

Chapter 4

Linguistic Description of Style

4.0 Introduction

This chapter discusses the analysis of the linguistic data collected from Re. Karthigesu's four novels in order to identify the language styles of the author. A bird's eye view of the analysis is given in chapter 3 (Fig. 3.5). The analysis of data will enable us to understand the various kinds of social variations reflected through the linguistic features identified and manifested in Re. Karthigesu's novels under study. These are classified and presented as shown in chapter 3, Figure 3.5 (p:94).

The bird's eye view of the analytical schemata involved forms the core content of the text material for the analysis. This core of the text is broadly divided into two sections. The first section involves the parameters identified for the macroscopic analysis. In addition, the macroscopic analysis involves the identification of the extent of usages and the occurrence of various identified linguistic features which are found in the novels under study. This will be mostly a quantitative approach to the study of linguistic features.

The second section involves the qualitative approach to study the core features of the novels. In other words, this will be a microscopic level study of the text analysis. For the purpose of microscopic analysis of the core content of the novels, the text is classified into three levels, namely: (i) **Linguistic Level** , (ii) **Sociolinguistic Level**, and (iii) **Rhetoric Level**. All the three levels mutually interact (relate) with one another and help to form an overall pattern of the style of the author. For instance, the

linguistic level will consist of various linguistic features described (as listed in the flow chart). The sociolinguistic level involves the correlation of linguistic versus socio-cultural features of the characters involved in the novels. These features will have constant *interactions* within the linguistic context in order to have specific linguistic expositions which have contextual attestations. The third level of interaction is concerned with the rhetoric aspect of style. It is observed that the author has adopted certain poetic elements, proverbs, simile and metaphor in his language use (adopted from different sources). These poetic elements often form the base for the author to continue his story narrating style with illustrations or descriptions wherever needed. In addition to this, the author has his own creation of rhetoric elements and makes use of them suitably in his writings. All these three categories have constant interaction with one another contributing towards the style of the author.

As shown in the figure 3.5, one can begin to investigate the linguistic style of an author at the micro level. In linguistics, the concept *discourse analysis* is used to refer to the analysis of both spoken and written texts. In other words discourse analysis studies the meaning of usages in context which can be explained with the physical and social knowledge; and the socio - psychological factors influencing communication, as well as the knowledge of time and place in which the words are uttered or written (Stilwell Peccei 1999, Yule 1996 cited in Joan Cutting, 2008:2). So, *discourse analysis* gives importance to the structures of texts. It also explains how language structure beyond the sentence level is organized and used to convey the intended messages – conveyed meanings of the writer to the readers.

Novels which have written discourses or texts, often organize groups of sentences into paragraphs, groups of paragraphs into sections and groups of sections into chapters in a coherent and cohesive manner. In novels we find different characters taking part in various kinds of discourses (part playing different roles) among themselves. Also, the author either narrates the story by himself or through one of the characters. Besides conversations among the characters, various speech acts and communicative acts are also created by the author. Halliday identifies that these written or spoken discourses have three principal messages: First of all the text is a message by itself. That is, the sentences follow one another in a certain order and cohere together to make a unified entity. This is a **textual message**. Second, it seeks to represent reality (not necessarily physical). This is known as an **ideational message**. The third one creates a relationship with its audience. This is the **interpersonal message** (cited in Geoffrey Finch , 1998:209).

Re. Karthigesu has used various kinds of texts in his four novels under study. In this section, some of the texts have been identified and analysed to highlight the unique stylistic features employed by him.

4.1 Language Use by Re. Karthigesu

The language usage by Re. Karthigesu is discussed critically from the stylistic point of view with suitable examples drawn from the four novels.

4.1.1 Language Use as Reflected in Narrations

As mentioned above generally in these novels the story is either narrated by the author himself or by the main character of the story. In narrations Re. Karthigesu uses the standard Tamil. He uses all types of sentences viz, simple, compound and complex in these narrations. Whenever he begins a chapter or when describes a situation or a person or nature he prefers the use of standard Tamil. For instance, he begins the first chapter, of the novel *su:ta:TTam a:Tum ka:lam* (p:13) as follows:

*po:rvaiyai tuLaittukkoNDu silusiluvenRu ka:laik ka:RRu
nulaintapo:tu kathiresan a:lnta tu:kkatilirunt
vilittukkoNDa:n(1). “so:” enRa oli ke:TTatu (2). mutalil ta:n
innamum vima:nattil iruppata:have: ninaita:n(3). a:na:l
ne:RRup pala maNine:ram ka:tuhaLil olittukkoNDirunta anta
olikkum ippo:tu ke:Tkum olikkum romba ve:Rupa:Tu iruntatu
(4). itu itama:ha iruntatu(5). jet iyantirattin iTaiviTa:ta
ayarvu tarum ku:ccala:ha illai (6). itu alai po:la elumbiyum
taNintum iruntatu(7).*

‘kathiresan woke up from his deep sleep when the chill morning breeze penetrated through his blanket .he heard a “so:”type of sound . at first he thought that he was still in the plane. but, there is a lot of difference between the sound which has been ringing in his ears for several hours and the sound he is hearing now. it is not the noise of the jet engine which makes one tired. it is like the sea waves going up and down.’

In the above narration the author introduces the main character of the novel Kathiresan who has just returned from London. Kathiresan was given accommodation in the guest house of the University Science of Malaysia (USM) on his arrival from London. When the author does this, he makes use of expressions in such a way the readers could feel the natural environment where USM is located. He prefers the use of words such as *alai* ('wave'), *ka:laikka:RRu* ('morning breeze'), *silusiluvenRu* ('the nature of wind blow'), *po:rvaiyai tuLaittukkoNDu* ('chill wind penetrating into the blanket used by Kathiresan while he was sleeping'), the noise due to the movements of the waves denoted by the expression '*so: enRa oli*'. The very first sentence of this introduction brings one to the description of the natural environment in an explicit-precise and clear manner. The readers are indeed very much attracted by such usages of natural description and could definitely like to continue the reading of the novel. So, there is a kind of style which blends the linguistic structure on the one hand and that of the natural - geographical-weather environment on the other, and brought out in a beautiful correlation (structure and use). Similarly in the same way the author makes use of the description of natural sceneries, description of places, and persons either to introduce the characters or the contextual scenes which he wants to introduce at relevant places.

The first sentence, *po:rvaiyai tuLaittukkoNDu silusiluvenRu ka:laik ka:RRu nulaintapo:tu kathiresan a:lnta tu:kkattiliruntu vilittukkoNDa:n (1)* is a complex sentence (temporal sentence). The main sentence is *Kathiresan vilittukkoNDa:n* ('Kathiresan woke up'). The author uses a noun phrase '*a:lnta tu:kkam*' (in the embedded sentence with the ablative case suffix - '*iliruntu*') to describe Kathiresan's deep sleep.

The second sentence is also a complex sentence. In this structure the main sentence is , '*oli ke:TTatu*'. The third one is a simple sentence. In this sentence instead of using '*avan*' or *Kathiresan* the author has used the third person reflexive pronoun '*ta:n*' as

the subject. The fourth sentence is a complex sentence. This sentence begins with a particle ‘*a:na:l*’ (but). Normally we don’t begin a sentence with a particle (as per the grammatical rules), but in the discourse (as in fictions) lest not to break the free flow of the story, authors at times begin their sentences with connectors or initiators such as particles to maintain the continuity or cohesion of expressions. The fifth sentence is a simple sentence. In this sentence the pronoun ‘*itu*’(this sound) refers to the sound “*so:*”, as used in the second sentence. Similarly, the pronoun ‘*itu*’(this sound) as found in the last sentence also refers to the “*so:*” sound (**anaphora**). In the last sentence of this paragraph the author has used a simile *alai po:la* (‘like a wave’) to describe the nature of sound (noise) waves which goes up and down.

The author Re. Karthigesu makes certain transformations within the sentence structure in order to focus on the speech act or the environment. He changes the regular order of the phrases depending upon the focus that he is going to introduce. For example, ‘*po:rvaiyai tuLaittukkoNDu*’(penetrated through the blanket) first and then , *silusiluvēRu ka:laik ka:RRu nūḷaintapo:tu* ‘when the morning breeze penetrated through the blanket’ and finally, the phrase Kathiresan, *a:lnta tu:kkatiliruntu vilittukkoNDa:n,* ‘ Kathiresan got up from his deep sleep’. So, the contextual phrase is followed by the introduction of the main character but at the same time both are unified by the use of a temporal form (*nūḷaintapo:tu* ‘when penetrated’).

This kind of style is not only more specific and focus based but also the one normally found in the poetical style. As in the case of poet Kamban’s poetical discourse , *kaNDanan kaRpinukku aNiyai* (seen Seetha an outstanding example for chastity) in Kamba Ramayanam meaning that he (Hanuman) was able to see Seetha in Sri Lanka quite safe (under the custody of Ravana) instead of using the name Seetha, Hanuman

states that he was able to meet Seetha (*kaNDanan 'met with'*) first, and then utters the name of Seetha (and that too by using the term *kaRpinukku aNiyai*). So, the poet uses the act of expression to denote meeting Seetha by the use of the phrase first followed by the person who was seen. We are able to see that there is coherency (relevance) between the sentences used and that too with particular reference to the phrase *kaRpinukku aNiyai* by Hanuman . (From the Tamil epic Kamba Ramayanam written by Kamban)

In the same way there is coherency between sentences used by the present author also. After waking for a little distance, Kathiresan heard the “so:” sound. In standard Tamil it should be *avan “so:” enRa oliyaik ke:TTa:n*. Instead the writer uses, *oli ke:TTatu* because the sound was not heard from the room, but from somewhere outside the room. Then he tries to compare the sound heard with that of the noise of the jet engine which he was continuously hearing for several hours during his air travel. Also he feels that the morning breeze was like the waves from the sea that soothes him in a gentle way.

The following phrases identified in this paragraph describe the situation in a more precise and clear way:

po:rvaiyai tuLaittuKoNDu, a:lnta tu:kkatiliruntu, - (expressions)

itama:ha iruntatu, but the jet engine's sound ayarvu tarum ku:ccal, - (comparison);

alai po:la e_lumbiyum taNintum (ummaittoTar and uvamaittoTar)('use of clitics and simile')

4.1.2 Language Use in Soliloquy

As mentioned in the model in chapter 3(phase 4), Re. Karthigesu uses standard Tamil when a character narrates the story. In the following extract taken from *antima ka:alam*(p:301), Sundaram talks to himself during his grandson Prem's funeral ceremony. While taking part in the last ceremonies being carried out for his grandson, Sundaram talks to himself as given below:

*ta:tta: e:n ala:mal irukkiRe:n enRu pa:rkkiRa:ya:?(8) enakku
aluvataRku ippo:tu saktiyillai(9). en uTalil ella:c caktihaLum
vaTintu viTTana(10). na:n veRuñ ku:Ta:ka irukkiRe:n(11). en
manattil ni: oruttan siRakaTittava:Ru irunta:y(12). ippo:tu
ni:yum po:yviTTapin anta uLLamum veRumaiya:hiviTTatu
(13). en uTambu oru aluhum ku:Tu(14). atan uLLe: en
uLLam oru veRRuk ku:Tuta:n(15). inta iru ku:TukaLukkuL
na:n arttamilla:mal siRaipaTTuk kiTakkiRe:n(16).*

(antima ka:alam,p:301)

*'Are you thinking why grandfather is not crying? Now I don't
have the strength to cry. All the strength in my body has
drained off. I am only an empty frame. So long only you were
flying in my heart. Now, since you too have gone my heart has
become empty also an empty. My body is just a decaying frame
– an empty frame only. I am enslaved in these two frames for
no reason.'*

The author poses a question to start with in this paragraph. Sundaram poses the question as though his demised grandson was asking him why he is not crying? In this interrogative sentence, *ta:tta: e:n ala:mal irukkiRe:n enRu pa:rkkiRa:ya:?(8)*(*'are you thinking why (your)grandfather is not crying?'*) although the pronoun *'you'*(*ni:*) is missing, it is still a grammatically right sentence and the readers can easily understand the conveyed meaning, that is, Sundaram meant only Prem by using the transitive verb

'pa:rkkiRa:ya:?' In this interrogative sentence the verb *'pa:r'* (*see*) is used by the author and not *'vinavu'* (*ask*) because the verb *'pa:r'* (*see*) brings out a still deeper (contextual) meaning which is quite pertinent. As we know well, Hindus believe that human body is mortal and soul is an immortal one. Though Prem is dead, his soul is still alive. So, Sundaram believes that Prem's soul is still somewhere around and watching what people are doing for his dead body. Because of this only, the author expresses in the following way:

ta:tta: e:n ala:mal irukkiRe:n enRu (ni:) pa:rkkiRa:ya:?

'are you thinking why your grandfather is not crying?'

(antima ka:alam,p:301)

By asking the question himself, Sundaram tries to explain the reason for why he is not crying. He uses simple sentences in this context one after another in a definite order to convey a message (Communication Act) as Geoffrey Finch points out (1998:209). This is a good example for a unified coherent paragraph - a discourse pattern that suits the socio-cultural context and makes it more effective in communication.

(i) *enakku aluvataRku ippo:tu saktiyillai (1)*

'I don't have the strength to cry now'

(ii) *en uTalil ella:c caktihaLum vaTintu viTTana (2)*

'all the strength in my body is drained off'

(iii) *na:n veRun ku:Ta:ka irukkiRe:n(3)*

'I am only an empty frame'

(iv) *en manattil ni: oruttan siRakaTittava:Ru irunta:y(4)*

'so long only you were flying in my heart'

(v) *anta uLLamum veRumaiya:hiviTTatu (5)*

'that my heart has also become empty'

(vi) *en uTambu oru aluhum ku:Tu (6)*

'my body is a decaying frame'

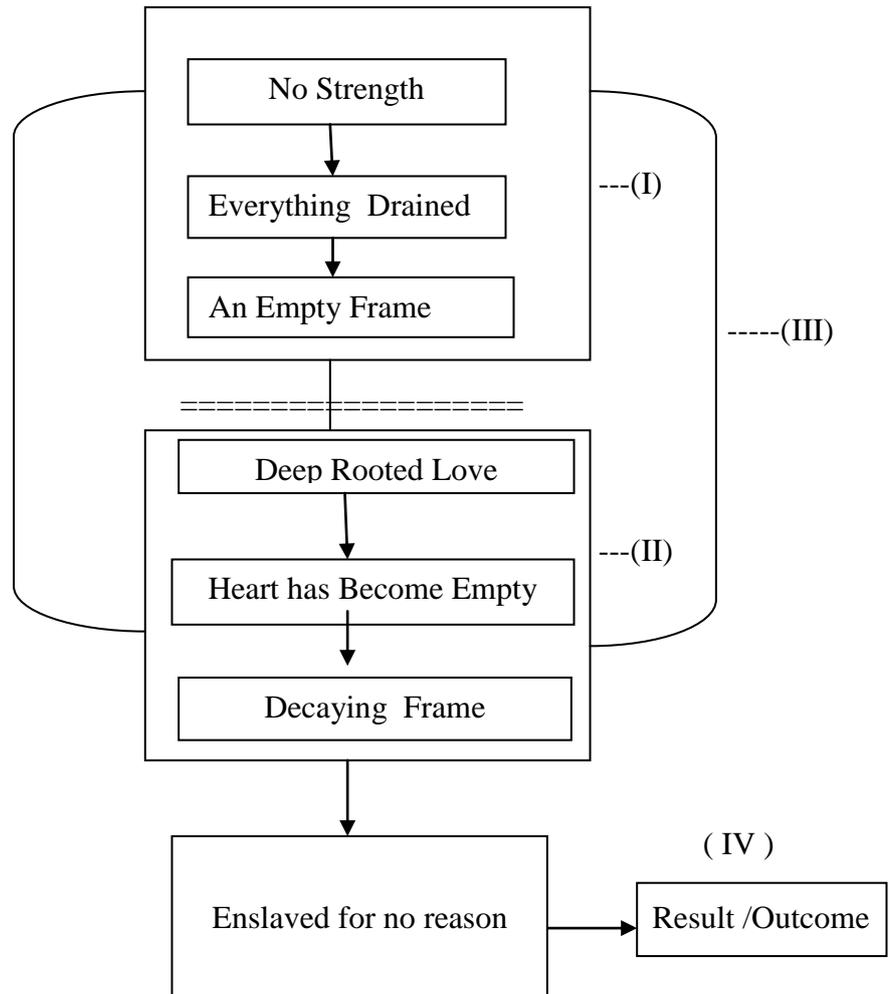
(vii) *en uLLam oru veRRuk ku:Tuta:n (7)*

'my heart is an empty frame only'

(viii) *na:n arttamilla:mal siRaipaTTuk kiTakkiRe:n(8)*

'I am enslaved within these two frames for no reason.'

The above communication Act is represented in the following flow chart :



(Flow Chart of the Communication Act: Relationship and Consequences Portrayed)

Re. Karthigesu did not use any emotional phrases in this context although it is a sad occasion depicted.

In the sentence, *en uTalil ella:c caktihaLum vaTintu viTTana(2)*(all my strength is drained off), the adverbial phrase *vaTintu viTTana* depicts Sundaram's weakness very well. It explains that his health has slowly deteriorated and he is only an empty frame now. The use of the auxiliary verb '*viTu*' (occurring after the verbal participle form) ascertains that it is gradually deteriorating.

In sentence (5), Sundaram says his heart also has become empty '*veRumaiya:hiviTTatu*'. He did not say '*veRumaiya:hiyatu*' but he says *veRumaiya:hiviTTatu* ('*has become empty - a definitive action*') where '*viTu*' auxiliary verb conforms that Sundaram has become lonely after his grandson's death. The definitive meaning of this auxiliary verb helps us in visualizing the deeper feeling in the heart of Sundaram, in a clear way.

Tamil sentences normally end with finite verbs. Structurally there are four major types of simple sentences in Tamil:

- a) NP + VP (*avan vanta:n. 'he came'*)
- b) NP + NP (*avan oru paiyan. 'he is a boy'*.)
- c) NP + Adjectival noun (*avar nallavar. 'he is a good person.'*)
- d) NP + Possessive Noun Form (*antap puttakam ennuTaiyatu. 'that book is mine.'*)

In the above paragraph, all the sentences except the sixth one end with a verb phrase while second sentence ends with a defective verb or negative form '*illai*' and the seventh and ninth sentences end with noun phrases, '*aluhum ku:Tu*' and '*veRRuk ku:Tuta:n*'.

On the whole we can say that the author has brought out the pathetic feelings of a loving grandfather who has become helpless to do anything at that stage for his grandson.

4.1.3 Style of Description

When we read a novel or a poem or an article we tend to analyse the linguistic structures intuitively such as letters (alphabets), sounds, and textual structures in a split of seconds in order to understand the message conveyed by the writer. While describing a situation or an environment or the characters in the story, writers follow various techniques and often use complex structures like embedded noun and adjective phrases involving various kinds of metaphors, similes and proverbs in order to make their descriptions more precise, clear and interesting to read and comprehend. But, in the following extract taken from the novel ‘*antima ka:lam*’, the short sentences vividly describe the agony experienced by Sundaram who was diagnosed as a cancer patient from the author’s point of view. This too exemplifies the style of the novelist to reveal the agony of a character in a more precise and clear way.

He begins to describe the episode by saying that lightning flashed inside Sundaram’s head. Following that he felt like vomiting. The vomit came up to his throat- as he was about to vomit. He ran to the bathroom to vomit in the wash basin. But nothing came out. He spat only saliva. The severity of the vomit caused tears flow from his eyes. He had burning sensation in his chest . He then opened the tap, washed and wiped off his face while looking through the mirror. The agony of a cancer patient has been described here in a realistic way by the author.

suṇḍarattukkuṭ talaikkuL minnalhaL veTTina(17). vāyiru kumaTTiyatu(18). ṇenjukkuL e:Ri toNDai varai vaṇṭatu(19). kuLiyalaRaikku o:Ti kaluvu be:sinil kuṇiṇṭu kumaTTina:r(20). onRum varavillai(21). eccil maTTum tuppina:r(22). aṇṭak kumaTTalin ti:virattil kaṅgaLiL kaNNi:r vaṇṭatu(23). ṇenju erinṭatu(24). kuḷa:yait tiRanṭu muham kaluvit tuTaittava:Ru kaNNa:Tiyil pa:rṭta:r(25).

(aṇṭima ka:alam,p:41)

‘Lightnings flashed inside Sundaram’s head. He felt like vomiting. When tried to vomit he was not able to vomit. He ran to his bathroom and bent to vomit in the wash basin. Nothing came out. He spat only saliva. The severity of the vomiting sensation caused his eyes shed tears. He felt a kind of burning sensation in his chest. He opened the tap, washed his face and while wiping he looked at his face through the mirror.’

The terminal (finite) verbs in all these sentences are in past tense except sentence (21) which ends with a defective verb *illai* (*‘no’*). Sentence (17) brings out the agony underwent by Sundaram. Then he elaborates what Sundaram did following the severe pain he had. In normal usage, we find, expressions such as ‘something hit on one’s head, and not ‘inside one’s head’. But here, the author says, *talaikkuL* (*‘inside’*) *minnalhaL veTTina* , (*‘lightning flashed inside the head’*). By using the location particle *uL*- the severity of the pain has been brought out quite effectively to the readers. Besides that, the noun phrase , *kaṅgaLiL kaNNi:r vaṇṭatu* (*‘tears came out of the eyes’*) also depicts the severity.

The sentences used in this narration are short in structure but quite clear in the expression of meaning. Re. Karthigesu has used a loan blend (compound noun), *kaluvu be:sinil* (*‘in the wash basin’*- Nat. Verb + Loan Verb) in sentence (20). This is a

coinage of the author. Sentence (25), *kula:yait tiRantu muham kaluvit tuTaittava:Ru kaNNa:Tiyil pa:rta:r* contains four messages one after the other as follows:

- (i) *Sundaram kula:yaiyait tiRanta:r.* (*Sundaram opened the tap.*)
- (ii) *Sundaram muhattaik kaluvina:r.* (*Sundaram washed his face.*)
- (iii) *Sundaram muhattait tuTaitta:r.* (*Sundaram wiped off his face.*)
- (iv) *Sundaram kaNNa:Tiyil pa:rta:r.* (*Sundaram saw his face in the mirror.*)

These four sentences are combined into a single grammatical sentence. Though verbal participle constructions are used in a complex sentence, functionally they are like compound sentences in expressing meaning. In Tamil sentence structure it is not possible to conjoin the finite verbs by adding the conjunctive participle - *um....-um* (*as in Raman vanta:n -um, o:Tina:n -um, aTainta:n - um, etc*) because Tamil sentence can have only one finite verb at the end of a sentence and all other verbal forms used in a complex sentence have to be in the participle forms (have to precede the FV). And these participle forms refer to the actions performed by the subject or subjects one after the other (as a sequence). But in English it is possible to express the meaning of the complex sentence by adding ‘*and*’ with the finite verbs as in ‘*John read the book and gave it to his brother.*’ This is an interesting syntactical expression which has structural significance as well as stylistic nuance.

On the other hand when Re. Karthigesu describes the beauty of nature he uses long sentences and similes. For example, in the novel *antima ka:lam (p:183)*, he compares the trees with the hands of an Indian traditional dancer posing to dance. The natural scenery of the Taiping lake (a town in Malaysia) brings back his memory of the mural drawn on the roof of the Vatican church.

*an̄ta marangaLai pa:rtta:l pala kaihaLaik koNDa oru ala^hiya
na:TTiyakka:ri abinayittu n̄iRpatu po:la avarukkut to:nRiyatu. (26)
an̄ta marattin kiLai n̄i:NDu vaLaiⁿtu taNNi:rait toTa muyanRa ka:Tci
maikkala:njilo:vin vaTTikkan te:va:layak ku:rai o:viyattil kaTavuLin
viral manitanai no:kki n̄i:NDu toTTum toTa:malum n̄iRkiRate: atai
avarukku n̄inaivu paTuttiyatu.(27)*

(ant̄ima ka:lam,p:183)

‘For him those trees appeared like a beautiful dancer with many hands standing and giving pose to dance. One of the branches of the tree stretching and trying to touch the water recollects his memory of the Michael Angelo’s painting in which the God’s finger which stretches towards, trying to touch the man, drawn on the inside roof of the Vatican Church.’

Similarly he describes the situation prevailing in Kathiresan’s room at 2 a.m. in Penang city, in the novel, *su:ta:TTam a:Tum ka:lam; (p:140)* as follows:

*tu:nga:ta pina:ngu naharin piraha:sama:na viLambara oLippalahai
onRiliruntu teRittu van̄ta oLi, caRRe: tiRan̄tirunta jannal
tiraicci:laikaLukkuL puhuntu van̄tu visiRiyin piLe:TukaLil
veTTuppaTTu veTTup paTTum sa:ha:mal avanai vilittuvilittup
pa:rttatu.(28)*

*‘In sleepless Penang city, a light from a bright shining advertisement board, entered through the slightly open window and fell on the blades of the moving fan and the images seemed to sliced but did not die, as though **looking at him** with blinking eyes.’*

A long complex sentence which makes the readers feel the situation (context related) in the room very well. This sentence is a lengthy one because there are embedded clauses which act as a single clause. The main sentence is : ‘*oLi avanaip pa:rttatu*’ (‘the light saw him’). ‘Light’ is used as a metaphor in this sentence and in the author’s

view that light gets life . The light didn't die although it was cut by the blades of the fan:

oLi, visiRiyin piLe:TukaLil veTTuppaTTu veTTup paTTum sa:ha:mal
'though the light was cut by the blades of the fan but did not die'

The author has used a negative connotation in a positive manner in this description:

tu:nga:ta pina:ngu nakarin ('sleepless Penang city')

The author says that Penang city is always active even at 2 a.m. (past midnight).

Re.Karthigesu in this way makes use of appropriate noun and verb phrases to describe the situations, environments, feelings and places in his novel. Although he uses long complex sentences with more than one embedded clause, no ambiguity whatsoever is found in his narrations or descriptions.

4.1.4 Conversational Narrations

In a novel there are different 'conversational' behavior at different levels of the story's discourse structure. The rules of conversational cooperation were first spelled out by a philosopher Paul Grice(1975). He referred to them as 'maxims' :

- i) The quality maxim (say what you believe is true);
- ii) The quantity maxim (give an appropriate amount of information);
- iii) The relation maxim (be relevant);
- iv) The manner maxim (avoid obscurity, ambiguity and using two words where one will do).

(cited in Short,1996:241)

In order to prolong the story, sometimes the authors used to break these maxims. Breaking of maxim is something which we do regularly in our daily conversations and in our writings. However, in texts it is said that the meanings are hidden/implied or in other words read in between the lines in order to understand the true or conveyed meanings of the utterances used.

Given below is a conversation that takes place between Gunasegaran (Kundaan) and Kamalam extracted from the novel *va:nattu ve:lihaL* (p:71-72). Viswalingam is a contractor and Gunasegaran (Kundaan - his nick name) stays in his house and works for him. Viswalingam sends him to school. Gunasegaran is a smart student. He has finished Senior Cambridge and wants to further his studies. He wants to become a lawyer. Kamalam is Viswalingam's only daughter is in love with Gunasegaran. One Sunday Viswalingam and his wife Annapoorni went for a wedding at Ipoh, leaving behind Kamalam in their house.

*“enna:nga! ippaTi uTka:rntu konja ne:ram pesungaLe:n!(29)
 eppavunta:n appa: arai mail tu:rattil irunta:lum ni:nga na:n irukkiRa
 pakkame: pa:kka ma:TTe:ngiRi:nga!(30) ni:nga appaTi irukkiRatu
 nallatuta:nga!(31) annaikku appa: amma:kiTTa enna conna:ru
 teriyuma:?(32) “inta kunDa:n payal parava:llapuLLa konjam
 vakkiraputti irukku! a:na: conna ve:laiyai taTTa:ma seyRa:n. appappa
 reNdu taTTu TaTTi vacca: nalla ve:laikka:ra_{nta}:n. avanai sku:lla
 iruntu niRuttiTTu, e:ta:ccum namma viya:ba:rattil oru velaiyile:
 se:r_{ttu} viTala:ma:nnu pa:r_{kki}Re:n!,” appaTinna:r (33). ungame:le:
 avarukku romba nalla abippira:yam!” enRa:L.(34)*

(va:nattu ve:lihaL (p:71-72)

‘oh dear! please sit here and talk for a while with me! Even when my father is far away from me, you always never turn your face towards me! It is good you do that! Do you know what father told my mother that day? “ This boy Kundaan is alright! He is a bit crooked ! but he does every work given to him, never disobeys. If we check him now and I am sure that he would be a good worker. I would like to stop him from sending him to school and give him a job in our business!” he said. He has a very good impression on you!’ she said.

As mentioned in the model Kamalam and Gunasegaran use spoken Tamil in this conversation. From the first utterance of Kamalam, *‘enna:nga! (Oh dear!)*(**manner maxim**) readers are given the impression that she really loves Gunasegaran although he works for her father, because in Tamil culture if a girl loves a boy very much she will not call him by name. In the fifth sentence Kamalam spells out her father’s impression (**quantity maxim**) on him: *payal parava:llapuLLa* (‘good boy it seems’), *conna ve:laiyai taTTa:ma seyRa:n* (‘never disobeys’), *nalla ve:laikka:ra_nta:n*(‘a good worker’), *sku:lla iruntu niRuttiTTu* (‘stopping from attending school’) and *viya:ba:rattil oru velai* (‘give him him a job in our business’).

In this conversation the narrator, Kamalam uses direct speech (sentence 33) in order to make Gunasegaran believe what Kamalam says is true and not her own words. She confirms it by saying, *“ungame:le: avarukku romba nalla abippira:yam!”*(*he has a very good impression on you*) (**manner maxim**).

In the above context the utterances used by the author are intended to be relevant, orderly, and sufficiently informative. This is a kind of style adopted by Re. Karthigesu to bring out the direct conversation among the characters in the novel.

4.1.5 Turn - taking in Conversation

In novels, speech acts are often connected together into sequences of turns in a conversation. In a conversation 'turn-taking' takes place at the end of one speaker's turn and at the beginning of the next speaker's turn which frequently latch on to each other perfectly. Normally in a conversation we expect an answer followed by a question, or often by its acceptance or refusal, or an order not being carried out. It varies according to cultures and languages. These characteristics are found in Re. Karthigesu's novels in an explicit manner.

For instance in the novel, *su:ta:TTam a:Tum ka:lam(p:107-108)*, the author describes a cultural event involving four characters in a conversation. Savithri and Murugesan had a hidden agenda to introduce or propose Malarkkodi to Dr. Kathiresan. Malarkkodi prepared tea and *vadai* (an Indian food – dish made of dhal served with tea or coffee). Savithri, Murugesan and Kathiresan are sitting in a hall. Malarkkodi serves them tea and the dish *vadai*. Then Savithri, starts the conversation by introducing Malarkkodi.

Conversation:

Savithri: *malarkkodi ippata:mba: malaya:p palkalaik kalahattiliruntu
paTTam va:ngiTTu inga pakkattil a:siriyaiya: ve:lai
a:rambiccirukku! (35)*

*'Now only Malarkkodi has finished her degree in the
University of Malaya and working as a teacher in the
nearby school'*

Kathiresan : *appaTiya:? enna pa:Tam po:tikkiRi:nga?(36)*
'Is it? What subject are you teaching?'

Malarkkodi : *a:ngilam (37)*

'English'

Murugesan : *atu ma:ttiram illa kathir, tamililum nalla: elutum. tamilp
pattirikaikaLukkuc cinnaccinnak kaTTuraihaL ella:m
elututu! (38)*

*'Not only that Kathir. She also writes well in Tamil. She
writes short write-ups to Tamil Dailies.*

Kathiresan : *appaTiya:! enna peyarla enna elutuRinga? conna: aTutta
muRai pa:rkkumbo:tu a:vala: paTippe:n (39)*

*'Is it! What do you write in what name? If you say it now I
can read with interest when I get an occasion next time.*

Malarkkodi: *intiya paNpa:TuhaL, vilā:kkaL paRRi elutuve:n.
'malar'ngiRa curukkama:na peyarla!(40)*

*'I write about Indian culture and festivals. I use the short
name 'Malar'.*

Savithri: *atu maTTum illappa:! pattrikaiyila ce:rntu
pattrikaiya:Lara:haNumnu a:saippaTutu. atana:lata:n
unnaic cantikkaNumnu a:saippaTTicci! (41)*

*'Not only that Kathir! She wants to join a newspaper and
become a journalist. Because of that she wanted to meet
with you!*

Malarkkodi: *na:n elutina kaTTuraihaL cilavaRRinuTaiya pattrikai
naRukkuhaL koNDa:nturkke:n. ne:ram irukkumpo:tu
paTiccip pa:runga! (oru ko:ppai avaniTam ni:TTina:L)(42)*

'I have brought some cuttings of my articles written in the newspaper.If you have time please read them! (She gave him a file.)'

Kathiresan : *kaNDippa:!(43)*

Sure! (he takes the file from Malarkkodi)

Malarkkodi : *unga karuttaiyum enakku elutaNum! sa:ro:Ta vila:sattukku anuppina: enakkuk koTuttiruva:nga!(44)*

'You must write your opinion to me. If you sent to Sir's (Murugesan's) address they will give it to me!'

Kathiresan : *sari. kaNDippa: elutaRe:n! (45)*

'o.k. I will write definitely !'

Savithri : *(anRiravu Pina:ngu tirumbum bassaip piTikka paiyo:Tu kiLambiyapo:tu Savithri amma:L avaniTam vantu kisukisutta:r)*

tambi!, malarkkodi romba nalla poNNu. nya:baham vaccukka. unakkum kalya:Nam ka:Tci naTakka ve:NDiya ka:lam vanta:ccilla... atukka:hatta:n conne:n. yo:ciccu collu.mattata appuRam pa:rkkala:m! (46)

(su:ta:TTam a:Tum ka:lam,p:107-108)

(That night when Kathiresan was getting ready to leave the house to catch the bus to Penang, Savithri madam murmured something to Kathiresan.)

'Brother!, Malarkkodi is a good girl. Keep in your mind. The time has come for you to get married... for that only I said. Think and tell me. The rest we see/discuss later!

In this conversation Kathiresan and Malarkkodi take more turns than Savithri and Murugesan. Savithri initiates the conversation by introducing Malarkkodi to Kathiresan. Then Kathiresan talks to Malarkkodi. Then Murugesan initiates a new topic saying that Malarkkodi is also good in Tamil and writes short articles to newspapers. Then Savithri initiates a new topic saying Malarkkodi's wish to Kathiresan – that is, Malarkkodi wants to become a journalist in a newspaper.

It is an informal conversation that takes place in a family set up. So, there are no clear markers of power used here. But, one can see the component of **politeness** prevailing in their conversation. Malar answers politely to Kathiresan's questions and Kathiresan too, promises to read her articles in future.

4.2 Linguistic Level

4.2.1 Phenomenon of Morphological and Phonological Reductions as a Stylistic Device

Karthigesu's novels have plenty of contexts where he has introduced elaborate conversations. These conversations often have socially conditioned language use in different contexts. Subsequently, depending on the background of the interlocutors one can identify phonological and morphological reductions as a significant stylistic device. In other words, such usages are conditioned by *who* speaks to *whom* and *why-where, when-how, etc.*. For instance, in his novels highly educated characters use *standard Tamil* both in **formal and informal situations**. In such conversations the morphological and phonological reductions in words and grammatical forms are generally not found.

In the two situations highlighted below, situation -1 comprises of the interaction between Dr. Kathiresan who has just returned from London and the Registrar of the School of Communication in the University Science of Malaysia. In this situation both the interlocutors use the variety of Tamil which adheres to all phonological and morphological features as per the standard norms of the language, without making any change in its structure. For example:

Situation 1 (*su:ta:TTam a:Tum ka:lam :16*)

*Doctor Kathiresan. na:nta:n aruNa:ccalam. Arun enRu
curukkama:ha ku:ppiTuva:rhaL. (48)*

*'Doctor Kathiresan. I am Arunasalam. In short I am
called as Arun by people.'*

nanRi. mikka mahilcci. ni:ngaL ennaik katir enRe:
ku:ppiTala:m enRa:n. (49)

*‘Thanks. I am very happy(to know about you). You can
call me as Kathir said Kathiresan’*

Normally in conversations between two interlocutors when they were introduced to one another seldom use standard Tamil in spite of their educational status . This can be seen in the phonological and morphological reductions often being made in the sentences they use. As against this usage pattern, Re. Karthigesu has deviated (this norm) by making his educated interlocutors Dr. Kathiresan and Arunasalam - an Assistant Registrar use standard Tamil. Following illustrations explain this kind of usage in a more explicit way:

- (i) the adverbial participle form, *curukkama:ha* would have been shortened *curukka-ma:* and plural personal termination marker, *ku:ppiTu – va:rhaL* (48)

ku:ppi Tu– va:nga

and

- (ii) the qualitative particle – *enRu* would have been changed as - *eNnu*

‘kathir -ennu ku:ppiTuva:rhaL’.

- (iii) The objective case marker – *ai* would have been changed as *-e (enne)*

enne kathir-ne: ku:ppi Tala:m (49)

In situation (2) (*te:Tiyirkkum taruNangaL, p:10*), one of the characters of the novel Suriyamoorti Saminathan was with the London University to do his postgraduate studies. His supervisor Professor John Hamilton was a well known expert in Economics. One day Professor Hamilton's secretary put up a notice saying that he wants to meet with Suriyamoorti in his office room. In this informal situation too the language used is only the high variety of Tamil. For instance , Professor Hamilton's sentence goes like this:

male:siya:viliruntu vanda ma:Navar illaiya: ni:? (50)

'you are a student from Malaysia, is it not?'

na:n male:siya:viRkup palamuRai po:yirukkiRe:n.

"Ungkuajees en naNbar. avarait teriyuma:?" enRu ke:TTa:r. (51)

" I had been to Malaysia several times. Ungku Aziz is my friend. Do you know him?" he asked.

While replying, Suriyamoorti too uses the high variety of Tamil in this brief conversation.

en palkalaikkaḷakattin munna:L tuNaive:ntar enRa aLavil teriyum. (52)

'I know him as the Vice- Chancellor of my former University', he said.'

In the above speech act the ablative case marker – *iliruntu* (50) , auxiliary verb –*iru* (occurring after the VP)(51) possessive form *en-* (52) are used as such without any reduction.

It may be noted here that the same characters while interacting in various other situations change the style to suit those situations. For example, similar conversations among educated characters using standard Tamil in formal and non formal situations are found in Re. Karthigesu's novels. On the other hand, the use of spoken Tamil among friends and family members consists of a number of morphological and phonological reductions in their utterances. For instance, in the following situation Sundaram a retired teacher of a secondary school tells about the laboratory report to his wife Janaki(as given below):

Situation 3 : (*antima ka:lam,p :15*)

innum 'lab'le iruntu pariso:tanai muTivu varliya:m Janaki. reNDoru na:Lle teriyumnu Doctor colRa:r'. (53)

'it seems the laboratory test results haven't reached yet, Janaki. Doctor says that it will be known in a day or two.'

innaikukk kaNDippa:ha vantirumnu conna:ngLe:....(54)

'they said the report will come definitely today..'

ungaLukku vali eppaTi irukku? (55)

'how is your pain now?'

parava:lla. ca:ppa:TTila konjam kaTTuppa:Ta: irukkac conna:r. (56)

'it is ok. he asked me to have little control in my diet.'

Indeed these utterances found in the above conversation reflect the true love and concern of his wife Janaki. It is found to be more natural for a person to make use of language by dropping one or two phonemes found in the morphemes especially at word or sentence final position. This happens when the concerned person is in a joyful mood

or when he or she talking to his/her own kith and kin with love and affection. Instead of pronouncing the full word or phrase or sentence they tend to delete those phonemes which occur word/sentence finally. That is what had happened in the above conversation. But on the other hand Sundaram makes use of perfect words or sentences whenever he talks to a stranger or third person(*innum laple iruntu pariso:tanai muTivu varavillaiya:m* ‘ it seems that lab reports haven’t reached them yet’.)

Close intimacy between Janaki and Sundaram (as husband and wife) is reflected through such morphological and phonological reductions found (italics) in this conversation.

Spoken Tamil

Standard Tamil

<i>‘lab’le</i>	-	‘lap’pil (in the lab)
<i>varliya:m</i>	-	varavillaiya:m (didn’t come, it seems)
<i>reNDoru na:Lle</i>	-	iraNDoru <u>na</u> :Lil (in one or two days)
<i>teriyumnu</i>	-	teriyum enRu (will be known)
<i>colRa:r</i>	-	colhiRa:r – (says - he)
<i>innaikkuk</i>	-	inRaikkuk (today)
<i>va<u>nt</u>irumnu</i>	-	va <u>nt</u> uviTum enRu (it will come)
<i>conna:ngaLe:</i>	-	conna:rhaLe: ... (they said – is it not?)
<i>irukku</i>	-	irukkiRatu ((how) it is)
<i>parava:lla</i>	-	parava:yillai (its ok. – getting better)
<i>ca:ppa:TTila</i>	-	ca:ppa:TTil (in diet)
<i>kaTTuppa:Ta:</i>	-	kaTTuppa:Ta:ha (in a controlled way)

4.2.2 Use of Simple Declarative Sentences and Clauses

Simple declarative sentences and clauses are widely used by the author in these novels. At the beginning of a new chapter and whenever the story is narrated the author prefers the use of simple structures - declarative sentences and clauses. This kind of stylistic feature makes the communication more clear, precise and unambiguous. For example, he begins the first chapter of *antima ka:lam* (p:5) as given below: (when Sundaram - the main character of the story was driving his car in heavy rain.)

*maḷait ta:raihaL ka:rin mun kaNNa:Tiyil vi:si aTittukkoNDiruntana (57).
ka:rin ku:raiyl vilunta maḷai ni:r kaNNa:Tiyil a:Ra:ha valintu
koNDiruntatu (58). iTaiviTa:ta polivuahalama:na kaNNa:Tiyengum
maḷai varaihinRa o:viyangaL (59). ka:rin viper anta o:viyangaLai
iTaiviTa:tu alittukkoNDiruntatu.(60)*

(antima ka:lam,p:5)

*'Rain drops were hitting the front windscreen of the car. The rain
dropped on the roof of the car was flowing like a river on the mirror. It
was raining continuously. The rain drew pictures on the wide mirror.
The viper was wiping off the pictures continuously'*

The declarative sentences fit very well to depict the situation in a clear and coherent manner one after the other without any confusion in a coherent way. Moreover, the use of simple declarative sentences depicts the social environment well. It shows the style of the author. The following noun phrases *maḷait ta:raihaL* ('rain drops'), *maḷai a:Ra:ha valintu koNDiruntatu* (flowing like a river), *iTaiviTa:ta polivu* (continuous rain) well describe how heavy the rain was. Simple and direct phrases used here explain the furiousness of the rain. The noun phrase, '*maḷai varaihinRa o:viyangaL. ka:rin*

viper anta o:viyangLai iTaiviTa:tu alittukkoNDiruntatu ('the pictures drawn by rain on the mirror are wiped off by the viper continuously') shows how effective the author was while describing the cyclic happenings of nature. In other words, the author is trying to give a message that there is uncertainty in natural events. The continuous creations in nature will be destroyed soon and further there will be new creations. This process will continue for ever. This kind of philosophical thinking though has been explained by using only short and declarative sentences, but at the same time quite effectively.

4.3 Syntactic Features of Style

4.3.1 Sentence Structures in Narrations

Every author's style of writing will distinguish him or her from other writers. In this section the patterns of grammatical and textual organization (that is from sentences to paragraph level and beyond) used by Re. Karthigesu in his novels are examined. The syntactic features of style deals with the grammar of the sentence structures. For this purpose two paragraphs from the novel *antima ka:lam* (p:27) narrated by the main character Sundaram are chosen for analysis. The style features found in these paragraphs are univocal as there is only one addresser (Sundaram) and there is no conversation in it.

Sundaram's daughter Radha because of the quarrel and misunderstanding she had with her husband Sivamani left his house and returned to her father's house in Penang with her son Prem. Sundaram was contemplating about his only daughter's miserable life. The first paragraph describes the rift between Sivamani and Radha from Sundaram's view point by the narrator and in the following paragraph the narrator explains how

Radha and Sivamani got married. The extract given below exhibits the use of interesting grammatical features to bring out various feelings of love and affection in a symbolic way. For example, The noun phrases *anbuc cunaihaL* ‘love streams’ ‘*uramiḷinta veLLai maNala:ha atu a:hik koNDu varukiRatu*’, ‘It is changing like barren white sand’ elaborates that the love between Radha and Sivamani is diminishing. In the phrase the author uses ‘*cunaihaL* ‘streams’ as a metaphor to show the love which was flowing profusely between them suddenly becomes barren land ‘like white sand’ where nothing can grow.

*ivarkaLin inTac caNDaihaL kaTanta mu:nRu varuTaṅgaLa:have:
naTantu__varuhinRana.(61) ovvo:r a:NDum muRRikkoNDuta:n
po:hiRate: tavira camarasama:vata:hat teriyavillai.(62)
tambatikaLukkiTaiyil uNmaiya:na anbirunta:l itu ippaTi mo:sama:ha
ve:NDame: enRu Sundaram ninaittuk koNDa:r.(63) anta anbuc
cunaihaL eppaTiyo: vaRRiviTTana.(64) anta vaRaTciyiliruntu ka:ynta
erinta tukaLkaL paRakkinRana.(65) putiya pul paccaikaL vaLara
muTiya:ta uramiḷinta veLLai maNala:ka atu a:hik koNDu
varukiRatu.(66)*

*ittanaikkum ivarhaL ka:talittut tirumaNam ceytu koNDavarhaL.(67)
radha ko:la:lampu:ril oru pirabalap poruLahattil atiha:riya:ha
irunta:L.(68) sivamani kampyu:TTar kampeni onRil uyar atiha:riya:ha
irunta:n. (69) radhavin poruLahattil avanukkuk kaNakku.(70) aṅguta:n
cantitta:rhaL.(71) antac cantippil mantiram iruntirukka ve:NDum.(72)
avanaip paRRi ve:RonRaiyum aRintu koLLa:male:ye: avano:Tu
tannai aikkiyap paTuttik koNDa:L.(73)*

(antima ka:lam,p:27)

‘The fight between them has been going on for the past three years. Every year it is becoming more severe and there seems no harmony among them. If there is true love between the couples it shouldn’t become so bad, thought Sundaram. Don’t know how that love streams have become dry. From the dried stream burned dry dust particles are

flying. It is changing like barren white sand where new vegetation can't grow.

For that matter these two were lovers before getting married. 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.

The dominant pattern of sentence structures used by Re. Kathigesu while narrating have been analysed here using the norms suggested by Ellegard. That is, sentence length and the major grammatical word classes (cited in Short 1996, p:337) used in a passage. In Re. Karthigesu's novels it is found that the author narrates certain incidents, concepts, environment without giving any conversational or discourse features. He is rather more univocal in the sense that the passage will have only one addressee. As a consequence, in spite of the length of some of the sentences especially in describing people, environment or nature the passages in Re. Karthigesu's novels are easy to understand by the readers. As a matter of fact, the language structures such as nouns, adverbial and adjective phrases give a more vivid picture of the narration. There are no unusual structures found in these novels under study.

The table 4.1, below shows the use of words by the author in two paragraphs. There are altogether thirteen sentences in these paragraphs. The sixth sentence is the longest one and it contains twelve words and grammatical forms. The eleventh sentence is the shortest one and it consists of only two words. In these two paragraphs there are altogether ninety two words/forms.

From the total number of words (92) used in the two paragraphs there are 40 (43.5%) nouns(inclusive of pronouns and proper nouns); and there are only 16 (17.4%) main verbs. Since there are more nouns, the number of adjectives used by the author also proportionally more than the number of adverbs.

Table 4.1 :
Types of Sentences and Words Found in the Passages

Sentence	No. words	Nouns	Main Verbs	Adjectives	Adverbs
1-simple, affirmative	8	5	1	1	1
2- compound, negative	7	2	2	2	1
3- complex, affirmative	11	5	2	2	2
4- simple, affirmative	5	2	1	1	1
5- simple, affirmative	6	2	1	3	-
6- complex, affirmative	12	5	1	2	4
7- simple, affirmative	6	2	1	1	2
8- simple, affirmative	7	4	1	2	-
9- simple, affirmative	7	4	1	2	-
10- simple, affirmative	4	4	-	-	-
11- simple, affirmative	2	-	1	1	-
12- simple, affirmative	5	2	1	1	1
13- complex, affirmative	10	3	1	2	4
Total	92	40 (43.5%)	16 (17.4%)	21 (22.8%)	15 (16.3%)

In this narration the author has used more affirmative sentences than negative ones. The author has used appropriate adverb and adjective phrases such as : *anbu cunaiKaL eppaTiyo: vaRRiviTTana* ‘love streams have become dry’, *ka:ynta erinta tuhaLkaL* ‘burned dry dust particles’, *uramiLinta veLLai maNala:ha* ‘as barren white sand ‘; to show the gravity of the rift between Radha and Sivamani.

Overall the author has used simple words and a transliterated the phrase: *kampyu:ttar kampeni* instead of '*kaNiNi niRuvanam*'. Similarly the word, *poruLaham* 'bank' seldom used in spoken Tamil. It is considered as a high variety of Tamil.

The anaphora *itu* 'this' in sentence (63), is ambiguous because it may refer to the relationship between Sivamani and Radha or the quarrel and misunderstanding between them. Similarly the anaphora *anta anbuc cunaikaL* 'those love streams' in sentence (64) refers to the love they showered (on each other) before their marriage because they were lovers before they got married. The same message is stressed again by the author by use of the utterance *ittanaikkum ivarhaL ka:talittut tirumaNam ceytu koNDavarhaL* 'for that matter these two were lovers before getting married'. Here, in the phrase *ittanaikkum* the emphatic clitic *-um* gives a sarcastic message.

4.3.2 Use of Interrogative Sentences

Re. Karthigesu has used interrogative sentences widely in his four novels. Interrogative sentences are used in conversations between : husband – wife; doctor - patient; headmaster –teacher – student –parent-policeman; among friends and strangers. In these speech acts/ conversational situations answers are given by the characters. On the other hand there are also interrogative sentences posed either by the narrator or by one of the characters in these novels. For such questions answers are not given and the author leaves it to the readers to find the answers (predict them) for the questions on their own.

In the novel *va:nattu ve:lihaL*, Gunasegaran goes to his house in the estate to see his parents to say goodbye before leaving to London for further studies. The conversation that takes place at that time is as follows:

Gunasegaran : *appa:!* (74)

'father!'

Karuppanan : *kunda:n paiya:? nalla: irukkiya:? appanai maRantiTTiya:!(75)*

'kundan boy? Are you fine? Forgotten your father!'

Gunasegaran: *maRakkala appa:!* (76)

'didn't forget father!'

Karuppanan: *ve:lai pa:kkiRiya:? samba:RikkiRiya:?* (77)

'are you working? are you earning?'

Gunasegaran: *paTiccikiTTu irukke:mpa:!(78)*

(va:nattu ve:lihaL,p:101)

There are two types of interrogatives in Tamil viz.. (i) Use of interrogative words such as, *ya:r* 'who', *enna* 'what', *etu* 'which' *engu* 'where', *eppaTi* 'how' etc. form the first type of interrogatives. For example,

i) a) *un peyar enna?* ('what is your name?')

b) *ni: engu paTikkiRa:y?* ('where are you studying?')

and

(ii) Use of interrogative suffixes '-a:' and '-o:' added to the finite verbs forms is the second type of interrogatives.

For example,

ca:ppiTTa:ya:? 'Did you eat?'

In the above informal conversation, father asks questions just by using verb forms ending with the interrogative suffix *-a:* (*nalla: irukkiya:?* 'are you fine?' , *maRantiTTiya:?* 'have you forgotten?', *ve:lai pa:kkiRiya:?* 'are you working?', *'samba:rikkiRiya:?* 'are you earning?'. This kind of conversation is found to be quite natural as well.

But on the other hand in the novel, *su:ta:TTam a:Tum ka:lam*, the Dean asks Kathiresan a question and Kathiresan answers in detail as follows:

Ramli Ibrahim: *Jim He:laran eppaTi irukkiRa:r? (79)*

'how is Jim Helaran?'

Kathiresan : *nanRa:ha irukkiRa:r. vayata:hi viTTa:lum ilaiñaraip po:lac ciñtikkiRa:r. cuRucuRuppa:ha irukkiRa:r. (80)*

'He is fine. Although he is old he thinks like an young man. He is a very active man.'

(su:ta:TTam a:Tum ka:lam,p:21)

Re. Karthigesu uses adequate grammatical sentences in formal situations. Similarly most of the soliloquies of Re. Karthigesu are in the form of interrogative sentences (raising questions again and again in them). The interrogative sentences in soliloquies are expressed in adequate grammatical forms. For instance, when Prem dies Sundaram asks God 'why did He take him back so soon'. But no answer is given to this.

*anubavikka ve:NDiyavai evvaLavu iñta ulahil irukkinRana?(81) oh maraNa teyvame:!
en parama: innamum piLLaihaLum pe:rap piLLaihaLum ponnum kutiraihaLum na:TuhaLum celvamum ni:NDa a:yuLum alahiya peNgaLum ratangaLum peRRu anubavikkavillaiye: ataRkuL e:n avanai paRittuk koNDa:y?(82)*

(antima ka:lam ,p:302)

*'there are so many things to be experienced in this world for him- is it not?
oh! god of death! My Param didn't experience the pleasure of having
children, grandchildren, gold, horses, countries, wealth, long life, beautiful
girls, chariots ! why did you take him so fast?'*

Likewise, in the novel **va:nattu ve:lihaL** Gunasegaran visits his mother in their old house in the estate. He didn't meet with his parents and sisters for many years. So, he asks himself the following questions:

*amma: eppaTi iruppa:L? ma:ri vaLarntiruppa:La:? appan
tirumbiyiruppa:na:? indira? (83)*

(va:nattu ve:lihaL, P: 96)

*'How mother will be? Has Maari grown tall? Has father
returned? (what about) Indira?'*

Similarly in **su:ta:TTam a:Tum ka:lam** Kathiresan tries to recollect the memories of his mother who left him when he was very small.

*ya:ramma: ni:?(84) buttica:liya:?(85) vehuliya:?(86) nallavaLa:?(87)
keTTavaLa:?(88) oru aRiya:mai iruL paTinta appanukuk mahana:hap
piRanta enakku aRivum paTippu u:kkamum eppaTi vantana?(89) un
pa:rampariyattin uyiraNukkaLiliruntu peRRe:na:?(90)*

(suta:TTam a:Tum Ka:lam,p:154)

*rbad person? How did I get the knowledge and learning motivation
though I was born to an ignorant father? Did I get them from your
genes?'*

However, for all these questions the readers can predict the answers themselves. This is yet another style of narration adopted by Re. Karthigesu.

4.3.3 Use of Affirmative and Negative Structures

Re. Karthigesu is very positive and asserts that if anyone who really searches for God definitely can see Him. In the affirmative structure he uses the clitic **-um** to stress his beliefs about God through Sundaram in *antima ka:lam* (p:204).

*teyvattin te: Talil muyaRciyum varuttamum tuyaramum urukkamum
irukka ve:NDum. cante:hattiRku iTamilla:ta bakti irukka
ve:NDum.(91)*

*'those looking for god must put a lot of effort , pain and love. Must love
without any doubt'*

In the following conversation one can see the affirmative statement expressed through a negative verb. Tunku advises Gunasegaran before giving a recommendation letter as follows:

*"nalla paiyana:ha irukkiRa:y! nanRa:hap paTittu munne:Ruva:y!
ennaippo:l irupattaintu varusam paTikka:te:!" enRu ciritta:r.(92)
(va:nattu ve:lihaL, p:81)*

*'You seem to be a good boy! I am sure you will study well and
progress! Don't go on studying for twenty five years like me!' he
laughed.*

At first he builds up Gunasegaran's determination and commitment and then firmly advises him not to take a long period of time to finish the course. The negative imperative verb form *paTikka:te:* 'don't study' subtly advises or reminds him not to take too long a time to finish the course.

Re. Karthigesu also quite ably uses the negative forms and that too in a poetic manner. For example,

(i) ‘.... *anbuc curappihaL vaRRiviTavillai; appa:vin col mi:tu uLLa mariya:tai kuRaintuviTavillai....*’(93)

(*te:Tiyirukkum taruNangaL, p:119*)

‘.... *Love glands aren’t dry yet; the respect on father’s word didn’t diminish yet ..*’

(ii) ‘...*o:r irakkmilla:ta iravai uRakkamilla:ta manitara:ha avar kaTattina:r.*’(94)

(*antima ka;lam,p:91*)

‘...*as a sleepless man he spent a merciless night....*’

4.3.4 Use of Elliptical Sentences

Elliptical sentences are found to occur in Re. Karthigesu’s novels especially in conversations. For example, in *va:nattu ve:lihaL* (p:76) the main character Gunasegaran arrives at Kuala Lumpur railway station from Penang in the evening. As it was getting dark Gunasegaran didn’t know where to go. At that moment a Malay porter comes and talks to him:

Porter: *e:n inge: uTka:rntirukke:?(95)*

‘*Why are you(sg.) sitting here?*’

(Gunasegaran didn’t answer because he was afraid of)

Porter: *u:rukkup putusa:?(96)*

‘*Are you new to the town?*’

Gunasegaran: *a:ma:m (97)*

‘*yes*’

In the interrogative sentences mentioned above the use of second person pronoun *ni:* ‘*you*’ (sg.) is missing (as subject) and Gunasegaran also didn’t answer using a full sentence.

4.3.5 Aspect of Politeness

In every culture politeness plays a vital part in everyday social interactions – formal or informal. As such it become important for the writers of fiction to use appropriate politeness/expressions phrases in order to make the conversations or speech events more realistic and natural. On the other hand, it may also inculcate good habits of social interaction among the readers. In novels various forms of the vocatives, honorifics and address terms used by the characters to address one another may have different effects in terms of politeness, honorifics etc. According to Robin Lakoff (cited in Ronald Carter, 1997, p: 278) politeness principles are : i) Don't impose ii) Give options and iii) Make your receiver feel good.

In Tamil culture the aspect of politeness is expressed by a person through the use of utterances like *tayavu seytu* 'please', *mannittuk koLLungal/mannikkavum* 'please forgive (me)', and bringing down the pitch level of the finite verb forms (by adding – *ngaL*) , for example, *uTka:rungaL* ('please be seated') instead of *uTka:r* ('sit') (*impolite*). In fictions, sometimes impoliteness is also used to indicate the social conflict found among the characters.

In Re. Karthigesu's novels the component viz., politeness in conversations among the characters has been well portrayed. For example, in the following telephone conversation in *su:ta:TTam a:Tum ka:lam* (p:55) Kathiresan talks to Robert Lim very politely even though he has not met with him earlier.

Kathiresan : *hello!* (98)

'Hello'

Robert Lim : *doctor kathiresana: ?* (99)

'Is that Dr. Kathiresan?'

Kathiresan : *a:ma:m. kathiresanta:n (100)*

'yes. I am Kathiresan.'

Robert Lim : *good morning. en peyar robert lim. ungaL sahavirivuraiya:Lar! (101)*

'Good morning. My name is Robert Lim. Lecturer in the same department!'

(Kathiresan knows that Professor Robert Lim has returned from overseas.)

Kathiresan : *oh yes! ungaLai enakkut teriyum pera:ciriyar lim. ne:raTiya:hac cantittatillai enRa:lum ungaL puhal anaitulahilum paraviyirukkiRatu(102). ungaL katturaihaL cilavaRRai na:n en doctrait ti:sisil kuRippiTTirukkiRe:n(103.) ungaLaic cantikka miha a:rvama:ha irunte:n(104). a:na:l oru ma:na:TTukka:ha pa:ris po:yirunti:rhaL enRu ke:LvippaTTe:n.(105)*

'Oh yes! I know you Professor Lim. Though I have not met with you directly, I know you are quite famous internationally. I have referred to some of your essays in my doctorate thesis. I was really very eager to meet with you. But, I heard that you have gone to participate in a conference in Paris.'

In this telephone conversation politeness is shown by both the characters. When Kathiresan picked the call, Professor asked him politely whether it was Dr. Kathiresan. He did not introduce himself as Professor Lim, instead he wanted to confirm first it was Kathiresan then only he wished him saying 'Good Morning'. Then only he humbly introduced himself by saying that he is his co-lecturer Robert Lim.

He did not introduce himself as Professor and this shows his humbleness. Phrases like, *ungaL* 'your', *po:yirunti:rhaL* 'you(hon. sg.) have gone' in the utterances show the politeness of Kathiresan when he talked to Professor Lim.

There are also impolite conversations in Re. Karthigesu's novels. For instance, when Gunasegaran went to see his family in the estate, by chance he met with the estate conductor Abraham who always chides him as a thief and murderer. Although Gunasegaran talks to Abraham in a polite way, at times he becomes very angry with him and shouts impolitely.

(Abraham was standing in front of Gunasegaran's house with anger - at that time.)

Abraham : *ato: ko:yil pakkattil nikkiRatu ya:r ka:r?(106)*

'Whose car is it parked near the temple?'

Gunasegaran : *en ka:r ta:n!(107)*

'It is my car only!'

Abraham : *o:ho:! ippa ka:r vacciTTu caukkiyama: irukka:ppila
irukku! a:na: ni: oru tiruTan. unnai inta esTe:TTukkuLLa
viTTirukkak ku:Ta:tu. ennaik kolai seyya vantavan ni:!
poli:sukku ripporT paNNa enna:l muTiyum! 'get out'
(*kattina:r*)(108)*

*' Oh! Now you are fine and enjoying lifewith a car! But,
you are a thief. Should not let you into this estate. You
attempted to kill me! I can report it to police! Get out!'
(shouted at him)*

Gunasegaran : *mister abraham! ippa ni:nga e:nga iruntu
varRi:nga? (*amaitiya:ha:k ke:TTa:n*)(109)*

*'Mr. Abraham! Now where are you coming from?'
(asked calmly)'*

(va:nattu ve:lihaL,p:118)

Abraham shows his authority and rudeness by asking *ato: ko:yil pakkattil nikkiRatu ya:r ka:r?* 'Whose car is it parked near the temple?' If he had asked '*ato: ko:yil pakkattil nikkiRatu **ungaLuTaiya ka:ra:?*** 'Is that your car, parked near the temple?' then it would have been more polite. However, the author has used impolite phrases just to implicate the nature of the character. This is yet another style of Re. Karthigesu which shows his ability in using language according to situation and character.

Abraham also cynically tells Gunasegaran that now he is fine with a car, *ippa ka:r vacciTTu caukkiyama: irukka:ppila irukku* . His arrogance is also shown through the phrases like, *unnai inta esTe:TTukkuLLa viTTirukkak ku:Ta:tu* 'should not have let you into this estate' and 'Get out!'.

But on the other hand Gunasegaran did not show his anger but speaks politely to Abraham. He calls Abraham with respect as *mister abraham!* in English and then he asks from where he is coming using the second person pronoun honorific singular form *ni:nga e:nga iruntu varRi:nga?* 'Where are you coming from?'

4.4 Lexical Usages in Re. Karthigesu's Novels

As mentioned in the model presented in chapter three, there will be significant variations in the language structure and lexical use based on the theme, social aspects of the character's such as education level, sex, profession, age etc. Based on this assumption lexical data collected from the four novels under study are categorized under various functions as used by the author.

On the whole Re. Karthigesu has used mostly the common and simple words in all his novels. He has also used specific transliterated medical registers such as *radiotherapy*, *chemotherapy*, *scanning* in his novel *antima ka:lam* to describe the situation more realistically (with factual content). His words bring out the denotative meaning and emotional expressions well. For example, in the novel *te:Tiyirukkum taruNangaL* (p:240), when Suriya met with his mother in the tea estate he says as follows:

“amma:... na:nta:mma:... na:nta:n antap piLLa! ippa teriyuta: amma?: en muham teriyuta:?” avan kuralum talutaluttiruntatu. kaNNi:r valiya a:rampittiruntatu. (110)

‘Mother.... I am mother... I am that child! Can you see now.... mother? Can you recognize my face?’ his voice stammered. Tears started to drop’.

In this conversation the following phrases, *amma:... na:nta:mma:... ‘Mother.... I am mother...’*, *en muham teriyuta:*, *‘ Can you recognize my face?’*, *kuralum talutaluttiruntatu,* *‘voice also stammered’*, *kaNNi:r valiya a:rambitiruntatu,* *‘tears started to drop’* depict Suriya's love and yearning for his mother.

4.4.1 Use of Loan Words

Transliteration of loan words, especially English words is found to be quite common in Tamil novels. Re. Karthigesu also has transliterated many English words in his novels to make the social discourse more factual, realistic and natural. The following table shows the number of transliterated words found in the four novels under study:

Table 4.2:
Transliterated Loan Words

No.	Novel	English	Malay	Total
1.	<i>aṅtīma ka:lām</i>	135	3	138
2.	<i>su:Ta:TTam a:Tum ka:lām</i>	40	5	45
3.	<i>va:nattu ve:lihaL</i>	45	2	47
4.	<i>te:Tiyirukkum taruNangaL</i>	98	6	104
	Total	318 (95.2 %)	16 (4.8%)	334

Re. Karthigesu has transliterated and nativised 334 foreign words in Tamil in these novels. 318 (95.2%) are English words and only 16(4.8%) Malay words are transliterated and nativised into Tamil for example: *seluar*(trousers), *batik* (Malay traditional cloth), *nasi lemak*(Malay food), *baju kurung*(Malay ladies' traditional shirt,) *cikgu besar*(head master), *tarik*(pull), and *tudung*(scarf).

Generally in these novels the common English words which are found in the day to day communication among the high social economic strata (of the Indian community) are transliterated in Tamil. For example : *te:ngk yu:* 'Thank you', *pik ap* 'pick up' , *ka:ra:j* 'garage' . In the novel *aṅtīma ka:lām* most of the medical terms are transliterated as in *iske:ning* 'scanning', *payo:pci* 'biopsy' , *eksre:* 'X-ray', *enasti:ciya:* 'anesthesia'

because the Tamil equivalent terms for these words are not used in every walk of life and secondly if they are translated into Tamil that would jeopardize the naturalness of the narrator.

4.4.2 New Coinages

Some new coinages of words are also found in Re. Karthigesu's novels which can be added to the Tamil lexicon. For example,

- (i) *ta:rppa:lin* - tarpaulin (*antima ka:lam*, p:7)
- (ii) *vaTikula:y* - the tube used to drain the dirt from the body(*antima ka:lam p:291*)
- (iii) *paNamuTai* - short of cash (*antima ka:lam*, p:30)
- (iv) *i:rpput toTarput tuRai* – persuasive communication (*su:ta:TTam a:Tum ka:lam*, p:56)
- (v) *parima:Runar* - waiter/waitress in restaurants (*te:Tiyirukkum taruNangaL*, p: 132)

These coinages give an air of the naturalness and continuity to the discourse pattern adopted by the narrator.

4.4.3 Loan Translations

There are loan translations also found in these novels. For example,

- (i) *oLipaTuttum peTTi* – the light box used by doctors to see the x rays (*antima ka:lam*, p:218)
- (ii) *kolaic celhaL* - killing *celhaL* (*antima ka:lam*, p:219)
- (iii) *kalivut taTTu* - waste plate (*antima ka:lam*, 270)
- (iv) *urimac col* - pass word (*cu:taTTam a:Tum ka:lam*, p:55)

4.4.4 Use of Reduplicated Forms

In Tamil language reduplicative forms are formed by repeating either part of a word or the whole word itself. There are three types of reduplications in Tamil: **Repetitive** (eg. *kisukisu* 'gossip', *calacala* 'denotes the movement of water or sound'), **Rhyming** (eg. *ka:rasa:ram* 'heated exchange of words'), **Non-Rhyming** (eg. *talaika:l* 'head and tail')

Reduplicatives are used by the author to express the feelings of the characters, contextual significance as well as the behaviour of the characters. The table below shows the number of reduplications used by Re. Karthigesu.

Table 4.3 :
Reduplicatives in Re. Karthigesu's Novels

No.	Name of Novel	Number of Reduplications
1.	<i>antima ka:lam</i>	48
2.	<i>su:ta:TTam a:Tum ka:lam</i>	10
3.	<i>va:nattu ve:lihaL</i>	36
4.	<i>te:Tiyirukkum taruNangaL</i>	47
Total		141

For example in *antima ka:lam* (p:27) when Sundaram met with Sivamani for the first time he did not like him because he was bragging to him about his job and how to become rich in life in a non stop way. To describe Sivamani's behavior the author uses *caLacaLavenRu pe:sina:n*. Similarly to show the state of mind of Janaki when she was reading Radha's letter he uses the reduplication *paTapaTatta:L* 'she worried much not knowing what to do'. The use of reduplications in narrations is just to elaborate the situation more vividly.

4.4.5 Use of Repetitions

Repetition in literary writings is often found to stress or reinforce a matter or an action. For example, in *te:Tiyirukkum taruNangaL (P:21)* in order to find out about Pongodi's family and to make sure she is from a good family Suriya's father Saminathan asked her questions one after another. (*turuvit turuvik ke:TTa:r*). Similarly in the same novel the author repeats the verbal participle form as in *naTantu naTantu ka:lhaL aluttu ninRapo:tu (p:66)* to show that Suriya has already walked a long way.

Re. Karthigesu has used many such repetitions in his novels as given below:

- (i) *tayangi tayangi vanta:L* - she came hesitantly (*te:Tiyirukkum taruNangaL, p:21*)
- (ii) *otungi otungip po:na:L* - she avoids (*te:Tiyirukkum taruNangaL ,p:179*)
- (iii) *culanRu culanRu* - it was running round and round (*antima ka:lam, p:22*)
o:TikkoNDiruntatu
- (iv) *vilittu vilittup pa:rtta:L* - she opened her eyes and saw (*su:ta:TTam a:Tum ka:lam,p:135*)

The table below shows the number of repetitions found in these novels:

Table 4.4 :
Repetitions in Re.Karthigesu's Novels

No.	Name of the Novels	Number of Repetitions
1.	antima ka:lam	113
2.	su:ta:TTam a:Tum ka:lam	22
3.	va:nattu velihaL	27
4.	Te:Tiyirukkum taruNangal	42
Total		204

4.4.6 Tamilisation/Nativisation of Loan Words

One of Re. Karthigesu's stylistic index is adding Tamil bound morphemes (ve:RRumai urupuhaL – case suffixes) with English loan forms. This usage is often found among the bilingual Tamil speakers. This is to create a kind of naturalness in the story. Below are given some of the examples :

English Word	+	Tamil Suffixes Case	> Blended Form
<i>piyu:ppa</i>	+	<i>ai</i>	> <i>piyu:ppavai</i> (<i>with pupa</i>)
<i>bire:k</i>	+	<i>il</i>	> <i>bre:kkil</i> (<i>on the break</i>)
<i>riverse</i>	+	<i>il</i>	> <i>riversil</i> (<i>in reverse</i>)
<i>terminal</i>	+	<i>ukku</i>	> <i>terminalukku</i> (<i>to the terminal</i>)
<i>bill</i>	+	<i>ai</i>	> <i>billai</i> (<i>the bill</i>)
<i>kiLaiyaN</i>	+	<i>o:Tu</i>	> <i>kiLaiyaNo:Tu</i> (<i>with the client</i>)

4.4.6 Loan Blending

In Re. Karthigesu's novel one can see the blending of a native form that of a loan form or loan form with a native form or suffix. That is, a blend of English +Tamil words and Tamil/ Malay + Malay/Tamil words (suffixes) is formed.

Example ,

i) <u>Native Form</u>	+	<u>Loan Form</u>
<i>poranta</i> (<i>birth</i>)	+	<i>cu:ra:</i> (<i>in Malay letter</i>) > <i>po:ranta cu:ra:</i> (<i>birth certificate</i>)
<i>kuLiyal</i> (<i>bathing</i>)	+	<i>gown</i> > <i>kuLiyal gownai</i> (<i>bathing gown</i>)
<i>maḷai</i> (<i>rain</i>)	+	<i>coat</i> > <i>maḷaikko:TTu</i> (<i>raincoat</i>)
<i>kaḷuvu</i> (<i>wash</i>)	+	<i>basin</i> > <i>kaḷuvu basin</i> (<i>washing basin</i>)

ii) Loan Form

cycle (bicycle)

adrenal (adrenal)

Seluar (Malay word for trousers)

+ Native Form

+ *ka:ran > caikkilka:ran (cyclist)*

+ *curapi > adrenalin curapi (adrenalin glands)*

+ *araikka:l seluar (short pants)*

4.5 Conclusion

Re. Karthigesu's language use brings out various linguistic features adopted by him in all the four novels. The phonological and morphological reductions (especially in conversations / spoken discourse) are found to vary according to the social parameters such as age, gender, education level, social background of the characters (in the novels). In formal or informal conversations, the educated group prefers to use Standard Tamil and so there is less number of phonological and morphological reductions in them. Code mixing, blending, coinages of Tamil words are also found in these novels. The author has applied aptly the 'turn-taking' and 'politeness' strategies in his conversations. The author has used simple standard Tamil in his narrations.