

Chapter 7

Findings , Conclusion and Suggestions for Future Studies

7.0 Introduction

It is apparent from the analysis made using the data collected from the four novels, that the author Re. Karthigesu has exhibited the significance of language use which depicts his style of presentation.

7.1 General Remarks

The plot of these novels centered around middle class families. The first novel *va:nattu ve:lihaL* (1981) is about Gunasegaran (Kundaan his nick name) who lived in a rubber estate during the Japanese occupation in Malaya . Later, through hard work he became a well known businessman in Penang, and was recognized and honoured with Datuk title by the government of Malaysia (a title given by the Sultan of a state or the King of Malaysia to recognize a citizen for his/her services for the people and the country). The second novel *te:Tiyirukkum taruNangaL* (1995) is about Suriyamoorti, the eldest son of a postman who finally managed to do his postgraduate studies in economics in London as his father wished. The third novel *antima ka:lam* (1998), centered around a retired secondary school teacher Sundaram who was diagnosed as a cancer patient and was counting the last days of his life. But, miraculously through the latest medical innovations (technologies) he was

cured and escaped from death. But his grandson Prem who was only three years old died of leukemia.

The fourth novel *su:ta:TTam a:Tum ka:lam* (2005) is about the past life of Dr. Kathiresan who was a lecturer in the University of Science Malaysia. He was from an estate in Kluang, Johor.

Due to the social structure and multilingual background, participation of the characters and the discourse structure they use are also based on their social and professional background and as well as their status. These discourse patterns manifest the paralinguistic features depending on the attitudes of the characters with regard to their mood such as anger, affection, concern, jealousy and so on. Moreover, these features are further exposed in the form of stress, repetition, pauses, citations and so on.

With regard to data collection, the researcher selected the stylistic analysis approach to analyse the texts in the novels to identify the variations in language use by the author. The following section will be based on the findings obtained that answer the research questions posed by the researcher (*cf. Chapter 1, p:20*).

7.2 Findings and Discussion

This section attempts to answer the questions posed in Chapter 1 by the researcher with relevant examples drawn from the novels.

7.2.1 Themes and Messages of Re. Karthigesu

All the four novels of Re. Karthigesu which were scrutinized objectively by the researcher depict the struggle of the middle class people of the Tamil community living in Malaysia during the period 1950-2005. The author tries to portray that education is one of the milestones which can bring tremendous change in lifestyle, status and progress in a person's life. It will also indirectly uplift the status of a community as a whole. For example, Gunasegaran in the novel *va:nattu ve:lihaL* who was born to Karupannan and Velammal in Sungai Manis estate in Kedah, during Japanese occupation in Malaya, had gone through various hardships in life but never neglected or gave up his thirst for education. After completing his General Certificate of Education at 'O' level he went to London to complete his law degree. Later on, he became a prominent businessman in Penang and was awarded 'Datuk' title. Datuk Gunasegaran later purchased the Sungai Manis estate where he was born. In this novel the language use among the characters varies.

Similarly, in the novel *te:Tiyirukkum taruNangaL* Suriyamoorti son of a postman goes to London University to do his postgraduate studies in economics under the supervision of Professor Hamilton. Although he tries to incorporate certain social problems in the storyline such as distribution of wealth (properties) to children that prevailed during that period of time among Tamil families. This was eventually solved amicably by Suriya and the family sends him to finish his studies as his father Saminathan had wished.

On the other hand, in the novel *antima ka:lam* the author tries to bring out the feelings, sufferings and thoughts of Sundaram a cancer patient who escapes from death. Sundaram a Kirkby trained secondary school teacher, later in life, in order to progress, continued his studies in a private school to do his 'A' level. Finally, he graduated from the University of Malaya and worked as a teacher in a secondary school in Penang. Based on his integrity and accountability in service he was appointed by the headmaster as the disciplinary teacher of that school. The stylistic devices used by the author in this novel varies from that of the other novels. This is mainly because most of the settings in this novel occur in the hospital environment and in Sundaram's house.

In the novel *su:ta:TTam a:Tum ka:lam* Kathiresan was the son of an estate labourer Arumugam. He studied in a Tamil school in Kluang, Johor and becomes a lecturer in the University of Science Malaysia, in Penang, upon completion his postgraduate studies in London.

The themes and messages of these novels are well conveyed to the readers by the author through stylistic devices such as social discourses, declarative and interrogative sentence structures, speech acts together with linguistic parameters like anaphora, repetition, reduplication, loan blendings and nativisation of loan words at appropriate places.

7.2.2 Language

The stories narrated through these novels revolve around the middle class families of Tamil community living in Malaysia. As such the language used by the author also envisages the use of common linguistic features found among the middle class families in their day-to-day interactions. Most of the utterances used by Re. Karthigesu are meaningful and also found to be more appropriate. The author was able to avoid exaggerations, redundancy or unwanted elements / expressions in his language use. Most of the words used in these novels are common and frequently used words. However, the author has used a few expressions from *Sangam* literature. For example, *nuhattaTihaL* (*the piece of wooden frame put on the shoulders of the two cows pulling the cart*) (*va:nattu ve:lihaL, p:46*) to bring out the contextual significance.

Re. Karthigesu has used a set of loan words especially from the English language, particularly technical words, medical terms (professional- occupational vocabulary) which were usually used by the middle class people in their day-to-day communications. Such

usages clearly reflect the socio cultural aspects of the middle class society. For example, Prem the grandson of Sundaram prefers to talk in English with his grandparents instead of using Tamil. This is the trend found among the middle class families even today. By this kind of observation the author wants to highlight that this habit of language use could be detrimental to Tamil language in future.

Re. Karthigesu has adopted appropriate quotations from ancient Tamil ethical literature such as *ThirukuraL* and devotional verses drawn from literary works like *Thevaram*, *Thiruvagasam* and *Thiruvarutpa* in his novels skillfully and aptly in the relevant social contexts. For example the author quotes a couplet from the world known ethical and moral literature of Tamil viz., *ThirukkuraL* in two novels to substantiate the act of telling lies is accepted in certain psycho societal and cultural situations (if that kind of act brings something good by avoiding harm). This style of the author using the language meaningfully and tactfully often neutralizes the cultural taboos such as telling lies which is generally forbidden in any society for that matter. He also uses quotations from the Gospel of Ramakrishna and Buddha's teachings in the novel *antima ka:lam* (p:175,179; p:267-268, 273-274) in different contexts. Verses from Bharathiyar's poems are used to motivate the characters in dismay. In the novel *va:nattu ve:lihaL* (p: 6, 46, 55, 90 and 121)

Re. Karthigesu has used excerpts from Malaysian history books in the beginning of the chapters in the novel *va:nattu ve:lihaL* to strengthen the free flow of the story.

7.2.3 Stylistic Devices used

In creative writings conversation that takes place between or among the characters is considered to be one of the significant stylistic devices used by writers. In Re. Karthigesu's novels there are interesting active discourses among the characters as mentioned in the model (Chapter 3: Phase 2). It is found that conversations are consistently in direct speech (face to face) in all the four novels. This helps to achieve effectiveness, naturalness and clarity in communication. Eventually this kind of language use helps to have free flow of thoughts through communication.

In conversations the author uses suitable words and phrases according to the character's age, sex, education level, profession and social contexts (based on socio-cultural background) (settings: hospital, estate, house, car, police station and so on). By and large the author has used neutral and non-emotional reporting clauses such as *ke:TTa:r (asked)*, *ku:Rina:r (said)* in these novels.

In the conversational settings Re. Karthigesu creates realistic places and speech events. For example, in the novel *antima ka:lam* in an informal conversation between Sundaram (a cancer patient) and Dr. Ramli takes place in the hospital; *in su:ta:TTam a:Tum ka:lam* the conversation between Arumugam and the Police Inspector takes place in the police station (*cf. p:172-175*). In these conversations the author also uses non-verbal communicative strategies in the form of gestures.

In narrations however, Re. Karthigesu uses more simple sentences than the complex ones so that the messages can be construed easily by the readers. However, in descriptions he uses long complex sentences (*cf. p:109 (sentences 27 and 28)*). This helps to maintain continuity in the discourse and express the emotion of the characters and serenity.

Re. Karthigesu has used both the varieties of Tamil in all his novels i.e. spoken Tamil and written Tamil. This shows that the author recognizes the importance of Tamil diglossia in an actual language use – both formal and informal. It is found that the novelist uses minimal spoken variety in formal and informal conversations /discourses that take place among the educated characters. On the other hand, in the informal conversations among friends, close associates, though they are educated they prefer to use the spoken variety of Tamil. The author also differentiates the use of Tamil language among family members and friends during social events. In these contexts he makes use of the spoken variety which shows a number of phonological and morphological reductions as well as the use of elliptical sentences.

Speech act is one of the prominent stylistic devices used by Re. Karthigesu in his novels. Six different kinds of speech acts are extracted from these novels and the language used in them are discussed in (*cf. 5.3.1-5.3.6*). These speech acts reflect the classification of Searle (1969), for example, requesting, ascertaining, expressing willingness, apologizing, directing and so on. The author has also incorporated the cooperative principle associated with the

maxim of quantity, quality, relation and manner in his speech acts. In conversations the 'Turn - taking' principle is well followed by the author (*cf. 4.1.5, p:113*).

At times thought act or soliloquy technique is also used by the author in his narrations. In these novels thought acts were brought out through the main characters in the novels. For, example, in the novel *antima ka:lam* Sundaram talks to himself on several occasions whenever he is depressed. In such situations the author uses more interrogative sentences than declarative sentences. In such narrations Re. Karthigesu leaves it to the discrimination of the readers to speculate the answer for these questions.

Re. Karthigesu is good at creating sympathy through his language use in narrations and conversations. For example, in the letter written by Radha to her father, it brings out her repentance for her act. Similarly the letters of Samynathan and Saratha also reflect the language of repentance.

Loan blends and Tamilisation of English words are used by the author (*cf. chapter 4, p:142*) in various contexts which are found necessary to continue the storyline. This kind of adoptions or blended forms are sometimes unavoidable in certain contexts. Hence, some of the others prefer such usages instead of coining new words.

The author has also used non verbal communication (*cf. chapter 5, p:175*) reduplication (*cf. chapter 4, p:140*) of words in his creative writing. This enhances the description of the character's emotions more explicitly. Besides that, Re. Karthigesu has also used repetitions (*cf. 4. 4.5,p:141*) to stress and to explain the seriousness of an action .

7.2.4 Language Variation and Its Social Relevance

Based on the findings and observations of this research undertaken, it is possible to derive the type of language variations attested in the use of language in the different novels of Re. Karthigesu starting from his first novel *va:nattu ve:lihaL*, 1981. All these variations are found not only in the lexical level but also in the grammatical one. These variations are also conditioned by socio cultural parameters or the social background of the characters. The parameters included are: geographical area, social and educational status, professional/occupational factors and so on.

The following are some of the variations which are socially significant as reflected in the language structure. One such variation is found in the narration and description of events, characters and so on. In his first novel *va:nattu ve:lihaL* (1981) the author mostly prefers to use simple declarative as well as short sentences compared to other novels in describing a situation, character or an incident. For example, in *va:nattu ve:lihaL*,

e:NDa: taRutala

'hi, stupid fellow'

etna:nga:TTi ku:ppiTratu?

'how many times to call you?'

ongamma; enga po:na:..?

'where did your mother go?'

purushan u:TTukku varRatukkuLLa enna tu:kkam?

'before husband comes home why do you sleep?'

e:NDi, mi:n, karuva:Tu oNNum illaya:?

'don't you have any fish or dried fish.... ?'

(*va:nattu ve:lihaL,p:10*)

Whereas in the novel *antima k:lam* (1998), the use of language varies as shown below:

radha ko:la:lampu:ril oru pirabalap poruLahattil atiha:riya:ha irunta:L.

sivamani kamyu:TTar kampeni onRil uyar atiha:riya:ha irunta:n.

radhavin poruLahattil avanukkuk kaNakku. anguta:n cantitta:rhaL. antac

cantippil mantiram iruntirukka ve:NDum. avanaip paRRi ve:RonRaiyum

aRintu koLLa:male:ye: avano:Tu tannai aikkiyap paTuttik koNDa:L.

(*antima k:lam, p:27*)

'Radha worked in a famous bank in Kuala Lumpur as an executive.

Sivamani was an executive in a computer company. His account was in

Radha's bank. They met there only. There was charm in that meeting.

Without knowing anything else she has entangled with him.'

Yet, another kind of variation is found in the language used by different characters of the novels. This variation is conditioned by sociolinguistic factors. Though the two characters are well educated they prefer the use of their own dialect, because they want to identify their closeness through language. In *va:nattu ve:lihaL* lawyer and businessman Datuk Gunasegaran and his close friend Doctor Sundaram are fond to use spoken Tamil variety whenever they interact. For example, in the novel *va:nattu ve:lihaL*,

*guna:!
ivanga reNDu pe:rum ku:limla iruntu varRa:nga. ivaru la:yar.*

'Guna! these two people are coming from Kulim. he is a lawyer.'

(va:nattu ve:lihaL, p: 5)

ne:RRutta:n paNam kuTukka sammaticcirukka:nga. ma:ñila arasa:nga

anumatiyum va:ngiya:ccu! atana:lata:n nan: ittanai mahilcciya: irukke:n!

'yesterday only they promised to give money. already got state

government's permission. that's why I am so happy now.'

(va:nattu ve:lihaL, p:8)

Another significant language variation is with reference to the use of loan words, especially the technical and professional terms in English. This is conditioned by the professional / social background of the characters like doctors, lawyers, patients etc. For example, in the novel *antima ka:lam* the conversations between the doctor and patient we can see the use of transliterated medical terms:

iske:ning 'scanning',

payo:pci 'biopsy',

eksre: 'X-ray',

enasti:ciya: 'anesthesia' etc.

The study also shows that the author using 98 loan and transliterated forms in the novel *te:Tiyirukkum taruNangaL* (1993), and 135 forms in *antima ka:lam* (1998). (cf. 4.4.1:138).

This study also brings out two types of language variations owing to the type of language used by the characters of the novels who come from different socio economic and educational background. The interaction between them are conditioned by several sociolinguistic factors to suit the environment in which they are interacting.

The author has clearly distinguished and brought out by making use of appropriate usages in different socio cultural contexts, and this type of style of the author helps to understand the extent of functional significance of Tamil language use. This kind of stylistic study on the other hand will be quite relevant for the understanding of language change, language shift taking place and the type of language maintenance.

7.3 Conclusion and Suggestions for Future Studies

It is seen that of late there is a remarkable increase in the number of creative writers of Tamil short stories and novels in Malaysia. Similarly, one could visualise several changes in the socio cultural and economic scenes of multilingual Malaysia. Apart from this the globalised world is transforming into a technological marvel in contemporary times. Both the factors mentioned above make the creative writers to develop stories on entirely modern social and technological themes and concepts which are more active and akin to the changing scenario of Malaysia in particular, and the world in general. This is further forcing them to invent many new words and phrases in Tamil in order to accommodate these concepts.

It is observed that every writer has his or her own technique to create different types of loan blends, loan translations or entirely new coinages. Also, every writer has his/her own argument to substantiate the innovations made. As of now there is no systematic study to scientifically list, classify and analyse such innovations and also the methodology involved in creating such blends and translations. This area can be explored and analysed by adopting the principles of linguistics in general and that of stylistics in particular with the primary objective of identifying various individual styles and methodologies involved in creating such blends and translations.

The result of this study may be useful to identify the following:

- Number of variations available to express similar concepts.
- Phonological and morphological modifications adopted in the process of blending or nativising a concept.
- Innovative and semantic changes being brought in during translation/blending.
- Logicity in such innovations which may be akin to language specific (Tamil) inflections and derivations.

The systematic approach to analysis and its results can be used for adopting appropriate language planning strategies, achieving language standardization, language growth and above all developing a language specific methodology and style for word coinages.

In addition to this, future studies with domain of stylistics should center around and focus on the structure of the concerned society, the linguistic structure and the language use preferred for communication and the socio cultural background and social livelihood as they all are dependent on one another. Along with this kind of correlation and coherency made would definitely be useful to elaborate the different kind of stylistic features that are manifested through them.

It would be more useful and meaningful to undertake future studies from the point of view of modernisation, the history of Tamil language as well as literature and social history by incorporating the linguistic and literary contributions made by the creative writers, scholars and researchers in the domain of stylistics and language use in different formal and informal domains of our social activities.

Research undertaken from a chronological point of view also becomes a must in order to identify, analyse and present the history of Tamil language and literature in an extensive and efficient way for the benefit of language users at different levels. So, there is a need to enrich bi or multi disciplinary research involving literature, linguistics, communication, sociology and culture. This present research has shown the importance of models and approaches for undertaking stylistic studies with reference to modern literature.