CHAPTER V

A COMPARATIVE STUDY OF THE ADJECTIVAL PATTERNS IN ASIMOV AND SUJATHA

Based on the findings in chapters III and IV, a comparative study between the adjectival patterns in the short stories of Asimov and Sujatha is attempted in this chapter. This is basically a comparative study on how two different writers writing in two different languages, namely, English and Tamil, handle the adjectivals despite the fact that there are a lot of differences between them, in their origin, development, basic syntax, morphology and other grammatical structures. Yet, one can identify a lot of similarities in the functions of adjectivals used by Asimov and Sujatha. The purpose of this chapter is to compare against the background of similarities and differences the writings of Asimov and Sujatha, selecting a few of their short stories.

The stories selected for analysis are based on science fiction of the two authors. Science fiction uses a language peculiar to itself. It uses a lot of scientific terminologies since the genre is based on scientific concepts. But at the same time, like all other fiction, it deals with people and their emotions and this fact helps us to identify ourselves with the characters though the story itself may be set in a time and atmosphere very remote from us. Both Asimov and Sujatha give us a glimpse into the future. They attempt to describe how the world would possibly be in the future. Even though Asimov and Sujatha deal with a world, different from that of ours in physical terms, the basic material for their writings remains unchanged. Inspite of their different
backgrounds and outlook they still deal with human beings and their relationship with one another or with advanced computer machines. The language that they use is also adapted to both these aspects. They both talk about a changed world and at the same time succeed in striking familiar chords in terms of common experiences. Their stories are set in a world which enjoys the comforts of advanced technology. Both Asimov and Sujatha have chosen a language well suited for their task. Their sentences are precise and highly communicative. Both of them seem to have adopted a matter-of-fact tone and keep their narrative as objective as possible. The adjectives and the adjectival patterns used by them are very carefully chosen. Both of them use a language which is highly descriptive and their stories give us a graphic account of the world of their stories. They also help the readers to get into grips with the drift of their characters' emotions and feelings. Further, the adjectives used by these two writers sum up in a single word or phrase or clause what if put otherwise might take much more space involving long sentences.

A close study of the adjectival patterns in Asimov and Sujatha reveal that Sujatha's stories are highly descriptive and have many more adjectives than Asimov's stories have. But we must also take into consideration the relative length of the stories. Sujatha's stories are much longer than Asimov's. Further, Asimov himself states that he is interested in word play and enthusiastically indulges in it. Therefore, he makes the story as concise as possible using a limited number of words in a very skillful way so that there may be a punch in the story. Therefore, it is quite natural that the number of
adjectives is also less than they are in Sujatha. Sujatha's adjectives are more unorthodox and innovative than Asimov's. But both the authors use adjectives to add to the picturesque and descriptive quality as well as precision to their writings.

The discussion that follows focuses on the similarities and contrasts between the adjectival patterns, based on their syntactic and semantic behaviour. The classification of the adjectivals is followed by a comparative checklist and a few computer graphs which provide valuable information based on statistical data. The nature of the thesis is such that certain repetitions cannot be avoided. The corresponding page numbers from the text are given in brackets along with the letter (p).

1. **Nouns in Attributive Position**

One important feature in Asimov is that the adjectival position is occupied very often by nouns. The nouns that occupy the adjectival positions are those which classify the nouns in the head position. In Asimov the qualitative adjectives in attributive position, are a few in number. Examples are as follows:

a. "telescope mirror" (p.164)

Here the act of polishing the words by Shakespeare in *Hamlet* is compared to the act of polishing the telescope mirror.

b. "history sector" (p.140)

In the above expression the part of the computer converted in to the history sector is referred to.
However, many nouns in attribution take the possessive form as in "Earth's Economy" (p.1) referring to an economy which is connected exclusively with the Earth. Similarly, 'Ame's lines of force' (56) clearly state here that the lines of force belong to Ames exclusively.

In Sujatha too the nouns take an adjectival position. The characteristics noted here are typical of the language itself. Nouns in adjectival positions occur with their last morphemes dropped as in,

"ulaka yuttam" (p.8)  (world war)

ulakam  >  ulaka

The adjective ulaka comes from the noun ulakam. Such a change does not take place generally in English.

It also has to be noted that in Sujatha there are also nouns which take a premodifying position without any phonological or morphological changes as in,

"civappu vilakku" (p.6)  (red light)
"kōśṭi kāṇam" (p.6)  (orchestral music)

However, there are also nouns in Sujatha which become adjectives with variations at their terminal points as in,

"katumaiyāna kuṇṭuviccu" (7)  (intense bombing)

This is an expression used in order to show how intense and destructive the bombing was.
In English the nouns in attributive position do not undergo any changes. Whereas in Tamil the nouns in attributive position do undergo some phonological and morphological changes. Even though most of these changes are due to the inherent nature of the language itself, Sujatha at times manipulates them for his own advantage.

ii. Participles in Adjectival Position

Asimov has used a number of participles in adjectival position. Some participles are present participles and some are past participles. "Participles share the properties of verbs and adjectives" (Huddleston 318). Some of the important participles that can be identified in Asimov are:

"wizened witches" (p.1)

"Here Asimov refers to the physical appearance of the witches. Similarly, "glazed official appearance" (p.9). Describes the appearance of the officer in charge.

Compound words in participle form are also used widely by Asimov such as:

"small-boned, mild-mannered father" (p.8)

Such adjectives are used by Asimov to give more informations which are absolutely necessary for an understanding of the story.

"middle-aged women" (p.6) is also another expression where a compound participle is used.
In Sujatha also one can find a wide use of participle forms,

"cikkalāṇa tattuvam" (p.20) (complicated philosophy)

cikkal + āṇa > cikkalāṇa

āṇa is the participle sign. The noun cikkal takes the participle sign āṇa to become an adjective.

iii. Gradable and Nongradable Adjectives

Most of the adjectives used in Asimov occur in attributive and predicative positions. However, in Sujatha most of the adjectives are found in attributive position. Moreover it has to be borne in mind that the postpositive use of adjectives in Tamil is very rare except in poetry. Tamil being an agglutinative language a lot of morphological changes where different words function differently in different situations, occur.

As cited earlier there are no gradable adjectives in Tamil. However, gradability is inherent in the language itself. The adjectives in English are gradable and gradability is a semantic feature (Rusieki p.3). The gradable adjectives in Asimov are used to convey an idea clearly and cleverly, as in,

a. "old witches" (p.1)

b. "predictable crimes" (p.2)

c. "clever fraud" (p.7)

Most of the gradable adjectives used in Asimov are used in the positive degree only.
It is said that in Tamil there are no gradable adjectives. But the idea of comparison can be brought out very effectively by making use of markers such as mika and ‘vita’. This can be very clearly seen in the expressions used by Sujatha.

"avar curiyanaivila mika makattanavar." (p.141)

(He is much greater than the sun.)

The idea of God being greater than the sun itself is brought out clearly in this context.

iv. Attributive use of Adjectives

A large number of adjectives in Asimov are used attributively and they are descriptive as in,

a. "predictable crimes" (p.3)

b. "merciful measure" (p.5)

c. "interstellar law" (p.66)

d. "clayey consistency" (p.86)

Some of the adjectives that can be used attributively can also be used predicatively depending upon the context. However, there are a few adjectives that can be used only attributively. Such adjectives are non-gradable. They do not characterise the referent directly. Typical examples are innermost in "your innermost thought" and atomic in "atomic power". In Asimov some of the adjectives used in attributive position are technical and they belong to the scientific vocabulary as in,

a. "astral essence" (p.66)

b. "terrestrial science" (p.66)
"Astral essence" refers to the physical remains after death. "Terrestrial science" refers to the science of this earth which differs a lot from the science of the place that the Foy belongs to.

Asimov also makes use of adverbs of degree to modify adjectives that occur in attributive position as in,

"best oratorical style" (p.143).

The superlative best refers to the fact that nothing else can be compared to the oratorical style referred to.

Certain adjectives in attributive position can be premodified by a determiner like such, as in,

"such sordid matters" (p.143).

The word such functions as a limiting adjective describing the unpleasantness associated with such matters.

Evaluative adjectives that are used attributively can be identified in Asimov. These adjectives are mostly gradable as in,

a. "great minds" (p.163).

b. "flexible minds" (p.163).

Emotive adjectives in attributive position are very common in Asimov. One simple example is:

"poor simpleton" (p. 164).

where poor shows a sympathetic attitude.
Some gradable adjectives in attributive position describe the physical appearance very sharply.

a. "sweet smile" (p.222)
b. "calm look" (p.222)

In Sujatha too there are a number of adjectives that can be used attributively only. This is a general characteristic of the language itself. A few examples:

a. "mellitāṇa caṁkilam" (p.6) (soft music)
b. "arttamarrā porāmai" (p.25) (meaningless jealousy)
c. "ālīkka muṭiyāta kaṭamaī" (p.26) (unerasable duty)
d. "ātārat tēvaikal" (p.7) (basic needs)

These adjectives in Tamil describe the noun (H). The adjectives or adverbs or nouns used in attributive position have a fixed place in sentence structures. Attributive adjectives are very rarely used predicatively except in poetry. Very rare and unusual combinations which are Sujatha's own do find a place in his short stories as in,

"melitāka naṇainta nittiya" (p.26) (Thinly wet Nithya)

where the adverb in attribution enhances the idea suggested by the adjective (participle).

English adjectives in attributive position are very common in Sujatha as in,

"nīyuklyar tāntavam" (p.36) (nuclear dance)

where the writer refers to the destructive nature of the nuclear bombs.
Some adjectives in attribution express lack of emotion or creativity as in:

"iyantira pāṣai" (p.40) (mechanical language)
some are used ironically as in,

"ilam iruṭṭu" (p.41) (tender darkness)
Some are patterns with a negative connotation as in,

"viśnāṁsvarākai" (p.59) (quest for science)
some adjectives describe physical attributes as in,

"verru pārvai" (p.33) (empty look)
and some are Sujatha's own coinages such as,

"nīṭṭalāṇa mejai" (p.51) (long table)

Normally it should be nīḷamāṇa.

Very often in attributive position, the adjectives that give a visual picture involve qualitative or colour adjectives tied up with participle forms as in,

"nāṭanamāṭiya kariya kaṅkal" (p.60) (dancing dark eyes).

Some noun based adjectives used in attributive position are identifying in nature as in,

"tirumana urimaikal" (p.107) (marriage rights).

Negative adjectives are also very common in Sujatha. These adjectives in attributive position are those which express a negative thought as in,

"vēṇțata pirajai" (p.108) (unwanted citizen)
In Sujatha it is possible to identify a wider variety of adjectives used in attributive position than the ones used in Asimov. Asimov's use of adjectives is simple, precise and straightforward. Most of the adjectives used in attributive position by him are non-inherent.

v. Predicative use of adjectives

In Asimov the adjectives used predicatively are descriptive of the noun found in the subject position. They describe a particular condition. Hence, it is said that they occur in subject complement position. This is characteristic of the language itself. In Asimov the number of adjectives used in complement or predicative position is much less than the adjectives in attributive position.

Some examples of adjectives in predication:

"There are two first degrees" (p.2).

**First degree** is a reference to the first-degree murders which are two in number.

"It was a turning point" (p.18).

In the above expressions **turning point** refers to the change that came over.

A story like **Dream world** is full of adjectives used postpositively.

"Atomic power unit was pretty low" (p.83)

‘Pretty low’ describes a particular condition of low power.

"Eddie was strangely impressed" (p.83)
The adjective used in predication indicates that Eddie was impressed by the warnings given by Aunt Clara. It was **strange** because it usually does not take place.

The direct references describe the referent's condition directly since the copular verb is used as in,

a. "This is **silly**" (p.86)

b. "It is **repulsive**" (p.86)

In Tamil the predicative use of adjectives is more a semantic quality than a syntactic one. A typical example is:

```
auarkal alakaka iruntärkaā ārōkkiyamāka iruntärkaā (p.5)
```

(they were beautiful, they were healthy)

where the adverbs *alakāka* and *ārōkkiyamāka* have an adjectival function in the sense that they (the combination of the stems *alaku* and *ārōkkiyam* and the adverbial sign 'āka') describe the people talked about in the subject position.

In Asimov the predicative use of adjectives is not very predominant except in the story, "*Dream World*". In Sujatha too the use of adjectives in predication is not very common. When used it describes a particular condition (mostly physical attributes).
The adjective used in predication indicates that Eddie was impressed by the warnings given by Aunt Clara. It was **strange** because it usually does not take place.

The direct references describe the referent’s condition directly since the copular verb is used as in,

a. "This is **silly**" (p.86)  
b. "It is **repulsive**" (p.86)

In Tamil the predicative use of adjectives is more a semantic quality than a syntactic one. A typical example is:

\[ \text{avarkal alakaka iruntärkaḷ ārōkkiyamāka iruntārkaḷ} \]  (p.5)

(they were beautiful, they were healthy)

where the adverbs \( \text{alakāka} \) and \( \text{ārōkkiyamāka} \) have an adjectival function in the sense that they (the combination of the stems \( \text{alaku} \) and \( \text{ārōkkiyam} \) and the adverbial sign ‘\( ākā \)’) describe the people talked about in the subject position.

In Asimov the predicative use of adjectives is not very predominant except in the story, "**Dream World**". In Sujatha too the use of adjectives in predication is not very common. When used it describes a particular condition (mostly physical attributes).
vi. **Postpositive use of adjectivals**

In Asimov the postpositive use of adjectives is more a stylistic feature where the noun is foregrounded for emphasis as in,

a. "woman gaunt and angular" (p.11) and
b. "devastation worse" (p.15).

In the first structure (a) the focus is on the *woman* and in the second (b) it is on the *devastation*. However, the adjectives in postposition perform the function of describing the noun in detail.

Postpositive use of adjectives is a rare phenomenon in Sujatha too where the noun is foregrounded for a better focus as in,

a. "viṣayam avacaram" (p.54) (matter urgent) and
b. "ceyti tappu" (p.55) (news wrong).

The first structure (a) is one where the focus is on *viṣayam* (matter) which has to be attended to immediately. The second structure (b) is one where the emphasis falls on *ceyti* which happens to be wrong.

vii. **Compound words functioning as adjectives**

Compound words in adjectival position are very common in Asimov. The first short story, "*All the Troubles of the World*" is rich in such compound words. Examples:

"all-embracing knowledge" (p.7)

"small-boned father" (p.8)
"mild-mannered father" (p.8)
"new-minted adult" (p.8)

Such compounding is a productive feature in English. A number of new unique expressions are formed by fusing two different words. However, such compounding can be only very rarely identified in the short stories of Sujatha.

Example:

"at̍tvēka kōtpāṭukal" (p.9)
"pirajāvirutti iyantiram" (p.37)

viii. Classifying adjectives

An almost equal number of classifying adjectives can be identified in Asimov.

These adjectives place the noun in a class that are not gradable. These classifying adjectives do not have comparatives and superlatives and are not normally used with submodifiers. Most of these classifying adjectives can be found only in attributive position.

A few examples:

a. "illegal possession" (p.17)
b. "astral essence" (p.66)
c. "interstellar law" (p.68)
d. "oratorical style" (p.143)

Noun in attributive position also can be classifying as in,

"foy taboo" (p.61)
In Sujatha also one can identify a number of classifying adjectives. These classifying adjectives that occur in attributive position have noun as their base. Some of them have pure nouns like *tamil* in attributive position as in,

"*tamil marai*" (p.58)  (Tamil scripture)

Some English words used directly in attributive position are classifying adjectives. In order to retain the original meaning Sujatha has not attempted any translation of these words.

"*elekträn katir*" (p.46)  (electron rays)

"*rākket payirći*" (p.49)  (rocket training)

The number of classifying adjectives in Sujatha is more than the qualitative adjectives. The number of classifying adjectives is more in Sujatha than the classifying and qualitative adjectives put together in Asimov. This is because Sujatha concentrates more on defining the category that the noun (H) belongs to rather than describing its quality.

ix. Qualitative Adjectives

In Asimov one can identify a large number of qualitative adjectives used attributively as in,

a. "predictable crimes" (p.3)

b. "old witches" (p.1)

c. "clever fraud" (p.17)

d. "intersteller law" (p.66)

e. "merciful measure" (p.18)
These qualitative adjectives identify a quality that someone or something possesses (Cobuild English Grammar 65).

There are a few qualitative adjectives used by Sujatha postpositively as in,

"devastation worse" (p.15).

These qualitative adjectives are gradable. Most of the qualitative adjectives are used by Asimov in order to refer to certain non-inherent qualities.

In Sujatha as well there are a number of qualitative adjectives used attributively as in Asimov. A few of them are,

a. "mellitāṇa minnalakal" (p.14) (thin lightening)
b. "tulliya cantoṣam" (p.14) (precise happiness)
c. "apāramāṇa caukariyaṅkaḷ" (p.20) (excellent comforts)
d. "amōka oḷi" (p.42) (grand light)

Very rarely qualitative adjectives are also used postpositively by Sujatha as in,

visayam avacaram (p.54) (matter urgent)

The phonological change in the adjective avacaram must be noted here.

'avacara' > 'avacaram'

avacara in attributive position becomes avacaram in postposition. Most of the qualitative adjectives in Tamil are derived from the name of a quality such as,

'koṭumai, meṉmai, apāram' and amōkam
The qualitative adjectives in Asimov are amplified by certain adverbs like very as in,

"very old and wizend witches" (p.1)

A similar pattern can be identified in Sujatha too as in,

"mika uyaramāṇa cuvar" (p.102) (very tall wall)

where the qualitative adjective uyaramāṇa is amplified by 'mika'.

Certain participle forms (qualitative) also can have an adjectival function in attributive position. In Asimov some of them are qualitative as in,

a. "computerized education" (p.139)

b. "anthologised story" (p.139)

A present participle form has also been used by Asimov as a qualitative adjective as in,

"Brock’s shifting energy pattern" (p.85)

In Sujatha we can identify participles in adjectival function. However, these are mostly classifying in nature as in,

"vetṭappatta maram" (p.62) (felled tree)

"nāṭanamāṭiya kariya kāṇkal" (p.60) (dancing dark eyes)

x. The Quantitative Adjectives

The quantitative adjectives used by Asimov are comparatively less in number. Some of them are remarkably expressive and informative as in,
(p. 86) and "cubic light years" (p. 86)

Both these expressions are used by Asimov in order to refer to the distant past as envisaged by Ames and Brock.

Similarly in Sujatha one can identify a few quantitative adjectives which are functional or referential.

Examples:

a. "irupat̓ u kulantaikal" (p. 5) (twenty children)

b. "koñjam kurumpu" (p. 60) (a little mischievous)

xi. Colour Adjectives

Both Asimov and Sujatha make use of colour adjectives. Sujatha's use of colour adjectives is more descriptive and picturesque. A few examples from Asimov are as follows:

"pages which were yellow and crinkly" (p. 139)
"It was green and carried on photosynthesis" (p. 272).
"Light apple green in colour" (p. 222)

The colour adjectives used by Asimov are very few in number and they are used predicatively. Adjectives used predicatively refer to a particular condition (Quirk et al. 262).

Sujatha on the other hand uses colour adjectives with remarkable skill and talent. The colour adjectives are used by him to make his statements more...
catchy and descriptive. The following passage from the short story *cūriyan* is rich in adjectival patterns.

"*ālakāṇa karunīla* vāṇattīl toṭaṇki atu mella mella aṭivāṇattīl āraṇcu nirāmākiyatu. kaṭalai kalaittaṇkam toṭṭatu. amōka oḷi vēllamāka naṭūnkum ponnirattīl cūriyan 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 light the sun was rising slowly)

The colour adjectives *karunīla* (bluish), *āraṇcu* (orange), *kalait taṅgam* (brilliant gold), *pon niram* (gold colour) used in the above passage are not only descriptive but are used by Sujatha in such a skillful manner that they make the expressions very rich and precise.

xii. Complex Structures

Both Asimov and Sujatha use complex adjectival structures involving more than two adjectives in attributive position. The following structure from Asimov's short story 'Death of a Foy' has a complex structure involving nearly five adjectives in attribution. "The Foy's large, gnarled, rather tree-like body" (p.66). Such complex structures are used by Asimov to give a better and sharp picture of the nouns in head position. In Sujatha the complex
structures are used frequently in tune with the complexity of the situation described. Some examples:

a. "cuvarin antaraṅkattil paṭintirunta mettai" (p.17)
   (bed imbedded in the privacy of the wall)

b. "piramāntamāna alukkāna putiya alai" (p.59)
   (magnificent dirty new wave)

xiii. Adjectival Phrases

The adjectival phrases used by Asimov are referential in nature. Most of them occur with a prepositional phrase structure as in,

a. "an army of civil servants" (p.1)

b. "a record of eight, three more" (p.3)

c. "another Clara Monster" (p.84)

The adjectival phrases in Asimov to a large extent refer to the exact condition of the noun used.

In Sujatha, apart from these adjectival phrases used attributively, some adjectival phrases are used in postposition. The purpose is to allow a sharp focus on the noun (H). Some adjectival phrases occur in the attributive position modifying the noun (H), as in,

a. "melitāka naṅainta nithyā" (p.6) (thinly wet Nithya)

b. "koṅcam acura vaṭṭiyam" (p.98) (little super human treatment)

c. "kutiraik kulampatī olī" (p.117) (horse hoove's sound)
xiv. Clause Structures

Clause structures in adjectival position can also be identified in Asimov and Sujatha. The adjectival clauses used in Asimov are those which give a complete information about the noun (H). A few examples are:

a. "very old and wizened witches who could answer all your questions solve all your problems" (p.1).

b. "The symbols that meant the word in sound" (p.87)

c. "The moisture that Brock had placed there to represent tears" (p.88).

In (a) the adjectival clause structure in postmodifying position is one which describes the ability of the witches.

In (b) the adjectival clause structure is one which describes the orthographic form of the word.

In (c) the adjectival clause structure is one which describes the purpose of the moisture. In all these three adjectival clauses we can identify a kind of completeness of expression or meaning.

In Sujatha also one can identify the use of clauses in adjectival position. However, the adjectival clauses used in Sujatha are more in number. A few examples are given below. Here too a completeness of meaning can be found in the clauses in adjectival position as in,

a. "añpum paramarippum kalanta atan tiramai" (p.20)

(its ability mixed with love and care)
b. "avarkal kāṭṭiya ārampa ārvam" (p.65)

(initial enthusiasm shown by them)

(a) It is a description of the ability of the robot. In (b) it is a description of the initial interest that the students showed in learning ancient Tamil.

In Asimov, the adjectival clauses occur mostly in postmodifying position whereas in Sujatha, they occur in premodifying position. When the adjectival clauses occur in premodifying position the focus is more on the message conveyed by the clause structure than on the noun (H).

xv. Adjectives in Equal Distribution

Asimov uses certain compound structures linked with conjunctions like 'and' thus making it possible to have two adjectives in equal distribution with the noun. Example:

"old and wizened witches" (p.1).

In Sujatha, when two adjectives are used in equal distribution with the noun no conjunction is used.

"alakāṇa karunīla vānam" (p.42) (beautiful bluish purple colour)

The idea here is that the sky is beautiful and blue black in colour.

xvi. String of Adjectives in Attributive Position

Asimov uses a string of adjectives to give some additional information as in,

"The Foy's, large, gnarled, rather tree like body" (p.66)
A photographic picture of the Foy is given here by Asimov by using such a pattern as this.

Similarly, Sujatha uses a string of adjectives to make the description precise and clear as in,

"anpum, parāmarippum kalanta atan tiramai" (p.20)

(its ability mixed with love and care)

xvii. Repetition of Adjectives

Repetition of adjectives is used by Asimov for the sake of emphasis,

"old, old, eons-old things" (p.85)

The adjective 'old' is used repeatedly in order to refer to the instances connected with the distant past.

Similarly Sujatha repeats the adjectives to emphasise a particular point of view.

"vēru vēru camūka nilai" (p.6) (different different social conditions).

The adjective vēru is repeated in order to highlight the differences based on social status.

Similarly,

"makā makā yuttam" (p.36) (great great war)
is a structure where 'makā' is used repeatedly in order to refer to the magnitude of the destruction.
xviii. Adverb in Attributive Position tied up with an adjective

Asimov uses an adverb to modify an adjective in order to be more precise as in,

"Indefinitely prolonged fear of arrest" (p.18)

The adverb indefinitely makes the adjective prolonged more meaningful, in defining the noun ‘fear’.

Similarly in Sujatha one can identify adverbs premodifying adjectives as in,

"mellitāka nanainta nittiya" (p.26) (thinly wet Nithya)

where the adverb mellitāka adds a new dimension of meaning to ‘nanainta nittiya’.

xix. Negative Adjectives

Asimov very rarely uses negative adjectives expressing a negative emotion:

"untouched cocktail" (page 164)

However, with Sujatha there are a number of negative adjectives conveying a negative idea such as,

"arttamarra porāmai" (p.25) (meaningless jealousy).
xx. Unusual Combinations

Sujatha uses a number of unusual combinations as in,

"vaḷaṁṭa cukam" (p.6) (bent comfort)

where 'vaḷaṁṭa' refers to the comfort of the cushioned chair. Similarly,

"iyantira pāṣai" (p.46) (mechanical language)

where the reference is to the mechanical way in which the computer communicates.

"upari ācāmi" (p.78) (spare person)

Here the writer refers to the redundant people who will not be able to help the society in any capacity.

"iyantirāk kāṭu" (p.70) (mechanical jungle)

This is a description where the writer refers to the Central Peace Department that is filled with a lot of computer machines.

Such unusual combinations and expressions are Sujatha's own and such combinations cannot be identified in Asimov except in very rare expressions such as,

"Smooth and noiseless speed" (p.66)

where the writer describes the way in which Dwayne Johnson moves.

xxi. Own Coinages

Asimov comes out with certain expressions of his own, coinage such as,

"new-minted adult" (p.8).
Here Asimov is able to coin a new expression of his own which is unique in its expressiveness. The reference here is to Mike's swearing in as a 'new adult' after the age of eighteen.

Similarly Sujatha uses certain expressions which are his own coinages, such as,

"uttamamāṇa tānimai" (p.146) (perfect loneliness).

It refers to the undisturbed, lonely walks of Pattabiram in the meadows.

It is evident that Asimov combines two different words to form a new adjective whereas Sujatha creates a new idea by combining two words. Such coinages are more in Sujatha than in Asimov.

**xxii. Similes**

Asimov makes use of similes to be more precise and informative, as in,

a. "mast-like forefinger" (p.84)

b. "thunderous bass" (p.84)

In both these similes the writer is referring to Aunt Clara who attains grotesque dimensions in a dream.

In Sujatha too one can identify the use of similes as in,

"ciriya nāṭcattira ṛci" (p.14) (tiny starlike needle)

In this context the writer refers to the drops of water trickling down the body of Nithya who is bathing.
Metaphorical Expressions

Metaphorical expressions are used by Asimov to be more accurate with his descriptions as in,

"one could wring, methinks, a flood from a damp clout" (p.163)

where the writer refers to the possibility of getting something out of nothing.

A similar metaphorical usage can be identified in Sujatha such as,

"vetṭa veli" (p.110)

which is suggestive of the ignorance of Athma.

Influence of other languages

The influence of English is very prominent in Sujatha. He uses a number of direct adaptations from English.

a. "sinteṭṭik viyōḷa" (p.18) (synthetic Viola)

b. "elektrō slip" (p.28) (electro sleep)

c. "sōlār pānalkal" (p.29) (solar panels)

Some expressions are a combination of an English adjective and a Tamil Noun (head word)

a. "mejāriṭṭi tīrppu" (p.59) (majority judgement)

b. "niyūkliyar tāṇṭavam" (p.53) (nuclear dance)

And some other expressions are a combination of a Tamil adjective and an English Noun (H) such as,

"rāṭcaṣa pas" (p.56) (giant bus)
There are also a few expressions being direct translations from English.

"ātāra viññānam" (p.310) (basic science).

Some Sanskrit words can also be identified in Sujatha such as:

a. "viṣayam avacaram" (p.54) (matter is urgent)
b. "pirajāviruttā iyantiram" (p.37) (people producing machine)

Such an apparent influence of any other foreign language cannot be identified in Asimov.

**xxv. Colloquial Expressions**

There are also some colloquial expressions in Sujatha such as,

"mara maṇṭai" (p.52) (wooden head)

where the reference is to the blank headedness and,

"katavul pitṭarəra" (p.59) (god blabberings)

which is suggestive of the way in which people had been blabbering about God.

Eventhough there are many places where Asimov gets very near the common man’s language, he avoids direct colloquial expressions.

The following table and computer graphs provide us with the statistical comparison of the adjectivals in all the short stories of Asimov and Sujatha selected for analysis in this thesis. Graph 1 shows that Sujatha has used more number of attributive adjectives. However, the predicative use of adjectives is more in the short stories of Asimov. The postpositive use of adjectives is almost the same in Asimov and Sujatha. Graph 2 identifies the use of more classifying...
adjectives in Sujatha. Sujatha has used more colour adjectives which makes it clear that he concentrates on giving visual effects.

Graph 3 reveals that there are no gradable and non gradable adjectives in Tamil. The participials used in Sujatha are slightly more than they are in Asimov. Graph 4 identifies that Asimov and Sujatha have used almost equal number of auditory, emotive and psychological adjectives. However, it has to be highlighted that Sujatha has used more colloquial adjectives than Asimov. Graph 5 shows that the adjectival phrases in Sujatha are more than they are in Asimov. The adjectival clauses used by Sujatha also seem to be on the higher side. The complex structures used by Asimov and Sujatha are almost equal in number.
<table>
<thead>
<tr>
<th></th>
<th>ASIMOV (Percentage)</th>
<th>SUJATHA (Percentage)</th>
</tr>
</thead>
<tbody>
<tr>
<td>ATTRIBUTIVE</td>
<td>208 62</td>
<td>368 74</td>
</tr>
<tr>
<td>PREDICATIVE</td>
<td>77 23</td>
<td>87 17</td>
</tr>
<tr>
<td>POSTPOSITIVE</td>
<td>24 7</td>
<td>43 9</td>
</tr>
<tr>
<td>CLASSIFYING</td>
<td>129 39</td>
<td>176 85</td>
</tr>
<tr>
<td>QUALITATIVE</td>
<td>119 36</td>
<td>232 46</td>
</tr>
<tr>
<td>QUANTITATIVE</td>
<td>53 16</td>
<td>61 12</td>
</tr>
<tr>
<td>COLOUR</td>
<td>08 02</td>
<td>29 08</td>
</tr>
<tr>
<td>GRADABLE</td>
<td>170 51</td>
<td>00 00</td>
</tr>
<tr>
<td>NON-GRADABLE</td>
<td>129 42</td>
<td>00 00</td>
</tr>
<tr>
<td>PARTICIPIALS</td>
<td>131 39</td>
<td>224 45</td>
</tr>
<tr>
<td>PHYSICAL</td>
<td>46 14</td>
<td>74 15</td>
</tr>
<tr>
<td>PSYCHOLOGICAL</td>
<td>20 06</td>
<td>52 10</td>
</tr>
<tr>
<td>VISUAL</td>
<td>14 04</td>
<td>34 07</td>
</tr>
<tr>
<td>AUDITORY</td>
<td>21 06</td>
<td>29 06</td>
</tr>
<tr>
<td>REFERENTIAL</td>
<td>23 07</td>
<td>52 10</td>
</tr>
<tr>
<td>EMOTIVE</td>
<td>09 03</td>
<td>21 04</td>
</tr>
<tr>
<td>EVALUATIVE</td>
<td>21 06</td>
<td>56 11</td>
</tr>
<tr>
<td>COLLOQUIAL</td>
<td>03 01</td>
<td>26 05</td>
</tr>
<tr>
<td>COMPLEX STRUCTURES</td>
<td>44 -</td>
<td>52 -</td>
</tr>
<tr>
<td>ADJECTIVAL PHRASES</td>
<td>109 -</td>
<td>203 -</td>
</tr>
<tr>
<td>ADJECTIVAL CLAUSES</td>
<td>54 -</td>
<td>69 -</td>
</tr>
<tr>
<td><strong>TOTAL NO. OF ADJECTIVES</strong></td>
<td><strong>309</strong></td>
<td><strong>498</strong></td>
</tr>
</tbody>
</table>
Graph 1 COMPARISON BETWEEN ASIMOV AND SUJATHA

Attributive Prdicative Postpositive

Percentage

0 20 40 60 80

Attributive Prdicative Postpositive

Asimov Sujatha
Graph 2 COMPARISON BETWEEN ASIMOV AND SUJATHA

Classifying Quantitative Colour

Percentage

Asimov Sujatha
Graph 3 COMPARISON BETWEEN ASIMOV AND SUJATHA

Gradable
Non-Gradable
Participials

Asimov  Sujatha
Graph 4 COMPARISON BETWEEN ASIMOV AND SUJATHA
Graph 5  COMPARISON BETWEEN ASIMOV AND SUJATHA
CHAPTER VI