CHAPTER - IV

A DETAILED ANALYSIS OF THE ADJECTIVAL PATTERNS IN SUJATHA

This chapter makes a detailed study of the adjectivals in Sujatha’s short stories. As in Chapter III here too ten short stories have been selected for analysing the structure and meaning of the adjectival patterns used therein. The number is limited in order to make the comparative study balanced and effective. The chapter analyses each of the selected stories separately as has been done in the analysis of the stories of Asimov in Chapter III. The analysis begins by giving a synoptic view of each story. This is followed by (i) analysis of the adjectival patterns used in the story; (ii) list of findings and (iii) table in which all the important adjectives are classified, based on their syntactic and semantic functions. The parameters used for analysis are the same as have been used in analysing the adjectival patterns in the stories of Asimov. The same parameters are used in order to see the use of adjectival patterns by both Asimov and Sujatha in the light of more advanced twentieth century linguistic studies. Moreover, a comparative study of two different texts necessarily involves the same methods of analysis. This will make the comparative study not only more effective but also, in a way, a valuable contribution to the study of comparative linguistics which seems to have become a fascinating field of study in recent times. In this chapter English translations are given wherever they are necessary and possible.
It is reiterated here that in the different sections in this chapter in which the adjectival patterns of Sujatha are discussed, recurrence of the same phrases and clauses becomes necessary in the process of analysing the patterns in reference.

Sujatha has been enriching the field of creative writings in Tamil with his fascinating short stories and novels. It is no exaggeration to say that his writings do represent certain modern trends in language use. However, it also has to be accepted that Sujatha's writings appeal mostly to the ordinary, common reader. There are, of course, certain places in his writings where Sujatha does not seem to care much for the traditional norms of grammar or spelling. English and Sanskrit words are used extensively. Still we can identify a unique style and expressiveness in the writings of Sujatha. However, a section of Tamil scholars may not endorse his style as one that enriches the language. At the same time it should be acknowledged that the style he has chosen is deliberate.

His original name is Rangarajan and he is an Engineer by profession. His earlier days were spent in Srinagar where he was able to develop a keen sense of observation. His literary career started with his contributions to the magazine ‘Kanaiyāli’. His capacity of deep insight and sound knowledge in varied aspects of life established him as a great writer with unquestionable popularity. He has a unique style of mingling scientific facts in fiction which has made him different from other writers. Sujatha has written many science
fiction novels, short stories and thrillers in Tamil. Vikram, Priya and eniniya iyantirā are some of his important novels which were later made into films. His other significant works include essay collections such as karpanaikkum appāl, cinnac cinna katturaikal, atutta nūrrāntu and tālaimaic ceyalakam which testify his profound knowledge of life. His short stories include excellent works like rattam or niram, kampūtter kirāmam, tēvan varukai, etc.

The short stories of Sujatha selected for analysis in this chapter are from the book tēvan varukai. Nagapattinam: Kumari Printers, 1984. The stories are as follows:

1. onpatāvatu pen;
2. atimai;
3. cūriyan;
4. kalamāṇavar;
5. tamiḻāciriyar;
6. vācal;
7. rūl numper 17;
8. kālayantiram;
9. tēvan varukai and
10. upakkirakam.
1. onpatāvatu pen

This story visualises a future where even natural events such as birth and death would be controlled by man. It explores the emotions of a young woman Nithya whose sense of loneliness and restlessness result from her need for a close emotional relationship and the experience of motherhood. Athma, who meets her suddenly out of the blue, promises to provide her this emotional comfort. But to her shock and disgust Nithya finds out that he is a government agent deputed to produce a child through the natural process. The story exposes the meaninglessness of an artificially controlled life and also affirms that however mechanized life may become, basic human instincts such as love and motherly affection do not die away.

Sujatha's use of adjectives in this short story ranges from simple commonplace adjectives such as orē, vēru vēru, which are merely common functional adjectives to complex adjectival phrases such as, 

"ati vēkak kōtpāṭukaḷiṅ ḫāḷat tattuvaṅ" 

The very first line of this story is descriptive of physical attributes:

"irupatu kulantaikaḷum āḷakāka iruntārkal ārokkīyaṅāka iruntārkal" 

(all the twenty children were beautiful and healthy).
The adjective 'irupatu' is a functional adjective referring to a numeric value. Such adjectives are used by Sujatha to convey facts. But even such adjectives serve an additional purpose - they give the readers an impression of great precision and attention to minute details which are the characteristics of science fiction.

Sujatha refers to certain permanent conditions in structures in predication such as,

- alakāka iruntärkal
  (they were beautiful);
- àrokkkiyamāka iruntärkal
  (they were healthy).

"Adjectival structures in predications refer to a condition" according to Quirk et al. (262). It must be noticed that the occurrence of the morpheme āka which is an adverbial sign, attributes to the verbal 'iruntärkal', 'alakāka' and 'àrokkkiyamāka' developed on 'alaku' and 'àrókkkiyam' which are nouns. In order to bring out the meaning of 'beautiful' and 'healthy' the symbol of the adverb 'āka' has to be suffixed to the nouns.

The repetition of another common adjective 'orē' in the two phrases "orē vayatu, orē piranta tinam" refers to an idea of monotonous mechanical uniformity, A similar effect is achieved with the addition of a subtle tone of irony, later in the story, by the repetition of the adjective 'euvālavu' in the phrases,
"evaḷavu amaiti, evvaḷavu cantoṣam, evvaḷavu cutantiram."

(how much peace, how much happiness, how much freedom).

A participle form (peyaraṭai) functioning as an adjective is very common in the adjectivals used by Sujatha. They are adjectives not only by virtue of their position but also of their semantic function. According to Prof. A. Gopal, the attributive adjectives in Tamil can be classified into two major groups namely noun based and verb based adjectives (Dravidian Syntax 493).

"kurukkiṭu ceyyum civappu vilakku"

(interfering red light)

\[
\begin{align*}
(kurukkiṭu+ceyyum) & + civappu & + vilakku \\
\text{(interfering)} & + \text{(red)} & + \text{(light)} \\
\text{participle} & \text{adjective} & \text{noun (H)} \\
\end{align*}
\]

In this structure "kurukkiṭu ceyyum" is a phrase which is a participle in adjectival function. Sujatha very skilfully uses the participle to convey the message that the red light is more an interference than a help.

Sujatha also moulds English adjectives into Tamil as in,

"melitāna varpuruttum kural"

(soft and compelling voice)

This is a direct translation from English. An analysis of the above structure will be as follows:
Sujatha uses such structures to focus the attention of the readers on the compelling character of the computer Multivac - a voice that is soft and also insistent.

Another adjectival pattern used by Sujatha is where a noun with its end letter dropped, functions as an adjective.

"ātārāt tēvaikal kūṭap perāmal iruṭṭilum ariyāmaiilum iruntuṟkal"

(They were in darkness and ignorance without having even the basic needs).

ātāra(t) + tēvaikal.

(basic) + (needs)

(adjective) noun (H)

(classify)

ātāram > ātāra

The noun 'ātāram' becomes ātāra where the suffix 'am ' is dropped. In attribution it has an adjectival function. Sujatha refers to the fact that many people of the 20th century lived without even the basic necessities, reeling in poverty fighting and killing one another like barbarians.

Sujatha also uses certain patterns where a noun with variations at its terminal point functions as an adjective as in the following sentence;
"tiraiyil katumaiyāṇa kuṇṭu vīccum vimāṇat tākkutalum"

'katumaiyāṇa kuṇṭuvīccu' (intense bombing).

\[ \text{katumaiyāṇa} + \text{'kuṇṭuvīccu'} \]

(intense) + (bombing)

adjective + noun (H)

(qualitative)

katumai + āna --> katumaiyāṇa

um (and) - conjunction .

Here the noun 'katumai' takes the participle sign -āna to become an adjectival. The noun becomes an adjective in attribution qualifying the verbal noun vīccu.

A similar function can be identified in

"mellitāṇa cankītam" (soft music)

\[ \text{"mellitāṇa" + "cankītam"} \]

(soft) + (music)

adjective + noun (H)

(qualitative)

Many nouns in attributive position functioning as adjectives without any morphological changes can also be identified in this story.

There are many adjectivals in Tamil which are nouns in attributive position. "Nouns can be used as modifiers in front of other nouns when one wants to give more specific information about someone or something" (Cobuild English grammar, 100).
Instances where two unrelated adjectives qualify a single noun giving rise to an adjectival phrase can be identified as in,

"ativaeka kōtpātukalin cikkalāna tattuvam"

(high velocity principles of complicated philosophy).

The structure can be represented by a tree diagram in the following manner:

```
NP
  /          \
 ativeka kōtpātukalin | cikkalāna tattuvam
   |                  |
  ativeka        cikkalāna
   |              |
 kōtpātukalin    tattuvam
```

An analysis of the components of this structure will be as follows:

**ativeka** + **kōtpātukalin** + **cikkalāna** + **tattuvam**

(high velocity) + (principle's) + (complicated) + (philosophy)

adjective + possessive noun + participle + noun (H)

The adjective 'cikkalāna' is used by Sujatha to show the 'complexity of the structure 'ativaeka kōtpātukalin' gives some exact information about the 'tattuvam'.

Certain adjectival structures used by Sujatha are rich in similes.

"tannir parivaka avalai varuta aval ullaippotu oru ciriya natcattira uci pol unarntal"

"ciriya natcattira uci"

(tiny starlike needle).

An analysis of the structure will be as follows:

\[ ciriya \quad + \quad natcattira \quad + \quad uci \]

(tiny) + (starlike) + (needle)

adjective + adjective + noun (H)

(quantitative) (qualitative) [evaluative]

This expression is suggestive of Nithya's experience with water. The whole noun phrase refers to the water flowing down the body of Nithya. The adjectival expression used here is not just functional but it also serves to lend precision, picturesqueness and novelty to his language.

Some adjectives used by Sujatha in this story are unique to the genre of science fiction in that they are either derived from or refer to scientific concepts. One such instance is,

"ativaka kotpakalin tattivam"

which refers to a particular scientific phenomenon. This is a direct Tamil translation of an English scientific term. But in other places Sujatha uses the
English term itself as an adjective in conjunction with a Tamil noun.

Examples:

"elektrānik(s) yukam" and "altrāviṣan pirati"

(electronic age) (ultravision copy)

Sujatha is often unorthodox or unconventional in his use of adjectives. He uses unusual collocations in the sense that there are often unexpected conjunctions of adjectives and nouns. While describing the comfort of cushioned chairs, he employs the term,

"valainta cukam"

(bent comfort)

valainta + cukam

(bent) + (comfort)

(participle) + noun (H)

where the adjective 'valainta' is a participle in attribution describing the comfort of the chair.

The adjectives of quality used by Sujatha in this story are precise and very expressive in terms of their suggestibility as in:

'tulliya cantōsam' (pure joy) and

'melitāna minnalkal' (soft lightnings)

The adjectives and adjectival phrases used by Sujatha in this story are very carefully chosen to carry out his task of precise description. They give a
graphic description of the world of his story. They also help the readers to catch up with the drift of his characters' emotions and feelings. Further, these adjectives often sum up in a single phrase what might well take up much more space if put otherwise.

The important adjectival patterns identified in this short story are:

i. Functional adjective referring to a numerical value:

"irupatu kulantaikal" (twenty children)

ii. Predicative structure where the adjective is implicit:

"alakaka iruntarkal" (They were beautiful).

"arokkiyamaka iruntarkal" (They were healthy).

iii. Repetition of an adjective in two phrases referring to an idea of monotonous mechanical uniformity,

"oré vayatu, oré piranta tinam" (same age, same birth day)

iv. Participle phrase in adjectival function as in:

"kurukku tu ceyyum civappu vilakku" (interfering red light).

v. Direct translation from English such as:

"mellitana varpurukum kural" (soft compelling voice).

vi. Noun functioning as an adjective with the last letter dropped:

"ätara tēvaikal" (basic needs)
vii. Noun functioning as an adjective with a participle sign being attached to it:

"katumaiväna kuntuviccu" (intense boming).

viii. Nouns functioning as adjectives without any morphological changes:

"kōsti kānam" (orchestral singing)

ix. Two unrelated adjectives qualify a single noun giving rise to an adjectival phrase:

"ativēkak kötpätukalín cikkalāna tattuvam"

(High velocity principles of complicated philosophy)

x. Complex adjectival structure such as:

"mañam muluvatum viyāpittirukkum verumai"

(the emptiness pervading the whole body).

xi. Adjectival structure with a simile:

"ciriya naṭcattira ʿuci" (tiny starlike needle).

xii. English term directly used as an adjective such as:

"elektrānik(s) ukam" (electronic age).

xiii. Qualitative adjective which is highly suggestive as in,

"tulliya cantōșam" (pure joy)
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2. aṭimai

This short story probes the possibility of artificial intelligence becoming a nuisance to man. An immediate parallel that comes to mind is Mary Shelly's 'Frankenstein'. In this story, Athma is jealous of Sekar the mechanical formless computer which seems to be cleverer than himself. His jealousy is especially triggered off by his wife Nithya's adoration of Sekar which seems to be quasi human at least to the prejudiced eyes of Athma. Athma's jealousy makes him almost insane with fury and obsessive dislike of Sekar leads him to destroy Sekar ultimately. The irony of this story is the computer Sekar itself, which gives Athma the information regarding how it should be destroyed. Being totally pre-programmed a computer cannot lie and also has to give answers to any questions put to it. Perhaps Sujatha is giving us a subtle message that technology may advance rapidly but the ultimate power lies in men's hands.

Some complex adjectival patterns with nouns and participles can be identified in this short story. Sujatha, while describing the complicated convenience of the modern age, uses such patterns which are more in tune with the complex modern set up:

"cuvarin antaranākttil paṭintirunta mēltai melītāka velivantatu"

(bed imbedded in the privacy of the wall came out slowly).
An analysis of the highlighted noun phrase is as follows:

\[
\text{cuvarih} + \text{anterankattil} + \text{paṭintirunta} + \text{mettai}
\]

(Wall's) (privacy of) (imbedded) (bed)
(adjective + adjective + participle + noun (H)
classifying) (classifying) [referential]

The word \textit{paṭintirunta} immediately preceding the noun is a participle having an adjectival function. This word classifies the nature of the noun (Head word). According to Cobuild English Grammar adjectives which refer to physical distinction are classifying. It has to be noted that the equivalent English structure differs from that of Tamil.

English expressions are directly adopted by Sujatha to retain their uniqueness as in,

"atuvarai cintetik viyolācikkattumā"

(till then shall I play the synthetic viola) ?

\[
\text{cintetik} + \text{viyolā}
\]

(synthetic + viola)
(adjective + noun (H)
(classifying) [referential]

The adjective in premodification is used by Sujatha to refer to the nature of \textit{viyolā} which is a musical instrument. However, the combination of adjective \textit{synthetic} and noun \textit{viola} is new to English. By such combinations Sujatha tries to focus our attention on the startling new discoveries of the futuristic society. A few more such expressions are: \textit{elektro slīp} and \textit{solār pānalkāl}. 
Most of the nouns which become adjectives with their suffix dropped are used in structures expressive of some of the characteristics of Sekar, the mechanical formless computer.

"iyantira patil" (mechanical answer)

iyantiram > iyantira

‘a’ in ‘iyantira’ is the participial marker.

The noun iyantiram becomes an adjective with the suffix am dropped.

A similar structure can be identified in,

"nāpaka atukku"

(memory layers)

nāpakam > nāpaka

An analysis of the structure is:

nāpaka + atukku
(memory) + (layers)
noun (in) + noun (H)
adjectival position

A particular paragraph is devoted by Sujatha for the description of Sekar the computer, which involves certain uniquely descriptive adjectives like,

"ettanai apāramāna caukariyaṅkal"

(how many excellent comforts)!

apāramāna + caukariyaṅkal
(excellent) + (comforts)
adjective + noun (H)
[qualitative]

There is a tone of disapproval here even though superficially it looks as though Athma is praising ‘Sekar’ the computer.
Adjectives with negation are used by Sujatha to convey a negative emotion or idea.

"ātmāvukkut tan arttamarra poramaiyil veruppu ērpattatu"

(Athma was unhappy with his meaningless jealousy).

An analysis of the NP will be:

arttamarra + porāmai
(meaningless) + (jealousy)
arttam + arra > arttamarra,

where 'arra' is the negative sign.

An unusual but unique combination of an adverb and an adjective in premodification can be identified in the following structure:

"melitāka nanainta nittiyā kuḷiyal araivyiliruntu velippattā!"

(Thinly wet Nithya came out of the bathroom).

melitāka + nanainta + nittiyā
(thinly) + (wet) + (Nithya)

adverb (in + adjective + noun (H)
adjectival position) (participle)

Words belonging to two different registers are collocated to make a structure which is highly expressive. Sujatha is describing that Nithya was slightly wet after her bath. ‘Thinly’, the direct translation of mellitāka in fact means ‘lightly’ in this context which makes the language a little more colourful.

Colloquial expressions are often used by Sujatha to make the language sound more natural. One such expression is maramaṇtaï which means a wooden head.
The following adjectival patterns can be identified in this story:

i. Complex structure with more than two words in attribution as in,

"cuvarîñ antarañkatiïl pañintirunta mettau"

(bed imbedded in the privacy of the wall).

ii. Directly adopted English structures that have a futuristic connotation:

"cîntetik viyôlä" (synthetic viyola)
"elektrô slîp" (electro sleep)

iii. Noun becoming adjectives with the ellipsis of the last letter. These are referential:

"iyantira patil" (mechanical answer).
"nâpaka âtukku" (memory layers).

iv. Negative adjectives used for conveying a negative emotion or idea as in:

"arttamarrra poñrmaï" (meaningless jealousy)

v. Unusual combination of an adverb and an adjective which belong to two different registers:

"meli tâka nanaïnta nîtt.yâ" (thinly wet Nithya).

vi. Colloquial expressions as:

"maramantai" (woodenhead)

which makes the language sound more natural.

vii. A string of adjectives to make the descriptions more clear and precise.

"anpum parâmarippum kavanamum kalanta atan tiramai"

(its capability mixed with love and care).

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In this story, Sujatha tries to visualize a world reeling under the effects of atomic pollution. The story is set in a future when the whole world has been contaminated by nuclear radiation. The survivors of the calamity are all living underground and have to carefully monitor even their food intake so as to save their resources till a solution can be found to their problem. These people living underground have never seen the sun. Athma a Scientist involved in solving this problem of survival has a son Ravi who has been fascinated by the descriptions of the sun he has heard of. Even to catch a glimpse of the sun, which we all take for granted today, Ravi and Athma have to risk their lives. Coming up to the surface of the Earth means being exposed to nuclear radiation. Sujatha in this story gives us a chilling vision of the repercussions of nuclear proliferation, and uncontrolled scientific advancement.

The story begins with a conversation between Athma and his wife Nithya. The conversation itself is reflective of monotony, boredom and hopelessness.

"ātmā cirittān. cirippil koñcam avanampikkai, kavalai"

(Athma smiled. In his smile there was some pessimism and worry).

koncam + avanampikkai + kavalai"
(little) + (pessimism) + (worry)
(adjective + noun (H) + noun (H)
[quantitative] [evaluative]
Sujatha uses the quantitative adjective koñcam premodifying the nouns to describe a situation of doubt, despair and hopelessness. The adjective is in equal distribution with the nouns.

Certain adjectival expressions used in this story describe the behavioural changes in Ravi, son of Athma. The young lad Ravi longs to see and experience something new. He is unhappy with the situation around him.

"verrup pärvai pärkkirān"

(He has an empty look).

verrup(p) + pärvai
(empty) + (look)
Adjective + noun (H)
(qualitative)

The noun based adjective verru which comes from the noun verumai describes an empty vacant look in the eyes of Ravi. This is a physical attribute adjective. This adjective also expresses a kind of strangeness or lack of definition in the eyes of Ravi.
Another tendency in Sujatha is to combine Tamil adjectives and English nouns for the sake of precision as in:

"ceyar kaiyāṇa pōttōcintasis"

(artificial photosynthesis)

\[
\begin{align*}
\text{ceyar kaiyāṇa} & \quad + \quad \text{pōttōcintasis} \\
(\text{artificial}) & \quad + \quad (\text{photosynthesis}) \\
(\text{classifying}) & \quad + \quad \text{noun (H)} \\
\end{align*}
\]

In this structure, the classifying adjective, ceyarkaiyāṇa in attribution, refers to a condition that is man made.

A reversal of this structure will be an English adjective with a Tamil noun as in:

"niyūkliyar tāṇtavam"

(nuclear dance)

\[
\begin{align*}
\text{niyūkliyar} & \quad + \quad \text{tāṇtavam} \\
(\text{nuclear}) & \quad + \quad (\text{dance}) \\
(\text{classifying}) & \quad + \quad \text{noun (H)} \\
\end{align*}
\]

The head word tāṇtavam (dance) is usually associated with the dance of Civa the God of destruction. Hence the reference is to the destructive potentials of the nuclear war.

Repetition of adjectives is used by Sujatha for emphasis. Such repetitions intensify the meaning expressed as in,

"makā makā yuttam"

(great great war)
The adjective *makā* is more an intensifying adjective (amplifier) which refers to the magnitude of destruction. It is used in a negative sense.

Sujatha uses compound adjectives in attribution which are his own coinages. Compounding is a unique productive feature that results in new expressions (Cobuild English Dictionary 83). A typical example is:

"pirajāvirtti iyantiram"

(people producing machine)

Sujatha looks at the woman of the future as a child producing machine. She becomes more a mechanical being than a human with emotions and feelings.

Sujatha also uses certain adjectives which are direct translations from English. Some of them are Sujatha’s own adjectivalisations:

"nam kākitāṅkaḷ iyantira pāṣai pēcattum"

(let our papers speak a mechanical language).
The adjective in attribution is a noun that becomes an adjective with the suffix ‘am’ dropped and the marker ‘a’ added. Sujatha could mean two different things by using this adjective:

1. It could refer to the computerised language with codes and signs. In such a context it functions as a classifying adjective.
2. It could refer to the routine use of language for just communicative purposes without any creativity. In such a context it becomes a qualitative adjective.

Yet another remarkable adjectivalisation is where Sujatha uses his adjective ironically to describe a natural phenomenon:

"viṇōta varṇāṅkāl... elāmē ::$_ ilam _iruṭṭil_ colittāna"

(peculiar colours.... all twinkled in the tender darkness).

The adjective ‘$_ilam$’ in modification which actually describes the twilight is a reference to the young light of the early morning rather than the young darkness. Instead of saying  $_ilam_ veliccam_ the writer says _ilam iruṭṭu_ probably
because it collocates well with the gloominess or darkness found in the hearts of Athma and Nithya.

Sujatha’s description of the rising sun is par excellence. His use of colour adjectives is remarkable as in the following illustration:

\[ \text{alakāna karunila vānattil toṭaṇki atu mella mella aṭivānattil} \]
\[ \text{āraṇcu niramākiyatu. Katalai kalaittankam tottatu amōka oli} \]
\[ \text{vellamāka naṭunkum ponnirattil cūriyan} \text{ metuvāka eluntu kontiruntān.} \]

(Beginning at the exquisite bluish purple sky it gradually turned into orange at the horizon. The brilliant gold touched the sea. In the excellent flood of the quivering golden lights the sun was rising slowly).

\[ \text{alakāna karunila vānam} \text{ (beautiful bluish purple sky)} \]

\begin{align*}
\text{alakāṇak} & + \text{ karuṇila} + \text{ vanam} \\
(\text{beautiful}) & + (\text{bluish purple}) + (\text{sky}) \\
\text{adjective} & + \text{ adjective} + \text{ noun (H)} \\
(\text{qualitative}) & (\text{colour}) [\text{visual}] \\
\end{align*}

Colour adjectives are usually submodified by qualitative adjectives for precision (Cobuild English Grammar 68). Sujatha makes the description of the sky more picturesque by using the adjectival expression alakāna karunila thus setting the background for the rising sun. The adjunct in the third line itself has a complex adjectival pattern as:

"amōka oli vellamāka naṭunkum ponniram"

This is highly descriptive and enchanting.
The important adjectival patterns that can be identified in this short story are:

i. A simple adjective premodifying two nouns, functioning, successively as head words as in,
   "koñcam avanambikkai, kavalai" (a little pessimism and worry)

ii. Combination of Tamil adjectives with English nouns and English adjectives with Tamil nouns as in,
   "ceyarkaiyāna pōṭ sīntasis" (artificial photosynthesis)
   " Público kūkiliyar tāntavam" (nuclear dance)

iii. Nouns that assume adjectival function with the end letter dropped as in:
   "visak kārru" (poisonous air)

iv. Repetition of adjectives used for emphasis, such repetitions intensify the meaning expressed,
   "makā makā yuttam" (great great war)

v. Complex adjectival patterns as in,
   "metuvākap paraviya kollum katirkal"
   (the killing rays that spread slowly)

vi. Compound adjectives which are Sujatha's own coinages, as in,
   "pirajāvirutti iyantiram" (people producing machine)

vii. Adjectives expressing lack of emotion or creativity:
   "verum āŋkal" (empty men)

viii. Sujatha's own adjectivalisation, as in,
   "iyantira paṣai" (mechanical language)

ix. Adjective used ironically:
   "ilam iruttu" (tender darkness)

x. Remarkable use of colour adjectives:
   "alakāna karunila vānam" (beautiful bluish purple sky)
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4. kālamāṇavar

This story deals with the problem of over-developed intelligence and technology. Athma, the editor of the top-most newspaper of the universe has been instrumental in the development of a Super Computer George which handles the publication of news-items in his paper. One fine morning, Athma is shocked to find the news of his death published in his paper. After frantic enquiries, he finds out that George, the super computer has been responsible for the publication of that particular news item. Athma questions George; but the computer is stubbornly sure of the veracity of the news item. It is only at this moment that Athma realizes that the newspaper is dated for the next day and therefore the date mentioned in the news of his death refers to that very day. Athma gets furious and tries to hurl a chair at George. What follows after this is left unsaid by Sujatha because this has already been foreseen by George and revealed by him. The story explores the possibility that sometime in the future, artificial intelligence may develop to an extent where it would transcend the frontiers of human knowledge and will gain the ability to predict the future events.'

The description of Athma, the central figure of the story, gives the very minutest details. A reference to Athma's height involves an adjectival phrase used in postposition which is a stylistic feature.
"uyaram carācarikkum kuraivāna āraṭī iṟantaṅkulam"

(height less than average six foot two inches).

\[(\text{carācarikkum} + \text{kuraivāna}) + \text{āraṭī iṟantaṅkulam}\]

(less than average) + (six foot two inches)

adjectival phrase expressive + numerical phrase

of gradability

The expression, "carācarikkum kuraivāna" brings in an idea of gradability. "Gradability implies the existence of scale in the semantic structure of the adjective - a scale which grades the relevant dimension" (Rusiecki, 3). Even though it is maintained that there are no gradable adjectives in Tamil an inherent element of gradability has always been existing with certain expressions in Tamil. The markers -ikkum and -āṇa bring in the idea of gradability. The phrase structure,

"āraṭī iṟantaṅkulam"

which refers to a numerical value gives us a precise information.

A very unique combination of adjective(s) and a verbal noun denoting a sensuous action can be identified here.

"elektrān katirin varuṭal" (the soft touch of the electron rays)

\[
\begin{align*}
\text{elektrān} & + \text{katirin} + \text{varuṭal} \\
\text{(electron)} & \quad \text{(ray's)} \quad \text{(soft touch)} \\
\text{adjectival} & + \text{possessive} + \text{verbal} \\
\text{(classifying)} & \quad \text{noun (in adjectival possession)}
\end{align*}
\]

The soft and quick touch of the electronic rays is mentioned here. The way in which the head word varuṭal is collocated with elektrān katir is remarkable.
A beautiful imagery is brought in by combining a noun and a particle in attribution:

"mēkam totta kattitam" (cloud touched building)

mēkam + totta + kattitam
(cloud) + (touched) + (building)

noun + participle + noun (H)
(in adjectival position)

The noun mēkam which functions as a premodifier of the participle totta has a close proximity with kattitam. The adjectival phrase 'mēkam totta' is in fact a reference to the remarkably great height of the building (sky scrapers). This brings in the idea of great technical advancements.

Occasionally, Sujatha uses single adjectives postpositively, foregrounding the head word:

"viṣayam avacaram" (the matter is urgent)

"ceyti tappu" (the news is wrong)

While describing the postpositive use of adjectives in English, Quirk et.al. say, "A postpositive adjective can usually be regarded as a reduced relative clause" (248). This can apply to Tamil also.

viṣayam avacaram is actually the reduced form of "viṣayam avacaramāka irukkiraṭu" and "ceyti tappu" is the reduced form of "ceyti tappāka irukkiraṭu."

The important adjectival patterns that can be identified in this short story are:
i. The use of adjectival phrase in postposition. This is a stylistic feature.
"uyaram carācarikkum kuravāna ārați irațankulam"
(height less than the average sixfoot two inches).

ii. Nouns in attribution used as adjectives without any changes. These in turn are premodified by qualitative adjectives for additional information.
"vittiyācamāna ceyti pattirikkai" (a different kind of news magazine).

iii. Influence of English,
   a. English adjectives + Tamil nouns (H)
      "elektrō kākitam" (electro paper)
   b. Tamil adjectives + English nouns (H)
      "mattiya kampyutter" (central computer)
   c. English structures reproduced just as they are without any changes.
      "kampyuttar kirāpik" (computer graphic)

   This is done because Sujatha wants to retain the originality of some of the English expression. A translation might result in distortion in such cases.

Some such adjectivalisations are connected with modern inventions
   "vāna tāksi" (sky taxi)
   "rākket payirci" (rocket training)

iv. Emotive adjectives used ironically as in,
   "en arumai naŋpanē" (my dear friend)

v. Adjectival expressions bringing in a visual image.
   "mekam totta kattitam" (sky touched building)

vi. Sujatha's own coinages violating grammatical rules:
   "nittalāna mējai" (long table)
vii. Single adjectives used postpositively to have the focus more on the head word

"viṣayam avasaram" (matter urgent)

"ceyti tappu" (news false)

viii. Qualitative adjectives formed with the suffix of nouns dropped as in,

"atikak kōpam" (excessive anger)

"pirapala pattirikāciriyar" (famous editor)

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In this story Sujatha's concern, as a writer, for the Tamil language comes through clearly. This story deals with a time in the future when the Tamil language has been replaced by a kind of 'Orwellion Newspeak.' The central figure of the story is a Tamil teacher with a thirst for the language and its literature. But in an age of technological advancement no one is interested in an old language and so the teacher is unable to find students. He is desperate for students, when to his delight two persons Athma and Nithya come to him to learn the language. He teaches them with enthusiasm and they too progress rapidly. But after a few months they suddenly disappear one day and the teacher's attempts to trace them fail. The teacher reports the matter to the higher authorities both at his university and at the central department for peace. He is soon summoned by the department and asked to decipher a message written in old Tamil. From the message he comes to know that these students are a part of an espionage from the planet Mercury and that the creatures of this planet plan to attack the earth. Their plans are foiled by the timely discovery and interaction. But the government decides to put an end to the teaching of the old pure language Tamil.

As the story begins the Tamil teacher seems to be unhappy over the fact that he does not have even a single student. He feels sorry for having chosen
ancient Tamil as his subject. He could have chosen any other modern subject like "nuṇ miṅcāra iyal" (micro electrology).

This is a direct translation from the English terminology. Sujatha creates a unique scientific terminology in Tamil.

\[ \text{nuṇ} + \text{miṅcāra} + \text{iyal} \]
\[ \text{micro} + \text{(electrology)} \]
\[ \text{adjective} + \text{adjective} + \text{noun (H)} \]
\[ \text{(classifying)} \]

The two adjectives in attribution are descriptive and referential.

The word 'tamil' finds different uses in different structures. It functions as an adjective in certain places and functions as the head word of a nominal structure in certain other places. It's use as an adjectival can be identified in the following noun phrase structures:

- "tamil marai" (Tamil Scripture)
- "tamil pātam" (Tamil lesson)
- "tamil katal" (Tamil ocean)

Compound adjectives in attribution are used by Sujatha sparingly as in,

"enrumulla ttn tamil"

(everliving pure Tamil)

is a compound adjective involving two different words.

\[ \text{enruum} + \text{ulla} > \text{enrumulla} \]

It is, an irony that the 'ever living' Tamil has lost its immortality.
Describing the Tamil of the future years Sujatha says that it is very different from the ancient Tamil (as it is used by us now).

"tamilā, atu... paḻantami/iliruntu inta navīna viparītam evvalavu mārīvittatu"

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The classifying adjective navīna in attribution is derived from the noun form navīnam.

"navīnam > navīna."

It is a reference to the modernity of the language which differs from the ancient Tamil in many ways. It is more an adulterated perversity than a language in its own rights.

According to Sujatha, the Tamil language has undergone a lot of transformations because of people’s desire for advanced scientific knowledge and brevity of expression. Adjectives expressive of exclamation can be identified in this story. They are occasionally used by Sujatha:

"ennavoru citaivu!" (what a distortion!)

Sujatha explains the change that the Tamil language has undergone over the centuries, accelerated by scientific advancements.

A complex adjectival pattern involving more than two adjectives can be identified in

‘piramāntamāna alūkkāna putiya alai’ (magnificent dirty new wave)
The grammatical structure of the above NP will be,

\[
\text{piramāntamāna} + \text{alukkāna} + \text{putya} + \text{alai} \\
(\text{magnificent}) + (\text{dirty}) + (\text{new}) + (\text{wave}) \\
\text{adjective} + \text{adjective} + \text{adjective} + \text{noun (H)} \\
(\text{qualitative}) + (\text{qualitative}) + (\text{qualitative})
\]

This remarkably expressive structure consists of two components fused into one.

i. piramāntamāna putiya alai

ii. alukkāna putiya alai

Two adjectives of different registers are collocated in the structure. The adjectives "piramāntamāna" and "alukkāna" contrast with each other. What is magnificent is not grand and beautiful but dirty in nature. The reference here is to the way in which the language has been polluted by modernity.

The use of symbolism to express a particular point of view involves past participle form used as an adjective.

"vettappatta maram" (felled tree)

\[
vettappatta + maram \\
(fell) + (tree) \\
pastparticiple + noun (H)
\]

The viewpoint expressed here is that the Tamil language has been destroyed by modernity. But it can be rejuvenated and given a new life.

Collocation of an adjective and a noun belonging to two different registers can be identified in the following expression:

"viññāna cokkam" (scientific heaven)
By combining "viññāṇa" and "corpore" which belong to two different registers, the writer is able to form a new expression descriptive of a scientifically advanced world with all the heavenlike comforts achieved.

Sujatha uses the pattern

"nalla karpulla tamil" (good chaste Tamil)

to describe the chastity and purity of ancient Tamil. The description has the following grammatical pattern:

\[ \text{nalla} + \text{karpulla} + \text{tamil} \]

(qualitative) (chaste) (Tamil)

nalla refers to the quality of being good. The name of a quality kapu combines with the morpheme ulla to form the adjective karpulla

\[ \text{kapu} + \text{ulla} > \text{karpulla} \]

(The semi vowel ‘u’ in the noun is dropped)

This is a reference to the chaste unadulterated nature of the ancient Tamil.

A few adjectives formed by using the new Tamil of the future are just the imaginative creations of Sujatha.

"acati pirivu"

(Nonconspiracy Department)

According to the modern Tamil of the future, ‘acati’ is the antonym of cati (conspiracy).
It is in this department that the Tamil Teacher fits in. The adjective ‘acati’ beautifully fits in with ‘amaitit turai’, (Department of Peace).

The important adjectival patterns in this story,

i. Scientific terminologies that are direct translations from English:

"nuṇaṃcāra iyal" (micro electrology)

ii. A noun functioning as an adjective in one structure and as a noun (H) in another:

"tamil marai" (Tamil Scripture) (adjectives)
"palant tamil" (ancient Tamil) (noun H)

iii. Pattern with a negative connotation:

"viṇṇāṇa vētkai" (a thirst for science) [vētkai - thirst]

iv. Adjectives expressive of exclamation:

ennavoru citaivu (what a distortion!)

v. Complex adjectival patterns as in,

"piramāṇtamāna aḷukkāna putiya alai" (magnificient dirty new wave).

vi. Qualitative or colour adjectives tied up with participle forms:

"natanamāṭiya kariya kankal" (dancing black eyes).

This gives a visual picture.

vii. Adjectives used symbolically to express a particular view point:

"vettapatta maram" (felled tree)
"valivarra tōni" (strengthless boat)

viii. Unusual collocation as in,

"viṇṇāṇa corkam" (scientific heaven)
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This story satirises the naive idea of maximum good for maximum number of people. In this story Athma, the head of country, is faced with the problem of population explosion. In order to maintain a balance between the available resources and the consumers he decides to do away with the surplus population and quickly eliminates the unwanted citizens. But his citizens, when they come to know of this, rebel against him and throw him out of the country. Fleeing from the wrath of his people, Athma finds himself at the doors of hell, Sujatha, by punishing Athma, with hell, is passing his verdict against him. Good intentions cannot be an excuse for taking other's lives into one's own hand. Sujatha is perhaps saying that no human being has the right to decide who should live and who should not.

Athma, the central figure of this story, having run for a long distance, looks back and finds the road empty. The technique of repetition is used by Sujatha to indicate that the road was too long.

"anta nǐnta, mika nǐnta pātai kāliyāka iruntatu"

(That long very long road was empty).

The pattern of this structure is:

\[
\begin{align*}
(\text{anta} + \text{nǐnta}) & \quad + \quad (\text{mika} + \text{nǐnta}) & \quad + \quad \text{pātai} \\
(\text{that long}) & \quad + \quad (\text{very long}) & \quad + \quad \text{noun (H)} \\
\text{adjective} & \quad + \quad \text{adjective} & \quad + \quad \text{noun (H)} \\
[\text{referential}] & \quad + \quad [\text{intensifying}] & \quad 
\end{align*}
\]
The idea of the road being long is emphasised by the repetition of "anta nīnta, mika nīnta." The demonstrative pronoun 'anta' in fact refers to the road itself. 'mika' which is an amplifying adverb is used as an adjective in attribution. Usually mika in Tamil grammar is referred to as uriccol. Caldwell in Dravidian Comparative Grammar refers to uriccol as adjective (310).

Certain expressions are metaphorical as in:

"āttu mantai" (flock of sheep) āṭu : sheep.

The increment of ‘t’ in ‘attu’ makes it an attributive adjective.

The adjective ‘āttu’ has its root in the noun which refers to the directionless, senseless, people.

Yet, another symbolic use can be identified where Athma describes the nation.

"en nāṭṭaip pon nāṭaka amaittulēn."

(I built up my nation as a golden nation!).

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<td>(golden)</td>
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The classifying adjective pon is a noun which functions as an adjective without any phonological or morphological changes. It is a metaphorical usage where in attribution the adjective 'pon' refers to the state of the nation when every one was happy and contented. There is a word play in the phrase
"ennattai pongnataka": en natu (my nation), pon natu (golden nation); en atu (my sheep), pon atu (golden sheep).

A complex adjectival pattern can be identified in:

"inraiya vivacaya munnerattin ellai"

[today’s agricultural development’s extent]

inraiya + vivacaya + munnerattin + ellai"

(today’s) + (agricultural) + (development’s) + (extent)

(possessive) + adjective + possessive noun + mnn (H)

noun (classifying)

The possessive noun inraiya which occurs in premodification modifies the structure, vivacaya munneram and vivacaya modifies munneram. This complex structure can be represented by a tree diagram in the following manner.
This structure refers to Athma's efforts in enhancing agricultural production. He had reached the utmost limits in agricultural developments.

There are certain collocations which are Sujatha's own coinages. Such expressions indicate Sujatha's ability to be precise.

"upari ācāmikal"

(spare persons)

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Here the adjective 'upari' indicates that the people referred to are available - not useful at the moment.

Certain other adjectival patterns used in this story are those which show appreciation as in,

"apāra iyantiram" and nalla cittāntam

(great machine) (good philosophy)

Very rarely one finds Sujatha using a clause in attributive position modifying the noun. Adjective clause structures occur where the writer wants to be very elaborate. One such pattern is as follows.

"nurūntu kanakkāna manitan uñ̄tuvanta ōppiyam"

(the ōppiyam consumed by man over centuries)

adjective clause + noun (H)
The clause in attributive position functions as an adjective modifying the noun öppiyam. Here Athma sarcastically remarks that God is man’s invention and that man has been thriving on such beliefs for hundreds of years.

The important adjectival patterns in this story are:

(i) Repetitive structures for the sake of emphasis, as in,
"anta nĩnta mika nĩnta pāṭ̣̣̥ai" (that long very long road)

(ii) Patterns describing physical attributes:
"nēr pārvai" (Straight look)

(iii) Metaphorical expressions as in:
"āṭṭu mantai" (flock of sheep)

(iv) Complex adjectival patterns, as in,
"inraiya vivacāya munnerattin ellai"
(todays agricultural development’s limits).

(v) Unusual collocations with Sujatha's own coinages, as in,
"upari ācāmikal" (spare people)

(vi) Adjectival patterns showing appreciation, as in,
"apāra iyantiram" (great machine)

(vii) Clause structure in attribution functioning as an adjective, as in,
"nūrṛantu kalāmakā manītaṇ uṇṭu vanta öppiyam"
(The öppiyam consumed by man over centuries)

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This story deals with the problem of population explosion which is very much a reality today. In this story, the government tries to solve this problem by controlling births. This is done by segregating men and women and by controlling marriage and reproduction. The central figure of the story is one of the few fortunate men, who has been granted permission for marriage and has been blessed with a child as a result. But to his shock, he is told by the government authorities that the permit he has obtained is a fake one and therefore his marriage stands nullified.

As to the child, since it has been born violating government rules, it is put to death. Sujatha in this story brings out the inhuman attitude of the so called welfare government which treats people not as human beings but as mere statistical data to be eliminated as and when the government deems it fit.

At the outset the writer describes the lifestyle of the people in the future where the buildings are guarded by tall protective electrified fences. While describing the fences Sujatha uses an adjectival expression violating traditional norms:

"nalla karpuṭan ākroṣamāka iruntārkal"
The expression *nalla karpuṭaṇ (with remarkable chastity)* is used by Sujatha to make a point clear - that the fence was intact and unspoilt. The structure of this NP is:

\[ \text{nalla} + \text{karpu} \]
\[ \text{(remarkable)} + \text{(chastity)} \]
\[ \text{adjective} + \text{noun (H)} \]
\[ \text{(qualitative)} \]

The adjective *nalla* which modifies *karpu* is actually an intensifier intensifying the traditional meaning of *karpu*.

Another adjective used with an unusual connotation is:

"ārokkīyamāṇa tūram" (healthy distance)

\[ \text{ārokkīyamāṇa} + \text{tūram} \]
\[ \text{(healthy)} + \text{(distance)} \]
\[ \text{adjective} + \text{noun (H)} \]
\[ \text{(qualitative)} \]

Sujatha here in fact refers to a safe distance. Instead of using the adjective 'pātukāppāṇa' the writer uses ārokkīyamāṇa which to a very large extent is able to have its focus on a healthy distance kept between men and women.

Sujatha is able to create an imaginary world of the future, distinct in many ways, by using expressions such as:

"raṭcasapaskāl" (giant buses)

\[ \text{raṭcasapaskāl} \]
\[ \text{(giant)} + \text{(buses)} \]
\[ \text{adjective} + \text{noun (H)} \]
\[ \text{(classifying)} \]
This classifying adjective rātcaśa refers to the size of the buses. This adjective makes it clear that in the future the buses will have to be huge in size in tune with the population explosion.

Simple nouns used as adjectives in attributive position are able to effectively add an extra dimension to the head word (noun).

"patil cirippu" (responsive smile)

patil + cirippu
(responsive) + (smile)
noun (in + noun (H)
adjectival
position)

Vasudevan smiles at the Clerk and in turn looks for a responsive smile from her.

Two adjectives in equal distribution with the noun(H) can be identified in:

"tappaṇa anumatikkāta kalyāṇam"

(wrong unauthorised marriage)

tappaṇa + anumatikkāta + kalyāṇam
(wrong) + (unauthorised) + marriage
adjective + adjective + noun (H)
(qualitative) (qualitative)

Here two structures are fused into one. The pattern can be represented in this manner:
It is a marriage performed without the necessary permission from the
government. The rigidity of the system is apparent here.

The important adjectival patterns used in this short story are:

(i) Adjectival patterns with unusual connotation as in:
    "ārōkiyamāna tūram" (healthy distance)

(ii) Patterns with the influence of English as in:
    "keś tāp" (guest pass), "teli ṭaip" (tele type)

(iii) Simple nouns used as adjective in attributive position:
    "patil cirippu" (responsive smile)

(iv) Nouns that undergo phonological and morphological changes when they
    modify a noun (H):
    "cātāraṇa vitikal" (ordinary rules)

(v) Postpositive use of adjectives:
    "parmit pōli" (false permit)

(vi) Identifying, noun based adjectives in attributive use:
    "tirumaṇa urimaika" (marriage rights)

(vi) Adjectives used in equal distribution as in,
    "tappāṇa anumānākkāta kalyāṇam"
    (wrong unauthorised marriage)
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The idea of a time machine which would enable man to move backward and forward in time has always fascinated science fiction writers. The story "kāla yantiram" visualizes the repercussions of the realisation of this possibility. In this story the narrator decides to take a trip in the time machine with the help of the Scientist, Dr. Selva. He is given a tiny gadget which would control his trip. Using this, the narrator visits the by gone ages, finds himself in difficult situations at times and also extricates himself from them. But the experiment turns disastrous when he finds himself unable to leave the Twentieth Century (he belongs to the 21st century) and return to his own times as he has lost his control box. Sujatha here cautions us against surrendering ourselves to the mercy of mechanical devices which can go out of control at any time.'

Dr. Selva who describes the time machine to Athma, the narrator of this story describes the unique features of the machine.

"anta meśin nāṅkāvatu parimāṇattīl ēṭum, kāla parimāṇattīl ēṭum"

(that machine will run in fourth dimension, will run in time dimension)
The grammatical patterns of the adjectival expression used are:

\[ nān̄kāvatu \quad + \quad parimāṇam \]

(fourth) \quad + \quad (dimension)

ordinal number \quad + \quad noun (H)

(in adjectival position)

Ordinal numbers can have an adjectival function in premodifying nouns. Hence in attributive position the word 'nān̄kāvatu' identifies the dimension in description. The fourth dimension described here is 'time'. This becomes explicit with the second structure.

\[ kāla(p) \quad + \quad parimāṇam \]

(time) \quad + \quad (dimension)

noun (in adjectival position) + noun (H)

The adjective kāla which occurs in the second structure itself becomes a description or explanation of the ordinal number 'fourth'.

Further descriptions of Dr. Selva and his room involves different adjectival patterns. They are,

"nirampi valinta puttakaṅkal"

(over flowing books)

\[ (nirampi \; + \; valinta) \quad + \quad puttakaṅkal \]

participle + noun (H)
Here we find a structure *nirampi valinta* in attributive position which is a compound participle involving two different words *nirampi* and *valinta*. This compound is suggestive of the innumerable number of books occupying the shelf.

A very complex structure involving a clause and a phrase is as follows:

"avar āryecik kaṭṭuraikal vēlivanta mīkamukkiyamāṇa

\*viṁṇānap pattirikkaikal"

(very important science journals which published his research articles)

avar āryecik kaṭṭuraikal vēlivanta (clause structure)

mīkamukkiyamāṇa \*viṁṇānap pattirikkaikal

(noun phrase structure as head)

The NP *viṁṇānap pattirikkaikal* can be taken as one unit functioning as the head of the structure. The main structure can be said to have two different structures fused into one.

a. "avar āryecik kaṭṭuraikal vēliyāna + \*viṁṇānap pattirikkaikal"

   adjectival clause + NP(H)

b. "mīka mukkiyamāṇa + \*viṁṇānap pttirikkai"

   adjectival phrase + NP (H)

The pattern of (a) with an adjectival clause gives some specific information about the content of the science magazine and the pattern of (b) with a phrase gives us some generalized information about the nature of the science magazine.
Certain structures used metaphorically are able to throw some new light on the character Athma.

"kaṇakkellām enakku veṭṭavelī" (all mathematics is an empty space for me)

\[
\begin{array}{ll}
\text{veṭṭa} & + \text{veli} \\
\text{empty} & + \text{space} \\
\text{adjective} & + \text{noun (H)} \\
\text{classifying} \\
\end{array}
\]

The structure veṭṭavelī is one which symbolically refers to the complete ignorance of Athma as far as science was concerned.

Certain adjectives used belong to the vocabulary of the ancient Tamil which is not very common now. This goes well with the age that Athma has entered into using the time machine. One such adjective is,

\[
titti\ kātavu \text{ (wicket door)}
\]

\[
\begin{array}{ll}
titti & + \text{kātavu} \\
noun & + \text{noun (H)} \\
\text{in adjectival position} \\
\end{array}
\]

A structure expressive of confusion and surprise can be identified in,

"enna muttāḷ nān" (What a fool I am!)

The grammatical structure can be represented in the following manner:

\[
\begin{array}{llll}
\text{enna} & + \text{muttāḷ} & + \text{nān} \\
\text{determiner} & + \text{noun} & + \text{pronoun (H)} \\
\end{array}
\]
Athma, the narrator of the story, here reacts to his forgetting the control box which he could have used for his escape.

Certain expressions sound colloquial to some extent as in,

"vetti vampu" (vain ribaldry)
vetti + vampu
(vain) + (ribaldry)
adjective + noun (H)
(classifying)

Athma in this context is referring to the meaningless and purposeless way in which he has been travelling from one period of time to the other by using the control box. The classifying adjective vampu gives us some additional information about the ribaldry that he got into.

The description of Tolkappiyar involves some adjectives referring to physical attributes.

"atarttiyāna tāttiyum, venmaiyyāna uṭaiyum tarittut tīrkkamāna kaṇkaḷutaiya antap periyavar"
(that elderly man with dense beard, white garment and keen eyes)

The adjectives of quality atarttitiyāna, venmaiyyāna and tīrkkamāna are descriptive of certain physical attributes and are the combinations of a noun and āṇa, the participle sign,

atartti + āṇa > atarttitiyāna
venmai + āṇa > venmaiyyāna
tīrkm + āṇa > tīrkkamāna
Sujatha uses different terms in order to refer to Tolkāppiyam the treatise on Tamil grammar such as:

"ilakkaṇa nūl" (grammar book)
"apāra nūl" (excellent book) and
"amara nūl" (immortal book)

All these descriptions point towards one thing, that Tolkāppiyam is an excellent book and that Athma is highly pleased to be able to see face to face Tholkāppiyar and witness Tholkāpiyam being written.

Some of the important adjectival patterns in this short story are:

1. Ordinal number used as an adjective in attributive position:
   "nāṅkāvatu parimāṇam" (fourth dimension)

2. Participle in adjectival position as in,
   "nirampi vaḻinta puttakaṅkal" (overflowing books)

3. Repetition of adjectives for emphasis as in,
   "vita vitamāṇa cātanam" (different different equipments)

4. Complex structures as in,
   "avar ārāyccik kaṭṭuraiкал velivanta mika mukkidiyamāṇa
   viṅṅānap pattirikkaikal"
   (very important science magazines which published his research articles)

5. Structures used metaphorically as in,
   "vetta veli" (empty space)
vi. Simple qualitative adjectives in attributive position.
   a. ciriya kutirai (small horse)
   b. cinna vayacu (young age)
   c. apāra nūl (excellent book)
   d. nilaitta pukal (permanent fame)

vii. Simple structures with classifying adjectives that identify as in,
   a. amara nūl (immortal book)
   b. apāra nūl (excellent book)

viii. Identifying adjectival phrases:
      "kutiraik kuḷampatī oli" (horse hoove's sound)

ix. Exclamatory structures with adjectives as in,
    "enna muṭṭāl nān!" (what a fool I am!)

x. Colloquial expressions as in,
    "veṭṭi vampu" (vein ribaldry)

xi. Adjectives referring to physical attributes as in,
   a. aṭarttiyāṇa tāṭi (dense beard)
   b. tīrkkamāṇa kaṇkal (keen eyes)
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9. Ṛvan varukai

This story explores mob psychology and also how well the religious fervor of the mob can be manipulated. It is the most ambiguous and enigmatic story of the collection. Once again the story is set in a time of great scientific progress and self-sufficiency. In fact their self-sufficiency is so great that, the concept of God has been got along with. But suddenly rumours of God's coming spread throughout the realm and people react in a frenzied manner to it. The news not only puts the top man of the government body in an inconvenient position but also kindles sparks of religious rivalry and intolerance. But God never appears as promised. Whether the whole affair was manipulated by Athma, one of the top most authorities in order to give the mobs an outlet for their emotions or whether it was a genuine affair is left unanswered.

As the story begins the whole humanity is excited about the news of God's coming into this world. The news came in like a bolt from the blue and it appears everywhere. The people's reaction to this news is referred to by Sujatha as,

"carvatēca carvāmsa āvēcam"

(universal multidimentional frenzy)
These two adjectives are formed by combining the morpheme carva with the nouns tēcam and amsam. The suffix 'am' is dropped to make them functionally adjectives. Sujatha refers to the way in which the news and its resultant excitement spread all over the solar system.

A complex adjectival pattern is used by Sujatha in,

"ulaka aracin ūlurai amaippu"

(world government's internal structure)

The possessive noun 'aracin' is premodified by ulaka and the nominal structure "ulaka aracin" premodifies ūlurai amaippu, ūlurai in turn modifies amaippu

aracu + in > aracin (in is the possessive marker).

The internal structure of this pattern can be represented in the following manner.
While discussing God and religion one of the scientists Elaido says,

"katavul enpatu manitanin mana amaitikku
erpatuttik konta cittāntam"

(God is a Sidhanta invented for man's peace of mind).

The highlighted structure in complementation is an NP which has a clause in premodification. The pattern of the NP will be,

\[ \text{manitanin mana amaitikku erpatuttik konta } + \text{ cittāntam} \]

adjectival clause + noun (H)

The clause in premodification specifies the nature of the Sidhanta.

A structure with an expression of gradability can be identified in

\[ \text{aivar cúriyanaita mika mahattānavar} \]

[He (God) is much greater than the Sun]
As cited earlier, gradability is a semantic feature (Rusieki 3). The comparative greatness of God over the sun is brought out clearly in this structure. The adverb *mika* is used as an intensifier.

Another beautiful structure which is Sujatha’s own innovation is,

*manita maitañam*

(human expanse)

*manita* + *maitañam*

(human) + (expanse)

noun (in + noun (H)

adjectival

position)

The reference here is to a vast field filled with humans. Here the nominal *manitan* assumes an adjectival function with the ellipsis of the last letter.

*manitan > manita*

Some of the important adjectival patterns used in this story are:

i. Complex structures with two classifying adjectives in equal distribution as in,

"carvatēca carvāmsa āvēcam" (universal multidimensional frenzy)

iii. Combination of English adjectives and Tamil nouns, as in,

*mējāriṭi tirppu* (majority judgement)

*cūppor cātaṇam* (super instrument)
iv. Postpositive use of adjectives as in,

*ceiti puraṭi ātārammāraṭu* (news is a rumour, baseless)

v. Adjectival clause in attributive position:

"*manitaṭṇa mana amaitikku ērpaṭuttik koṭṇa cittāntam*"

(God is a Sidhanta invented for man's peace of mind).

vi. Structures with the underlying meaning of gradability:

"*avar cūriyaṇaiviṭa mika makattāṇavar.*"

(He is much greater than the Sun).

viii. Sujatha's own coinage:

"*manita maitāṇam*’ (human expanse).
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10. upakkirakam

Upakkirakam is different from the other stories in the sense that it is set in contemporary times. Pattabiraman, a retired man, goes for his customery walk one morning and encounters an unidentified flying object (UFO) from the space. He meets some extra-terrestrial creatures who promise to wait for an hour for him to bring other friends to meet them. But people back home and also his friends refuse to believe him. When he succeeds in bringing them to the spot with great difficulty, the creatures with their spaceship are not to be seen anywhere. Pattabiram's friends and family decide that something is wrong with him. When he goes for his walk the next morning he encounters the extra-terrestrials once again. This time he safely runs away from them.

Pattabiraman the retired judge takes his usual walk across the meadows outside the town. He loves his lonely walks undisturbed by the busy city life. Sujatha refers to Pattabiraman's undisturbed loneliness as:

"uttamamāna tanimai" (perfect loneliness)

uttamamāna + tanimai
(perfect) + (loneliness)
adjective + noun (H)
(qualitative)
[referential]

The adjective 'uttamamāna' here is used as an expression of the perfectly enjoyable loneliness, away from the busy buzz of the city traffic.
Another expression where the writer combines a colour adjective with a participle in attribution can be identified in,

"paccai niraintuvitta antap pirâcam"

(that green filled area)

the grammatical structure of the NP is:

\[
\begin{align*}
\text{paccai} & \quad + \quad \text{niraintuvitta} & \quad + \quad (\text{antap} \quad + \quad \text{pirâcam}) \\
\text{(green)} & \quad + \quad \text{(filled)} & \quad + \quad (\text{that} \quad + \quad \text{area}) \\
\text{adjective} & \quad + \quad \text{participle} & \quad + \quad \text{noun} \quad (\text{H})
\end{align*}
\]

The colour adjective 'paccai' refers to the fresh greeness of the place because of the recent rains. The participle form niraintuvitta is an indication of the place having been beautifully filled in with greenery. The expression goes well with the loneliness of the place.

An adjectival clause in attribution is used effectively to describe the sound made by the flying object

"utampaic cilirkka vaikkum captam"

(sound that chills the body)

\[
\begin{align*}
\text{utampaic} & \quad \text{cilirkka} \quad \text{vaikkum} \quad + \quad \text{captam} \\
\text{adjectival clause} & \quad + \quad \text{noun} \quad (\text{H})
\end{align*}
\]

The adjectival clause is used here to define the nature or the effect of the peculiar new sound made by the strange flying object.

A description of the flying object involves the use of certain qualitative adjectives of physical attribute such as,
a. "tulliyamāna kōlam",
(precise globe)
"palapalakkum ulōkam",
(glittering metal)
"nīlam kalanta ulōkam"
(blue mixed metal) and
"amber vaṇṇam"
(amber colour)

A direct translation from English is used by Sujatha for precise expressiveness. A typical example is,

"ātāra viṇṇāṇam"
(basic science)

ātāra + viṇṇāṇam
(basic) + (science)
(adjective) + (noun) (H)
(classifying)
[referential]

The classifying adjective atāra classifies the science referred to here.

The harsh, mechanical voice of the aliens from the spaceship is compared to that of a computer that caught a cold.

jalatōṣam piṭitta kōmpūṭer(in) kural
(cold affected computer’s voice)
The grammatical structure of the NP in adjectival position is:

\[
\text{jalatōsam} + \text{pititta} + \text{cm̄śūter(in) kural}
\]

noun + participle + noun (H)
(as adjective)

The above structure as a unit premodifies the noun ‘kural’. This is an example of an NP within an adjectival phrase.

The important adjectival patterns discussed in this story are:

i. Unusual collocations as in:

"uttamamāna tanimai" (perfect loneliness)

ii. Combination of colour adjective and participle as in:

"paccai niraintuvitta anta(p) piratēcam"

(that green filled area)

iii. Adjectival clause in attributive position as in:

"utampai cilirkka vaikkum captam"

(sound that chills the body)

iv. Qualitative adjectives of physical attributes in attributive position as in,

"tulliyamāna kōlam" (precise globe)

"palapalakkum ulōkam" (glittering metal)

v. Direct translations from English

ātāra viṇṇānam (basic science)

vi. An NP within an adjectival phrase as in,

"jalatōsam pititta (cm̄śūter)in kural"

(cold affected computer’s voice)
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Some of the most important adjectival patterns that can be identified and classified in the short stories of Sujatha selected for analysis are:

I. Adjectives in attributive position

a. Nouns which take an adjectival position with the suffix dropped:

"ulaka yuttam" (p.8) (world war)
"viśak kārru" (p.36) (poisonous air)

b. Nouns which function as adjectives without any changes

"civappu vilakku" (p.6) (red light)
"kośṭi kānam" (p.6) (orchestral singing)
"ceyti pattirikai" (p.44) (news magazine)

c. Nouns which assume an adjectival function with some variations at their terminal point:

"kaṭumaivāna kunțu vicā" (p.7) (intense bombing)

d. Functional adjective which refer to a numerical value

"irupatu kuḷantaikaś" (p.5) (twenty children)

e. Adjectives describing physical attributes

"verṟup)pāṟvai" (p.33) (empty look)
"nēr(p) pāṟvai" (p.20) (straight look)
f. Participles with an adjectival function in attributive position

"kurukkiṭu ceyum civappu viḷaku" (p.6) (interfering red light)

"nirampi vāḷinta puttakaṅkal" (p.109) (overflowing books)

II. The predicative use of adjectives

This is more a semantic quality than a syntactic one. An appropriate example will be,

"aḷakāka iruntārkal" (p.5) (they were beautiful)

"arōkiyamāka iruntārkal" (p.5) (they were healthy)

III. Postpositive use of adjectives

This is a very rare phenomenon. The noun is foregrounded for a better focus as in,

"viṣayam avacaram" (p.54) (matter urgent)

"ceyti tappu" (p.55) (news false)

IV. Qualitative Adjectives

a. There are a number of qualitative adjectives used attributively. A few examples are:

"mellitāṇa minnalkal" (p.14) (thin lightnings)

"tulliya cantōśam" (p.14) (precise happiness)

"apāramāṇa caukariyaṅkal" (p.20) (excellent comforts)
b. Qualitative adjectives used postpositively as in:

"viṣayam avacaram" (p.54) (news urgent)

c. Qualitative adjectives amplified by adverbs like mika as in,

"mika uyaramāṇa cuvar" (p.7) (very high wall)

V. Classifying Adjectives

a. The classifying adjectives that occur in attributive position have noun as their basis, as in,

"tamil marai" (p.58) (Tamil Scripture)

"ulaka uttam" (p.8) (World war)

pirattiyēka kuṇāticayāṇka! (p.8) (individual characteristics)

b. Some classifying adjectives are identifying in nature as in,

"vāyīr puram" (p.119) (main entrance)

"amara nūl" (p.128) (immortal book)

"titt-k katavu" (p.118) (narrow entrance)

c. Some English words used attributively are basically classifying adjectives.

"elektrān katir" (p.46) (electron rays)
vi. Structures with colour adjectives

Sujatha has used colour adjectives very skillfully. Sujatha uses very attractive and highly informative structures involving colour adjectives (visual).

"paccai niraintuviṭṭa anta-p piratēcam"
(area filled with greenery)

"ālakāṇa karunila vāṇattil toṭānki atu mella mella ativāṇattil āraṇcu niramākiyatū" (p.42)
(Beginning at the exquisite bluish purple sky it gradually turned into orange at the horizon).

vii. Structures influenced by English

a. Direct translations from the English language.

"melitāna varpuruttum kural" (p.6) (soft compelling voice)
ātāra viṇṇāṇam (p.148) (basic science)

b. Direct adaptations from English such as,

"šīntēṭṭik viyōlā " (p.18) (synthetic viola)
"elektrō slīp " (p.28) (electro sleep)
"sōlār pānāl" (p.29) (solar panel)

c. Combination of English adjectives and Tamil nouns:

"mejāriṭṭi tirppu" (p.139) (majority judgement)
"kanṭrōl petṭi" (p.113) (control box)
d. Combination of Tamil adjectives and English nouns:

"rāṭcaṣa pas"  (giant bus)
"mattiya kampyūṭtar" (p.48)  (central computer)
"ceyarkaiyāna pōṭosintāsis" (p.36)  (artificial photosynthesis)

viii. Repetition of adjectives used for emphasis such as,

"makā makā yuttam" (p.36)  (great, great war)
"vita vitamāna cātaṇam" (p.109)  (different, different equipments)
"kutti kuttiyāka-k kāp" (p.129)  (small, small cars)

ix. Expressions which show appreciation such as,

"apāra iyantiram" (p.79)  (excellent machine)
"nalla cittēntam" (p.79)  (good philosophy)

x. Sujatha's own coinages

Expressions involving unusual combination of words belonging to two different registers are very common in Sujatha. Typical examples as in,

"uttamamāna tanimai" (p.146)  (perfect loneliness)
"viṅnāna corkkam" (p.86)  (scientific heaven)
"iyantira-k kāṭu" (p.70)  (mechanical jungle)
"manīṭa maitānam" (p.144)  ((human expanse)

xi. Symbolic and metaphorical expressions with adjectives

Sujatha makes use of symbols and metaphors in order to express a point of view very clearly:
"vettappatta maram" (p.62)  (felled tree)
"valivarrā tōni" (p.59)  (strengthless boat)
"vetta veḷi" (p.110)  (empty space)

xii. Colloquial Expressions

Sujatha also uses colloquial expressions directly to give his language a touch of contemporariness.

"mara maṇṭai" (p.28)  (wooden head)
"kaṭavul pēttal" (p.141)  (God blabberings)
"kuruṭṭu muntam" (p.54)  (blind trunk)

xiii. Complex Structures

Sujatha makes use of complex structures in order to explain a complicated idea. One typical example is,

"cuvarin antaraṅkattil pāntintirunta mettai" (p.17)

(bed imbedded within the privacy of the wall)

xiv. Adjectival Phrases

The adjectival phrases used by Sujatha in attributive and postpositive positions are referential in nature:

"ettanai apāramāṇa caukariyaṅkal" (p.20)

(how many excellent comforts)

"melitākā naṇainta nityā" (p.26)

(thinly wet Nithya)
xv. Clause Structures

The adjectival clause structures used by Sujatha are highly informative. They give a precise description of the nouns that they modify.

"avarkal kāṭṭiya ārampa ārvam" (p.65)
(the initial enthusiasm shown by them)

"anbum parāmarippum kalanta atan tiramai" (p.20)
(its capability mixed with love and care)

In this chapter also a checklist of lexical data and a few graphs are given to give exhaustive informations about the adjectivals. The checklist is self explanatory. Graph 1 reveals that Sujatha has used the most number of adjectives in attributive position. Graph, indentifies a majority of adjectives used qualitatively. Graph 3 shows that there are no gradable and non-gradable adjectives. A large number of participials have been used by the writer.

Graph 4 highlights the fact that many adjectives used are descriptive of physical attributes. The Psychological, referential and evaluative adjectives are almost equal in number. This graph also makes it clear that a considerable number of colloquial adjectives have been used by Sujatha. Graph 5 indentifies the use of a number of adjectival phrases in attributive position. A considerable number of complex structures and adjectival clauses have also been used by the writer.
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Graph 5  SUJATHA