event as they are and hence the expression does not grow or develop. Muthu uses assertive in saying:

Nobody seems to know, sir. Nobody seems to know what the matter is. Everybody seems so worried he can hardly do his own job, leave alone understanding what the problems are. Those who could get other jobs have already left. The rest of us spend the day wondering what we will do when the axe finally falls. Actually it is rather a pathetic situation. (*The Foreigner*, 187).

Now we come to the speech act of directives where speaker tries to get people to do things. Arun Joshi is not so much concerned with this act, however, there are instances indicative of the use directives. In *The Foreigner*, Babu's decision to marry June, and Sindhi's warning to Babu about the adverse results of this marriage are the examples of directives. It is worth nothing how Sindhi warns Babu in the following lines:

Listen, Babu," I Said, "don't do anything in a hurry. Women are desirable creatures but they can also hurt you. We make use of each other even though we don't want to. In your part of the world you marry only once in a lifetime. It is a quite a serious matter. Don't just rush into a wrong thing for a temporary need. (*The Foreigner*, 100).

With the help of directive, Sindhi as a well-wisher of Babu keeping in mind Indian psychology regarding the matter of marriage, warns Babu. He considers this marriage of Babu and June to be a wrong decision for both of them.

The use of commissives is also in abundance in the novels of Joshi. Commissives, which mean

committing ourselves to doing things, play important role in the lives of characters. In *The Foreigner*, June has a commitment to herself to help everyone, known and unknown. Sindhi is committed to lead a detached life for he "had greater responsibilities towards his soul." He shuts his eyes to the external world as he is engaged in solving the questionings, which activate his inner self. Like these characters are to lead a life of morals by minimizing ego. The next speech act given by Searle is expressives. With the help of expressives, one expresses ones feelings and attitudes. This is an important act of speech as it is general attitude of human being. In each novel of Arun Joshi, there is ample use of expressives. In *The Foreigner* Sindhi always is conscious about his feelings and self-generated views. He unfolds the depths of human suffering and the inferno of existential agony" In this regard the following utterance of Sindhi is worth nothing:

Absence of love does not mean hatred. Hatred is just another form of love. There is another way of loving. You can love without attachment, without desire. You can love without attachment to the objects of your love. You can love without fooling yourself that the things you love are indispensable either to you or to the world, Love is real only when you know that what you love must one day die." (*The Foreigner*, 145).

In this emotional and philosophical utterance, Sindhi holds that for him love is mortal and it chains lovers. In order to unfold the merit of love, he says that love should not be possessive. It should exist without attachment. In order to justify his actions he advocates the concept of Karma-Yoga. He expresses himself as a yogi without acquiring the pre-requisites of pleasure and pain, gain and loss. About his strangeness, he believes:

These are my people, I thought. And yet I moved among them as if I were a stranger. I wasn't alone. All of us who worked in Mr. Khemka's office or went to his parties, or sent him our daughter's wedding card were strangers. None of us knew what ugly brown men sang about as they heaved concrete poles off haggard old carts. And

Mr. Khemka wanted to teach me about life.
(*The Foreigner*, 166-167).

In Arun Joshi's novels, declarations play an important role in bringing about the changes in society within and without. They also change the pattern of life of those who try to be in the main stream. Let us first analyze *The Foreigner* where Sindhi comes out with emotional fervour to give a shape to life in general and personal terms

India is working towards a new age. Mr. Oberoi," he said grandly." An age in which each man will be equal to another.

...

"The revolution may come." I said. "and you know what will happen when it does. You will be shot.(*The Foreigner*, 38).

This interaction of Sindhi with an officer reflects how one day the poor will arise and ask for their rights. The use of declaratives shows the changes in Indian society. The expression a new age', 'revolution will come', is indicative of the use of declarative.

This state of higher self, places Sindhi at a distinct position of human awareness. His deconstruction of India shows that he has actively entered into what Eric From would call 'syndrome growth' from the 'syndrome of decay'. Thus, *The Foreigner* with the help of declaratives delineates the quest of a deracinated individual, lacking any clear-cut frame of reference and system of value, for emotional roots and spiritual anchorage. One more of example of directive can be traced out from the following passage in which the inner recess of Sindhi is brought out in his own words when he indirectly tries to sensitize Mr. Khemaka.:

It is not I who should be ashamed, Mr. Khemaka, but you yourself. I have only been one of your victims. It is you who have swindled those miserable wretches in rags who push carts on your streets and die at twenty- five. It is you who have been telling lies and fabricating documents just so that you could air-condition this ostentatious house and throw gigantic parties for the horde of jackals who masquerades as your friends. (180, *The Foreigner*).

Language is much more than a mere medium of exchange of ideas and thoughts. It is used for four important functions, namely, handing over information, expressing feelings attitudes, views and getting things done by direction or requesting. There has been a marked awareness of the language of literature in the recent decades. Not only writes and critics but also linguistic, philosophers and stylisticians have become conscious of the creative use of language of literature. Style is no more regarded as sugar coating but a useful key to the total meaning of a piece of literature. Most of the modern literary theories like formalism, new criticism, stylistics, structuralism, post structuralism, deconstruction, discourse analysis, semiotics and dialogic criticism, in one way or the other way emphasize the study of the language in order to understand the meaning of a piece of literature and relish it.

Likewise, Austin's speech act theory also helps the reader to unfold the meaning of a text. Austin holds that any utterance can be, defined in the terms of locutionary, illocutionary and prelocutionary speech acts. In the present study, it is proposed to the study the novels of Arun Joshi in the light of "speech -act-theory".

The application of speech-act theory to Arun Joshi's novels show that he approximately has used all type of illocutionary acts (speech acts) in his fictional work. All types of speech-act are discernible in Arun Joshi's novels. However, verdictives play an important role in the novel. Its role in *The Foreigner* is important, for it develops the story of the novel and plans the plot for it. Like verdictives, exercitives also exhibit the importance of different types of powers in the novels of Arun Joshi. Arun Joshi by using exercitives shows power of money in *The Foreigner* and power of nature and importance of authority in beurocracy in the novel *Th* As far as the role of commisives in Arun Joshi's novels is concerned, they convey the solution of problems occurred in plot of the novels. In *The Foreigner* it provides a way to improve Sindhi's faults leading him from detachment to attachment. By using with behabivities, Arun Joshi highlights the socio-cultural aspects. In *The Foreigner*, it visualizes cultural diffence between East and West.

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