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Lakoff, G. and Turner, M 1989 *More Than Cool Reason: A Field Guide to Poetic Metaphor*, Chicago: The University of Chicago Press.

### Linguistic Features in Re.Karthigesu's Novels: an Overview from a Stylistic Perspective

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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

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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).

In this paper, some of the texts in Re.Karthigesu's novels, one of the famous Tamil fiction writers in Malaysia , have been identified and analysed to highlight the unique linguistic stylistic features employed by him.

## Language Usage and Communication Techniques in Jayakandan's Short Fiction

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Jayakandan is a well known writer in modern Tamil literature. He received the 'Jnanapith award' for his life time contribution to literature. He has many literary faces like short story writer, novelist, poet, column writer. His writing career spans more than five decades, and he is still going strong.

This paper contains two parts

The first part deals with the language use of Jayakandan in his short fiction. It tries to analyse the face of the language emerging as dialects in conversations between characters in his short fiction.

The dialect survey brings to the fore the dialects of various social sectors such as caste, religion and group.

### caste and religion

Various caste and subcaste dialects are used in Jayakandan's short fiction. The dialect of Christianity occurs in one of his fictional pieces. The group which emerges from a particular political and social background has a specific language usage for it.

## LINGUISTIC FEATURES IN RE. KARTHIGESU'S NOVELS: AN OVERVIEW FROM STYLISTIC PERSPECTIVE

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- ❖ Objectives of the Study
- ❖ Research Questions
- ❖ Methodology
- ❖ Theoretical Framework
- ❖ Findings and Discussion

## Introduction

- no adequate and well formalized studies - with reference to Tamil Literature and Linguistics
- a few researches available but not analysed with empirical data and suitable methodology  
- 'saraLama:na naTai'; 'ni:roTTama:na naTai'; 'inimaiya:na naTai'; 'eLiya naTai', 'poruttama:na naTai', or 'a:RRoJukku naTai'
- terms as given above are explained in a subjective way without empirical evidences and applying objective methodology
- related to the fluency of language use, choice of appropriate expressions, coherency or cohesion between language structure and language use free flow of communicative
- So, this kind of objectivity that is brought into the stylistic studies made me to undertake a study of linguistic stylistics with reference to Tamil modern literature

## What is STYLISTICS?

- Geoffrey N. Leech (1981:13) defines, stylistics as the linguistic study of style, and simply as an exercise in describing *what use is made of language*.
- Charles Bally (in Hough, 1968), one of the founding fathers of modern stylistics, defined it as the study of the *affective elements in language* - these affective elements being conceived as optimal addition to an already determined meaning.
- While, Block (1993) defines style as the message carried out by the frequency distribution and transitional probabilities of [a discourse] linguistic features, especially when they differ from those of the same features in language as a whole.
- Stylistics is actually a description of various linguistic forms found in a language use and style is a concept that is used traditionally as a deviation from an established norm in the literary language. Stylistics is a part of literary criticism and not of linguistics. As such it goes beyond consideration of language and beyond description and analysis into evaluation (Suresh Kumar, 1988)

## OBJECTIVES OF THE STUDY

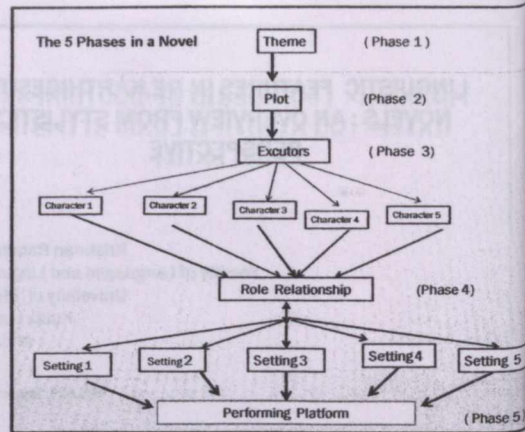
- > to analyse the Tamil language as it is used in Re. Karthigesu's novels
- > to identify and describe the stylistic devices used by the author
- > to seek possible relationship between them and the context of use of these devices

## RESEARCH QUESTIONS

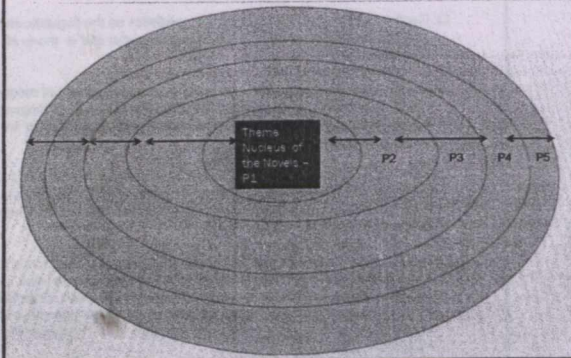
- > What are the stylistics devices used by the author in these novels?
- > What are the probable relationships between the stylistic devices and the contexts of use of these devices?

## METHODOLOGY

- Taking Short's (1996:256) principle into consideration a theoretical framework was devised.
- First five phases namely: *theme, plot, character, role relationship* and *settings* which are found in a novel identified
- the various stylistic features found in these five phases are identified and analysed

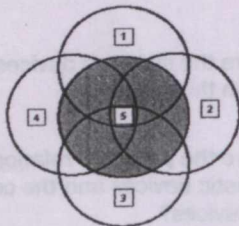


## CROSS SECTION OF THE SCHEMATA OF THE NOVEL



Phase	Description	Discourse Type
Phase 1 (Theme)	Literary Schemata, conceptualization and low profile discourse involving less number of characters but author takes active role	Passive Discourse
Phase 2 (Plot)	Conditioned by situation, Variations in language use, Varying Stylistic Features and Language Structure	Active Discourse
Phase 3 (Characters) Narrator > Narratee (Social features known)	Conditioned by situation, Variations in language use, Varying Stylistic features and Language Structure	Passive Discourse
Phase 4 (Role Relationship) Author > reader (social character not known)	Conditioned by Situation, Variations in Language, Varying Stylistic Features and Language Use	Passive Discourse
Phase 5 (Setting) Author > Author	Conditioned by Situation, Variations in Language, Varying Stylistic Features, Language Use and Language Structure  Soliloquy, any other techniques and language use	Passive Discourse

## Superimposing Diagrammatic Representation of Phases



## 5 Phases

### Phase 1

- ❖ Theme being the core or nucleus of the novel it has a vital role to play in controlling or extending the tentacles into all the other four phases.
- ❖ This is mainly because of the fact that the theme which is covered in phase 1 needs to have its roots in all the other phases. Unless this is not properly achieved, it may not manifest the holistic nature of the novel.
- ❖ Though this phase has a significant role to play during its interaction with the other phases, the discourse taking place in this phase is comparatively passive.
- ❖ This is because in this phase the author and only a few characters of the novel will introduce the theme at different stages during the development of the story. Sometimes this will happen in a soliloquy on a swift unidirectional interaction and sometimes the discourse will be bidirectional involving the author and a character.

**Phase 2**

- ❖ Plot is mostly in the form of multidirectional discourse involving more than two characters of the novel.
- ❖ Mostly this will be an active discourse structure where one can observe different language structures, discourse elements, and dialectal variations.
- ❖ Mostly the content of the discourse will be related to emotion, cynicism, attitude of the interlocutors, an outburst of agony, jealousy and emotional outburst.
- ❖ For example, when a doctor speaks to another doctor in a formal situation he will use medical terms and standard language but when he speaks to his patient he may use simple language with lot of phonological and morphological reductions.

**Phase 3**

- ❖ Characters have both uni and bidirectional discourse or interaction between character 1 to 2; character 3 to 4; character 5 to 6 and vice versa.
- ❖ Though there may not be a significant variation in the content of the interaction when compared to the content mentioned in phase 1, there will be significant variations in the language structure.
- ❖ Since phase 3 involves extensive interaction between different characters we can observe various discourse features.

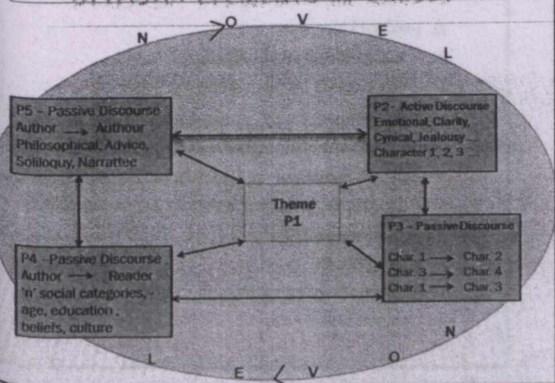
**Phase 4**

- ❖ Role Relationship is an unidirectional discourse between the author and the reader.
- ❖ In this category the author gives his opinion, suggestions, criticism, explanation, and comments to the reader about whom he does not have any idea regarding his/her sex, age, mental make up and knowledge level.
- ❖ In spite of this the author selects certain concepts related to the world, development of the storyline and the actions of the characters of the novel and discusses them addressing to the readers.
- ❖ This unidirectional interaction will often have a simple sentence structure with less discourse markers and less variations in the language.

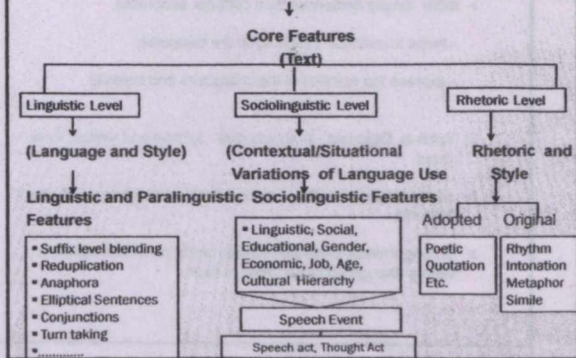
**Phase 5**

- ❖ Setting is both uni and bidirectional interaction between the author and his own consciousness / mind and between the character of the novel and the author.
- ❖ The content of the interaction is mostly about certain philosophical thoughts, advice, long narration, and lamentation. In this we could identify two types of linguistic outputs as follows:
  - ❑ Author's soliloquy or revelation of his inner mind in the form of explanations of some action or situations being described in the novel. This revelation of mind may sometimes represent the author's own ideologies or his own character.
  - ❑ The author's ideology is sometimes expressed through the mind of one of his characters in the novel.

**STYLISTIC ELEMENTS IN PHASES**



**Qualitative Analysis (Microscopic Level)**



## Findings and Discussion

### □ Themes and Messages of Re. Karthigesu

- Depict the struggle of the middle class people of the Tamil community living in Malaysia during the period 1950-2005
- Due to the social structure and multilingual background, participation of the characters and the discourse structure they use are also based on their social and professional background and as well as their status.

The themes and messages of these novels are well conveyed to the readers by the author through stylistic devices such as :

- social discourses,
- declarative and interrogative sentence structures,
- speech acts together with linguistic parameters like anaphora, repetition, reduplication, loan blending and nativisation of loan words at appropriate places
- thought acts , communicative act
- non verbal communication

### □ Language

- common linguistic features found among the middle class families
- utterances are meaningful, appropriate
- avoids exaggerations, redundancy or unwanted elements / expressions
- loan words – technical words and medical terms - reflect the socio cultural aspects of the middle class society
- adopted appropriate quotations from ancient Tamil ethical literature and devotional verses
- quotations from the Gospel of Ramakrishna *paramahansa* and Buddha' teaching
- excerpts from Malaysian history books

### □ Stylistic Devices

- Conversation - ( Active Discourse – Phase 2)
  - direct speech - helps to achieve effectiveness, naturalness and clarity in communication
  - language use - character's age, sex, education level, profession and social contexts ( based on the settings)
  - neutral and non-emotional reporting clauses such as *ke:TTa:r (asked), ku:Rina:r (said)* in these novels
- Conversational settings - creates realistic places and speed events
  - eg. hospital, police station
  - uses non-verbal communicative strategies

### □ Narrations

- more simple sentences than complex sentences
  - helps to maintain continuity in the discourse
  - express the emotion of the characters and serenity
- Tamil is Diglossia - Both varieties : spoken and written Tamil used
- minimal spoken variety among educated characters – formal / informal
- among friends, close associates, family members - spoken variety though education level is high

### □ Lexical Usage

- common and simple words
- Loan words – English and Malay
- new coinages – eg. *ta:ppalin (tarpaulin), i:pput to Tarput turai (persuasive communication)*
- Loan Translation – *oLipaTuttum peTTi (the light box used by doctors to see x rays), kaljivut taTTu (waste plate)*
- Reduplicated Forms
- Repetitions
- Tamilisation/Nativisation
- Loan Blend

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**□ Conclusion**

- > 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).
- > different types of loan blends, loan translations or entirely new coinages, are used by the author.
- > the author has applied aptly the 'turn-taking' and 'politeness' strategies in conversations.
- > simple standard Tamil in narrations.

**THANK YOU**

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