CHAPTER 4  THE FINDINGS

4.0 Introduction

As mentioned earlier, the findings of this study are important because they reveal information about a wide range of stylistic experimentations found in creative writing in Malaysian English fiction. The findings provide a glimpse into the rhetorical strategies used by K.S Maniam in three short stories from the collection entitled *Haunting The Tiger* (1996). Since these (rhetorical strategies) cover a wide area, I have limited my analysis to only five categories in order to stay within the scope of this study. These categories are based on the strategies outlined in Kachru’s (1986) framework for analysis:
(a) native similes and metaphors
(b) transfer of rhetorical strategies for “personalizing” speech interactions
(c) translation of proverbs and idioms
(d) culturally dependent speech styles
(e) syntactic devices
and are presented in Tables 4.1 to 4.4.

4.1 Native Similes and Metaphors

The analysis of native similes and metaphors investigates similes and metaphors that have been created by Maniam to reflect the Malaysian socio-cultural millieu. Based on examples extracted from three short stories, attempts will be made to investigate the types of cultural presuppositions drawn upon by Maniam to achieve these linguistic realizations. To do this, I will refer to Strevens’ (1987) framework for the analysis of cultural presuppositions. (This framework has been described and explained in Chapter 2 of this study.)
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<td>The bundle of clothes had wet him like the messy bottom of his baby brother. (1)</td>
<td>Ganesh remembered the heat that had lain like a canopy over Chan’s house. (5)</td>
<td>After the words the silence had the rich depth of pious incense smoke. In Langkawi during the early years, on troubled bachelor nights, he had awakened to the reassuring “om” of the sea. (13)</td>
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<tr>
<td>“Bananas like golden boats. Rice flour shining like silver grains,” Ganesan said. (2)</td>
<td>Even the strong jambu wood split like a pod under his hands. (6)</td>
<td>“Yes, as deep as a latrine bucket,” said Velu. (14)</td>
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<td>The paint spots on their eyes dripped like blood. (3)</td>
<td>The teacher spits my name out like an insect she has eaten. (7)</td>
<td>The boy’s cries and the Tamil song clashed like a wedding cymbal against a funeral one. (15)</td>
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<td>Ganesan felt himself rising into the air as on an elephant’s back. (4)</td>
<td>The money hung like a piece of lead at her waist. (8)</td>
<td>With that fat stomach he must sleep like a piece of wood. (16)</td>
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<td>He scanned the pencils, before he thrust himself on one, picking it up like a kicking cock. (9)</td>
<td>“Don’t run about like a chased rabbit!” Valli said munching implacably on her sireh. (17)</td>
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<td>In the rough face, beneath the hair stiff as thorns, the eyes were gentle and compelling. (10)</td>
<td>“… You know, staying even a week on this island is like being dead. Like Mahsuri – talked about because dead.” (18)</td>
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<td>The three-week holiday yawned like a waterless river-bed before him. (11)</td>
<td>“I just came here. You ask me to run back home like a school boy!” (19)</td>
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<td>He had fever on the last night; it rocked his body like the thrill of racing down a hill. (12)</td>
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In *The Eagles* (1976), the data revealed four instances of native similes (refer to Table 4.1). In (1), Maniam has created a simile that is a reflection of a close-knit family. The impression given is one of familiarity where social barriers can be removed and a sense of intimacy between members of a family is preserved. According to Strevens (1987), this type of cultural presupposition can be classified under the domain of "philosophy and religion" because it reveals the relation of Man to Man. Under Strevens' (1987) framework, an individual draws on various cultural presuppositions based on his or her relationship with God, Man and Nature. These categories cover a large and general area.

The data revealed that Strevens' category outlining the relation of Man to Man can be further deepened to focus on an individual's relationship with the family. This can be seen in (1) where Maniam has created a simile that is very Asian in nature. To a large extent, Maniam's use of rhetorical strategies adhere to what has already been discussed by Strevens in his categories for the analysis of cultural presuppositions that are transmitted through language. However, there is one category which Maniam's work explores more fully, namely that of the relationship of Man to Man. Strevens's definition of this does not make a distinction between Man's relationship with the community and the family. Strevens has left this "broadness" to remain, possibly because in a Western context, the "family" unit does not play a strong role as it does in a more Eastern context. I say "possibly" because the opinion is based on my general readings and experience rather than a specific "quotable" source. Maniam's use of "family" appears to underlie the Eastern focus on family within a community, giving the unit an added importance.
Based on the findings, it can be surmised that, the relation of Man to Man in Strevens’ framework can be explored in more detail because in a Western context community is defined as “the people living in one locality” (The New Collins International Dictionary Of The English Language). However, in a non-Western context, community encompasses a wider circle, which includes the even smaller unit of the family. Therefore, it comes as no surprise that in (1), a simile is created by drawing upon relations among family members.

In (2), the simile used is a very creative and colourful one. The reader immediately gets a vivid and clear impression of “golden boats” and “silver grains.” In (3), Maniam has drawn upon a powerful image, which is blood, to emphasize the richness of colour. He refers to “blood”, which not only conveys colour, but also creates a sense of disquiet. Here, it is apparent that native similes not only reflect native cultural thought patterns, but also influences the mood of the writing. In (2) and (3), Maniam has drawn upon “concepts of nature” (Strevens, 1987) to create similes that capture different moods and colours. The bountiful nature of food is compared to rich colours like “golden” and “silver”, whereas the mysterious and perhaps even ominous nature of “painted eyes” is compared to “blood.”

In (4), it was observed that the simile was created by drawing upon “philosophy and religion”, in particular the relation of Man to God. For readers who are unfamiliar with Hindu mythology, Maniam’s comparison to an “elephant’s back” would seem meaningless. However, his choice of an elephant instead of some other animal has great significance to Hindu readers. According to Hindu mythology, Lord Ganesha, who is the god of wisdom, success and good fortune, is represented with an elephant’s head. He is the most popular Hindu deity and is worshipped at the beginning of any task so that it
may be completed successfully because Hindus believe that Lord Ganesha is the remover of obstacles. Therefore, it is no surprise that Maniam chose an elephant to create the simile. Furthermore, the name of the character, Ganesan, is also an echo of the name Ganesha, thus adding further colour and richness to the text. Based on the religious references, it was observed that Maniam has drawn from the domain of “philosophy and religion”, in particular the relation of Man to God to create the simile in (4). The Eagles (1976) revealed no instances of metaphors.

*The Dream Of Vasantha* (1981), too, contains no metaphors. However, there are eight instances of native similes (see Table 4.1). The data revealed a general pattern of relationships to Nature. For example, “like a canopy” (5), “like a pod” (6), “like an insect” (7) and “hair as stiff as thorns” (10). Here, it is evident that Maniam has drawn upon the natural world to create native similes that best describe native cultural thought patterns. Strevens (1987) classifies Man’s relation to Nature under the domain of “philosophy and religion” because an individual’s response to Nature is influenced by the culture he or she belongs to.

In *The Third Child* (1981), there exists seven instances of native similes and one instance of metaphor (see Table 4.1). Besides drawing upon “philosophy and religion” (Strevens, 1987), in *The Third Child* (1981), Maniam draws upon “literature” (Strevens, 1987) to create native similes that are original and truly reflective of the Malaysian socio-cultural setting. For example, in (20), Maniam has drawn upon “literature” (Strevens, 1987) by making a reference to a popular Malaysian legend. According to Malay folklore, Mahsuri was a heroine who was talked about greatly after she was falsely accused of adultery and put to death.
As mentioned by Strevens (1987), "...native speaking English literature is closely bound to cross references with the Bible." Likewise, non-native literatures also exhibit a close bond to religious texts and local literatures. With the emergence and spread of non-native writing in English, native English speakers will have to make new efforts to fully appreciate and understand these cross references. Some non-native writers like Maniam do not explain these cross references but others provide a glossary of terms at the back of the book.

According to Strevens (1987), music is another element of traditional folklore because stories are sometimes conveyed through music and dance. In (15), Maniam has drawn upon "literature" via music to create a simile. In particular, he has drawn upon the context of a traditional Indian wedding where music is often used to convey the immediate reality of Malaysian Indians. According to custom, traditional musical instruments like the cymbal are very important during Hindu ceremonies because the music is used to chase away evil spirits and ill thoughts. Drawing upon such a cultural presupposition, Maniam has created a native simile that is rich in meaning and significance.

In contrast, the other native similes are derived from different cultural presuppositions. For example, (14) and (19) are drawn from the domain of "philosophy and religion" (Strevens, 1987), in particular the relation of Man to Man. In (14), "latrine bucket" reveals the type of lifestyle and rural atmosphere of the community in which the story is set. It is a common term used easily among its members and is therefore absorbed as a native simile. This observation is in keeping with Fairclough (1992), who describes this sort of knowledge as "members resources (MR)" that are generated through social relations and common struggles. He states that "...people internalize what is socially
produced and made available to them, and use this internalized MR to engage in their social practice, including discourse." Furthermore, the term "latrine bucket" reveals the socioeconomic status of the community in which the story is set because it shows the reader that this is a group of people who live a simple, rural life.

In (19), the term "school boy" reveals that Maniam has depicted the Malaysian Indian community's perception of social relations based on the hierarchy that exists depending on a person's age. With reference to Strevens' framework, this type of cultural presupposition can be categorized under the domain of "philosophy and religion", in particular Man's relation to Man. Here, the implication is that a school boy is young and therefore, easily ordered to act according to the wishes of the older members within the community.

Unlike the other two stories, the data revealed one instance of metaphor in The Third Child (see (13) in Table 4.1). In (13) the long silence is compared to the endless flow of incense smoke. This is a highly creative metaphor that captures native cultural thought patterns. Evidently, Maniam has drawn from the cultural presupposition of "society's ultimate reality" (Strevens, 1987) because in Indian culture, incense is part of the religious realia used by priests in temples and individuals at home when they pray. Incense smoke by itself is just a by-product of a flame. However, by using the adjective "pious", Maniam creates a sense of sacred power that is evoked by Indians through the use of incense smoke while praying. The effect of this is a sense of peace and tranquility, which is parallel to the idea of silence. By drawing upon traditional rituals that occur during prayer, Maniam has magnificently created a native metaphor that conveys native cultural thought patterns.
Under the rhetorical strategy of native similes and metaphors, the data revealed that the most common cultural presupposition drawn upon to create authentic native similes and metaphors is that of “philosophy and religion” (Strevens, 1987), in particular the relation between Man and Man and Man and Nature. Furthermore, it is apparent that Maniam has avoided time-worn Western similes and metaphors that capture a foreign culture. Instead, he has captured and portrayed the immediate reality of people and places close to him by drawing upon cultural presuppositions that are familiar to the Malaysian, and in particular, to the Malaysian Indian.

4.2 Transfer of Rhetorical Devices for “Personalizing” Speech Interactions

The analysis of transfer of rhetorical devices for “personalizing” speech interactions investigates Maniam’s efforts to provide cultural links to the text. This method, employed by the non-native writer, is achieved through the use of cross references to ancient texts, for example referring to characters by names of gods and goddesses or by having characters actually discussing these gods and goddesses by name. In doing so, the non-native writer creates a link between the past and present. Furthermore, a sense of orality, which is common in traditional Asian and African literature, is produced.

Table 4.2 Transfer of Rhetorical Devices for “Personalizing” Speech Interactions

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<tr>
<td>The day the Old Man of the town died a steady rain washed the sky clean. (20)</td>
<td>“It's a hard life, lady of the house.” (24)</td>
<td>“The lord of the house has opened his eyes at last,” she said. (28)</td>
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<td>“When is the maharaja folding his sleep?” his stepmother said above the screech of the children. (21)</td>
<td>It was said that no one dared scale its forest slopes where many had hung themselves. (25)</td>
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<tr>
<td>The stroke of santhanam on the frame of Lakshmi grew into a gentle, thin line. (22)</td>
<td>“Ah, maharani. Looking at the clothes again. That sari with the golden border will just fit you.” Mr Pillai would say. (26)</td>
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<tr>
<td>“Little Mother, where are the boys and girls?” (23)</td>
<td>“Much gratefulness, amah,” she said to the woman as she took the glass from the dark, unsmiling servant girl. (27)</td>
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In *The Eagles* (1976), there are four instances of transfer of rhetorical devices for “personalizing” speech interactions (see Table 4.2). In (20), Maniam achieves a connection to the past by referring to the death of a village elder, which occurred some time ago. Here, he draws upon “philosophy and religion” (Strevens, 1987) in particular death, to create a rhetorical device that “personalizes” (Kachru, 1986) a speech interaction between members of the same community. The effect produced is a strong sense of tradition and orality to the discourse. This is especially important in non-native literatures where the death of an elder is upheld and revered in an almost god-like fashion.

On the other hand, in (21) and (22), cross-references are made to traditional literature. In (21), the term “maharaja” refers to traditional rulers who exist in Indian epics and legends. It is a term of respect specially accorded to the nobility. However, when a commoner is called a “maharaja” is it meant to be in jest. Here, Maniam has produced a nativized rhetorical device by drawing upon traditional “notions of government” (Strevens, 1987). The effect achieved is a sense of an ancient native Indian
traditional text impinging upon a non-native English text. To a native Indian reader, it
takes on meaning and provides cultural roots to the text. On the contrary, to a native
English reader, it would fail to make an equally powerful impression.

In (22), Maniam refers to “Lakshmi”, a Hindu goddess, who is worshipped by
Hindus for the good fortune, wealth, agriculture and trade that she bestows upon her
believers. For Hindus, the cross reference to Lakshmi takes on a great significance
because there are allusions to Vedic literature. While Western or native English writers
make cross references to the Bible or the great literatures of the Western tradition, non-
native writers like Maniam draw upon traditional literatures and religious texts.
According to Vedic literature, in ancient times when the ocean churned, the goddess of
prosperity, Lakshmi, sprang from the ocean like Aphrodite, on Vishnu’s chest, which is
her rightful place, in her full splendour and beauty with a lotus bloom in her hand. Here,
by referring to Lakshmi, Maniam has drawn upon religious literature. However, to a
native English speaker, the reference would appear meaningless and empty.

In The Dream Of Vasantha (1981), there are four instances of rhetorical devices
for “personalizing” speech interactions (see Table 4.2). In (24) and (27), Maniam uses a
common form of address in traditional Indian culture especially when a member of a
lower status addresses someone of a higher status. The term “lady of the house” might
appear exaggerated to a reader who does not share the same socio-cultural norms as
Maniam’s characters. Here, it is evident that Maniam draws from the cultural
presuppositions that are inherent under the domain of “philosophy and religion”
(Strevens, 1987), in particular, the relation of Man to Man. On the other hand, in (25),
Maniam uses a rhetorical device described by Kachru (1986) as a “speech initiator.” This
device functions as a link between the past and present and is especially common in
Asian and African myths and legends (Kachru, 1986). The effect achieved is a sense of continuity from the past to the present. Moreover, the mood of the writing is transformed because there is a sense of foreboding and suspense. On the other hand, in (26), Maniam uses a lofty title, “maharani” for a maid and the effect achieved is sarcasm.

In *The Third Child* (1981), there is only one instance of transfer of rhetorical devices for “personalizing” speech interactions (see Table 4.2). In (28), the expression of “lord of the house” has the same function as “lady of the house.” In traditional Indian culture, it is a polite form of address. However, characters in Maniam’s novel use it in two ways. Firstly, it is used in its proper form as a mark of respect by someone who is of a lower status to address someone of a higher status. Secondly, it is sometimes used by characters of the same status to mock each other as is the case in (21), (26) and (28).

Based on the analysis of transfer of rhetorical devices for “personalizing” speech interactions, the data revealed that it is a device that is used sparingly by Maniam. He only uses it occasionally, when he wants to give the text a sense of ancestral roots to the Indian culture to which he belongs to. In addition, he also uses this device when he wants his characters to mock each other. He achieves this by having one character refer to another by a lofty title, for example, titles given to nobility or the names of gods and goddesses. It was also observed that Maniam created the transfer of rhetorical devices for “personalizing” speech interactions by drawing upon the cultural presuppositions of “philosophy and religion”, “literature” and “notions of government” (Strevens, 1987).

### 4.3 Translation of Proverbs and Idioms

The analysis of translation of proverbs and idioms investigates the non-native
writer's transfer of proverbs and idioms from their first language to the non-native English text.

Table 4.3 Translation of Proverbs and Idioms

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<td>Friday was tucked away behind the cement pillars. (29)</td>
<td>&quot;He has your eyes. Business eyes.&quot; said Krishnan. (36)</td>
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<td>Raman spat at his escaping back. (30)</td>
<td>&quot;... Husband and wife divided may also divide the child.&quot; (37)</td>
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<td>The evil in the four corners of the house seemed to fly into silence at his approach. (31)</td>
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<td>&quot;Answer, you son of a foul-clothes-washer!&quot; (32)</td>
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<td>If all the empty hands in the world were one hand what a great emptiness there would be. (33)</td>
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<td>&quot;We're waiting to pluck money from the tree.&quot; The man said laughing. (34)</td>
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<tr>
<td>His voice quivered, peeling respect out of his utterance. (35)</td>
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In *The Eagles* (1976), there are six instances of idioms ( (29), (30), (31), (32), (34) and (35)), and one proverb ((33)) (see Table 4.3). In (29), Maniam uses “tucked away” to describe the arrival of Friday. Here, he tries to create a dark, heavy mood through the idiomatic expression “tucked away.” Ordinarily, “tucked away” would be used to describe objects but here, Maniam uses it to describe a day in the week. By doing
so, he reveals native cultural thought patterns and perceptions. In (29), the reader gets a sense of how long and slow the movements of days are for characters in the story. People in different cultures perceive time differently and it is apparent that by using such an idiomatic expression, Maniam has drawn on the Malaysian Indian cultural presupposition of “philosophy and religion.” (Strevens, 1987), in particular, the relation of Man to Nature, to create such an expression. The same can be said for the idiomatic expressions in (31) and (34).

However, in (30), (32) and (35), Maniam presents idiomatic expressions that are drawn from the relation of Man to Man. In (30), Maniam uses the expression “escaping back” to characterize the speed in which a character leaves the room. It is an uncommon expression in English but it is commonly used in the Malaysian Indian context. Here, Maniam has either consciously or unconsciously transferred it to a non-native English context. The effect is a creative, innovative linguistic realization. As pointed out by Lindfors (1963), one of the reasons a non-native writer uses proverbs and idioms is to aid characterization.”

In (32), Maniam uses an idiomatic expression to express swearing between characters. He achieves this through translation from Tamil to Malaysian English, hence the expression “you son of a foul-clothes-washer.” This is a similar method employed by the renown Indian writer, Mulk Anand Raj who creates expressions like “you illegally begotten”, “you eater of dung and drinker of urine” and so on (Kachru, 1986: 49). These expressions are drawn from cultural presuppositions in the domain of “philosophy and religion” (Strevens, 1987), in particular, the relation of Man to Man. Since these expressions are translations from the non-native writer’s first language, they lose their
distinguishing features. Commenting on Mulk Anand Raj’s translations of idiomatic expressions, Kachru (1986: 49), states:

Although Anand’s Punjabi characters (e.g. a coolie, an untouchable and a washerman) would be distinguished from one another by their dialects, style ranges and diction in Punjabi, they lose these distinguishing features in the translation to South Asian English. Because of this uniformity and because such individuals do not actually speak English. Anand’s characters sound artificial, a little unreal, and almost comic to an Indian, but that is the price one pays for using an “alien” language in contexts in which it does not ordinarily function.

Here, Kachru (1986) echoes one of the dilemmas faced by the bilingual writer and that is providing apt characterization in English of characters who do not speak the language. To make their work accessible to a wider audience, some non-native writers translate idiomatic expressions from their first language. As a result, they risk appearing artificial to fellow non-native readers and writers. In (32), Maniam, like Mulk Anand Raj, has chosen to make his work accessible to an international audience by translating an idiomatic expression from his first language.

In (33), Maniam has translated a beautiful, eloquent proverb from Tamil to English. Here, the effect, far from being artificial, appears rich in traditional wisdom. By doing so, Maniam has successfully conveyed the timeless wisdom of the Malaysian Indian context to an audience who are far removed from its context. Secondly, he has avoided time-worn native English expressions. Thirdly, he has brought forth the particular world-view of the Malaysian Indian context. Based on Strevens’ (1987) framework of the domains of cultural presuppositions, it is evident that Maniam has drawn from the domain of “philosophy and religion” to create the proverb in (33). He has referred to both Man’s relation to Man and Man’s relation to God to create a proverb that reveals the depth and intensity of inter-personal relationships within the Malaysian Indian community.
In the next short story, *The Dream Of Vasantha* (1981), the data revealed that Maniam did not employ any translations of proverbs and idioms. This lack of use also has got implications for our understanding of nativization strategies. It reveals that unlike the nativization of other rhetorical strategies, the translation of proverbs and idioms is more than just a linguistic device. Instead, it is also an intellectual device that carries certain shades of feeling and traditional wisdom. Therefore, the non-native writer has to struggle with the challenge of using it only in situations that are relevant to the particular idiomatic expression or proverb. Otherwise, as pointed out by Kachru (1986), it could appear artificial and "almost comical" to a fellow non-native reader and writer.

In *The Third Child* (1981), the data revealed one instance of translation of idiomatic expressions (see (36) in Table 4.3). In (36), Maniam uses the expression "business eyes" to symbolize someone who is alert and competent, especially in the field of business. Here, it is evident that Maniam has used an idiomatic expression from his mother tongue, Tamil, to "aid characterization" (Lindfors, 1963). By using a device such as the above, he has brought forth the personality of a character very vividly. To create this idiomatic expression, Maniam has drawn upon the cultural presuppositions of "philosophy and religion" (Strevens, 1987), in particular the relation of Man to Man, meaning that "business eyes" is a common expression in the speech community in which Maniam's story is set. In spite of that, it is an expression that is fairly intelligible to a native English speaker. Based on the context, an inference of its meaning should be possible for readers who are from a context that is distant from Maniam's characters.

In *The Third Child* (1981), the data revealed one instance of the translation of a proverb (see (37) in Table 4.3). Here, Maniam has translated a proverb from Tamil to Malaysian English. Instead of making direct authorial comments on the importance of
strong family ties, Maniam chooses to translate a proverb. This is indeed effective because it transfers the wisdom and social values from the Malaysian Indian context to the Malaysian English context. Unlike direct authorial comments, it gives the text a sense of tradition and conveys the world-view and perceptions of Maniam's characters. Here, it is apparent that Maniam has drawn upon the cultural presupposition of "philosophy and religion" (Strevens, 1987), in particular the relation of Man to Man to create the proverb in (37). However, as noted earlier, compared to the Western context, the scope of social relations between Man and Man within the Malaysian Indian context encompasses a wider circle, which includes the even smaller unit of the family. Therefore, it is no wonder that the proverb in (37) takes into account "husband", "wife" and "child."

Based on an analysis of the translation of proverbs and idioms, the data revealed that Maniam translates proverbs and idioms from Tamil into English to "aid characterization" (Lindfors, 1963), represent native cultural thought patterns and to transfer ancient wisdom from Tamil to the Malaysian English context. It was generally observed that Maniam draws upon the cultural presupposition of "philosophy and religion" (Strevens, 1987), in particular the relation of Man to God, Man to Man and Man to Nature to translate and re-create these proverbs and idioms.

4.4 Culturally Dependent Speech Styles

The analysis of culturally dependent speech styles used in non-native writing investigates the ways in which a non-native writer uses speech styles that are distinct to a particular context. These culturally dependent speech styles include that of a meandering village storyteller, the style of putting questions to the reader and acknowledging the
presence of the reader. Culturally dependent speech styles stand out clearly in a text because they are highly influenced by the non-native writer's first language and culture.

In *The Eagles* (1976) and *The Third Child* (1981), the data revealed no instances of culturally dependent speech styles. This finding is important because it reveals that culturally dependent speech styles are not always suitable in the nativization of rhetorical strategies. Unless it serves a function such as conveying native cultural thought patterns and social values, it serves no purpose to pepper a non-native text with lengthy instances of culturally dependent speech styles.

On the other hand, in *The Dream Of Vasantha* (1981), there is one instance of culturally dependent speech styles and it is as follows:

"It was the hour of the chant of learning." (38)

Here, Maniam uses a culturally dependent speech style that mirrors the speech pattern of a meandering village storyteller. The effect created is a narrative style that has rich cultural roots and a sense of continuity from the past. Based on Strevens (1987), it is evident that Maniam has drawn from the native Indian cultural presupposition of "literature" (Strevens, 1987), in particular oral literature. This is in keeping with the Asian and African tradition of presenting folk tales and legends through a village elder or designated storyteller. Unlike the written word, oral literature relies heavily on the storyteller's ability to heighten suspense, create interest and capture the ever-changing mood of the story through effective voice control and choice of words. Therefore exaggerated expressions abound. In (38), the very nature of the speech style lends itself to the evocation of a quiet, solemn mood.

In the final analysis, the data on culturally dependent speech styles revealed only one instance of its use. In accordance with the nature of such a speech style, it was
observed that Maniam drew on the cultural presupposition of "literature" (Strevens, 1987) to create it.

4.5 Syntactic Devices

The analysis of syntactic devices investigates the non-native writer's use of a wide range of speech stratifications and conversational conventions to capture the multi-lingual, multi-ethnic environment of the non-native sociolinguistic setting. These syntactic devices include collocations, loan translations, sentences with no subjects, verbless sentence fragments and questions without inversions (each syntactic device will be explained and exemplified in the following analysis).

Table 4.4 Syntactic Devices

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<td>About that time a sacrifice was called for and Muniandy, the sore-covered beggar, had disappeared. (39)</td>
<td>&quot;Son, son don't say such words! It won't agree with God. By His goodness, I'll have you with me for a long time.&quot; (49)</td>
<td>&quot;You liked the buffalo-herd. You said he had the character of a mountain god.&quot; (55)</td>
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<tr>
<td>In the early dark of the evening, wisps of white rose from the cremation. (40)</td>
<td>&quot;Man, when you going to sell a top?&quot; Ganesh asked. (50)</td>
<td>On other fear-haunted nights the sea had lent him a reassuring sound. (56)</td>
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<td>'Suddenly high class,&quot; Govindan said. (41)</td>
<td>&quot;I know you clever-lah. Give you good price.&quot; Ganesh said almost pleading. (51)</td>
<td>&quot;Velu please lower the sound,&quot; said Krishnan. (57)</td>
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<tr>
<td>&quot;Afraid that man?&quot; Govindan said, laughing, &quot;All right. Be bookworm.&quot; (42)</td>
<td>&quot;Want to die, boy?&quot; the conductor shouted at him. (52)</td>
<td>&quot;Are you thinking of some new prayers to get a nicely-made daughter?&quot; he said. (58)</td>
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<td>&quot;Look at the blood!&quot; he shouted. &quot;You think boy, I gave birth for you to paint the floor?&quot; (43)</td>
<td>&quot;What you laughing at, boy?&quot; Valli shouted, turning around. (53)</td>
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<tr>
<td>&quot;No mouth to call my son?&quot; (44)</td>
<td>&quot;I nearly mixed his brains!&quot; Vasantha muttered to herself as she watched him disappear round the bend. (54)</td>
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<tr>
<td>&quot;Don't this-that the boy anymore. They want him in the big house,&quot; the man said. (45)</td>
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<tr>
<td>&quot;High class! Don't forget the way back!&quot; (46)</td>
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<tr>
<td>&quot;Amma has already finished the bathing. And you come riding into this compound. Take the clothes back!&quot; the man said. (47)</td>
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<tr>
<td>&quot;Don't stand there shining up your flat face. Wash your hands and send up the clothes!&quot; (48)</td>
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In *The Eagles* (1976), the data revealed ten instances of syntactic devices (see Table 4.4). Maniam uses a variety of speech stratifications to realize these nativized syntactic devices. In (39), he uses a collocation to create the expression "sore-covered." Here, the expression "sore-covered" is derived from the Tamil language and Maniam has translated it into Malaysian English. This is a common device employed in non-native writing. According to Kachru (1986: 41), collocations are created when:
... a unit of higher rank is reduced to a lower rank. Thus, where a native speaker of English might use a clause or a nominal group, a South Asian user prefers a formation with modifier + head + qualifier structure ... for example, a preference for "welcome address" as opposed to "an address of welcome". or for "England-returned" instead of "one who has returned from England."

In (39), Maniam has created a collocation by reducing "one who has sores" to "sore-covered."

Another syntactic device employed by Maniam to create nativized syntactic devices are loan translations, which are literal translations of words from the non-native writer's first language. However, loan translations have the quality of transparency, hence making their meaning obvious to the reader. In (40), Maniam directly translates from Tamil to create the loan translation. Here, Maniam prefers to use the expression "In the early dark of the evening ..." as opposed to the conventional native English expression "in the early evening." Linguistically, Maniam has literally translated a Tamil expression. Culturally, he has drawn upon the Malaysian Indian perception of Nature. According to Strevens (1987), an individual's response towards the natural world around him is influenced by the culture to which he or she belongs to. Hence, the long drawn out expression, "in the early dark of the evening ..." Through a loan translation, Maniam has successfully conveyed particular moods and shades of feeling from the first language of his characters, which is Tamil, into the Malaysian English context.

Loan translations are indeed popular. In The Eagles (1976), the data revealed a total of six loan translations (see (40), (43), (44), (45), (47) and (48) in Table 4.4). Unlike (40) which was drawn from the cultural presuppositions of "philosophy and religion" (Strevens 1987), in particular Man’s relation with Nature, (43), (44), (45), (47) and (48) are drawn upon Man’s relation to Man. The above examples may appear peculiar to a native English speaker. However, they are not unintelligible. Even though these loan
translations are literal translations from Tamil, they have the quality of transparency, hence making the meaning obvious to the reader.

Besides collocations and loan translations, Maniam uses another type of syntactic device, which is created by using sentences without subjects (see (41) and (46) in Table 4.4). In (41) and (46), Maniam uses a syntactic device favoured by several non-native Indian writers like R.K. Narayan. The reason Indian writers tend to use sentences without subjects is that in Tamil and other Indic languages, it is not necessary to name the subject when discussing about a particular topic. For example, in (41), Govindan does not name the subject in his sentence but it is understood between him and the hearer as to who they are referring to.

Based on studies by Keenan (1976), Kachru et al. (1976), Kachru (1983), Pandharipande (1981, 1983) and Sridhar (1976), it was discovered that "unlike English, Indic languages have a low subject number" (Kachru, 1987). As for the expression of culture, both (41) and (46) reveal that Maniam has drawn upon the cultural presupposition of "philosophy and religion" (Strevens, 1987), in particular the relation of Man to Man. The implications of this is that people from the same speech community understand each other well because of their shared "members resources" (Fairclough, 1992).

In the final analysis, the investigation of syntactic devices used in The Eagles (1976), revealed that the types of devices used by Maniam are collocations, loan translations and sentences with no subjects.

In The Dream Of Vasantha (1981), the data revealed two instances of loan translations (see (49) and (54) in Table 4.4). In (49), Maniam has directly translated from Tamil to Malaysian English to create the expressions "It won't agree with God" and "By
his goodness”, which may appear peculiar to someone from a different speech community. However, drawing from the Malaysian Indian cultural presupposition of “philosophy and religion” (Strevens, 1987), the above expressions are valid linguistic realizations achieved through a literal translation from Tamil to Malaysian English. It is important to note that even though they are literal translations, the meaning they convey is evident. Even a reader from a non-Malaysian English context would be able to infer that the character is speaking about the wrath of god when she says, “It won’t agree with God.”

In (54), Maniam uses a very interesting loan translation. “Mixed his brains” in Tamil means to confuse or upset someone’s thoughts so that they will end up feeling uneasy. Here, Maniam achieves a very colourful, vibrant expression by using a loan translation. Even though the meaning is not entirely clear, the reader will get a general idea of the character’s intentions.

Besides loan translations in *The Dream Of Vasantha* (1981), the data revealed three instances of verbless sentence fragments (see (50), (51) and (53) in Table 4.4). These are sentences that are linguistically “deviant” (Kachru, 1986) from the norm. Based on native English models, sentences without verbs are considered to be grammatically incorrect. However, in the case of non-native writing, these sentences are valid because, far from being mistakes, they reflect the new, transplanted socio-cultural setting in which English is used. Therefore, they are considered valid representations of the linguistic and cultural patterns of the speech community that uses it. In (50), (51) and (53), the verbless sentence fragments give the reader actual, vivid linguistic representations of the characters that use Malaysian English within a rural, tight-knit community. Based on the data above, it was observed that Maniam has drawn upon the
cultural presupposition of "philosophy and religion", in particular, the relation of Man to Man to capture accurate mother-tongue patterns into English and thus, has avoided artificial expressions.

Besides loan translations and verbless sentence fragments, in *The Dream Of Vasantha* (1981) the data revealed one instance of a question without inversion (see (52) in Table 4.4). Questions without inversions are questions that are formed in a manner in which they do not require confirmation from the hearer. For example, "And you'll allow me to speak?", "Brother, you are with me?" and "But I can hold meetings for you, Moorthy?" (Kachru, 1986,). These questions are transferred from the non-native writer's first language into English. In (52), Maniam creates a question without inversion by stating "Want to die?" instead of the standard English question form, "Do you want to die?" Here, it is apparent that Maniam has drawn upon "philosophy and religion" (Strevens, 1987), in particular common conversational conventions that occur within the community.

In *The Third Child* (1981), the data revealed two instances of collocations (see (56) and (58) in Table 4.4). In the above examples, Maniam prefers "fear-haunted nights" instead of "nights of fear" and "nicely-made daughter" instead of "a daughter who is nice." The effect achieved in using collocations is the transference of mother tongue or first language syntactic patterns into non-native English texts. According to Sridhar (1983), such a transference helps the non-native writer overcome the problem of "linguistic alienation" (Ogundipe-Leslie, 1969) because "it bridges the cultural gap and makes the use of the alien medium more acceptable to the non-native speakers themselves" (Sridhar, 1983). However, Sridhar (1983) cautions that such syntactic experimentations must not be taken to extremes or they could pose serious problems of
intelligibility. Based on the above examples, it is clear that Maniam has drawn upon the cultural presuppositions of "philosophy and religion" (Strevens, 1987).

However, the context in which these cultural elements occur is different. In (56), Maniam has drawn upon Man’s relation to Nature or the natural world. Here, it is evident that an individual’s response to the changing times in a day depends upon the culture to which he or she belongs to. An individual associates joy or sorrow with night or day depending upon the way he or she has been conditioned by the community and culture to which he or she belongs to. On the other hand, in (58), Maniam has drawn upon the relation of Man to Man. Hence the collocation "nicely-made daughter" is used to reflect social conventions and native cultural presuppositions about the status and role of a daughter within the Malaysian Indian socio-cultural context.

Besides collocations in The Third Child (1981), the data revealed two instances of loan translations (see (55) and (57) in Table 4.4). In (57), Maniam chooses the term "sound" instead of "volume." This is a literal translation from Tamil to English. In Tamil, there is no distinction in the description between the sound of someone's voice or the description of the volume on the radio. Therefore, the same word, "sound" is used for both. Although Maniam has used a literal translation in (57), it has the quality of transparency that makes the meaning evident to the reader. In (57), Maniam has drawn upon the cultural presupposition of "philosophy and religion" (Strevens, 1987), in particular the relation of Man to Man. However, in (55), Maniam has drawn upon the cultural presupposition of "literature" (Strevens, 1987). By referring to a Hindu mythological mountain god, Maniam has drawn upon traditional Hindu myths and legends to create a loan translation. Moreover, by not stating the name of the God (just
identifying him or her as a mountain God), he makes the loan translation fairly accessible to an international audience.

Based on the data in the analysis of syntactic devices, it was generally observed that in *The Eagles* (1976), Maniam used collocations, loan translations and sentences with no subjects. In *The Dream Of Vasantha* (1981), Maniam used loan translations, verbless sentence fragments and questions without inversions. In *The Third Child* (1981), Maniam used collocations and loan translations. A summary of the syntactic devices used by Maniam to nativize rhetorical strategies in each story is listed in the table below:

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<tr>
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<tbody>
<tr>
<td>Collocations</td>
<td>✓</td>
<td>x</td>
<td>✓</td>
</tr>
<tr>
<td>Loan translations</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>Sentences with no subjects</td>
<td>✓</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Verbless sentence fragments</td>
<td>x</td>
<td>✓</td>
<td>x</td>
</tr>
<tr>
<td>Questions without inversions</td>
<td>X</td>
<td>✓</td>
<td>x</td>
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It was observed that the data in the analysis of syntactic devices for nativizing rhetorical strategies revealed that, far from being obscure, these strategies have helped to establish the legitimacy of Malaysian English fiction by portraying the actual context in which a transplanted variety of English occurs.
4.6 Conclusion

It was also found that Maniam’s nativization strategies reflected Sridhar’s (1983: 292) insightful observation that “Non-native writing in English has come a long way from (the) teething stage, developing a diversity of themes, a variety of forms and techniques, and not the least, an authencity and idiomatic expressiveness.”

In the next chapter (Chapter 5), I will summarize and discuss the conclusions that can be derived from Maniam’s use of the five rhetorical strategies and the cultural elements that he has drawn upon.