



RESEARCH ARTICLE

Vol. 3. Issue.3.,2016 (July-Sept.)

ISSN
INTERNATIONAL
STANDARD
SERIAL
NUMBER
INDIA
2395-2628(Print):2349-9451(online)

THE COMPARATIVE SYNTACTIC STUDY OF "THE WHITE TIGER AND THE RELUCTANT
FUNDAMENTALIST"

RAJENDRA PRASAD MEENA

Research Scholar
Rajasthan University, Jaipur



ABSTRACT

The present article is discussed with syntax how it can be used and what its importance is in text. Syntax is the study of set of rules or principles that govern the structure of sentence, the way interprets the process of forming a sentence or structure, for making a sentence with lexical items or words are put together in a set pattern of grammar. Practically the Lexical meanings depend on their specific semantic arrangements but the other considerable issue is how these lexical items can syntactically be put in a sentence or structure when these lexical items are set up in a syntactic grammatical patterns give contextual meaning, thus the meaning of a sentence will beyond to that lexical meanings which were used in this sentence. A syntactic pattern of any grammar makes a sentence, a sentence is a grammatical unit made up of one or more words and it determines whether the sentence is simple or compound or complex. The Indian sub continental writers have laid stress on syntactical uses in their works and are more attentive in their writings, the remarkable thing about them is that they have been drawn the attention of world and their impression is world-wide, their syntactic tools are remarkable in language, they have challenged to the monopoly of standard verities and have generated apt innovations, deviations and violations in their works.

Key words: syntax, utterances, monosyllable, communication, context, interrelationship, structure, complex.

©KY PUBLICATIONS

Syntax is the study of the rules governing such way in which words are combined to form of sentences in a language. It is the study of the inter-relationship between elements of sentence structure, and of the rules governing the arrangement of sentences in sequences. It is concerned with the way sentences are used by the author. *If we concentrate on the structure and ordering of components within a sentence, we are studying what is technically known as the syntax of a language.*ⁱ It is the sequence or the ordering arrangement of elements which helps the writer to convey his intended meaning. The syntax tries to find out whether the sentences are simple, compound or complex, whether the structures are basic or derived, what their frequency is etc.

Both the novelists have used both marked and unmarked sentences, but what is worth examining is the number of ways in which they achieve markedness. Adiga is, undoubtedly, far better than Hamid in achieving this markedness. The reader frequently meets with deviations and innovations in both of the novels at syntactic level, but Adiga surpasses Hamid so far as the innovative dealing with the arrangement of elements and deviation from what is usual are concerned. Theirs is the way that shows an inclination towards the spoken form of language and makes the reader believe for seeing things on pages. However, it is not enough to say that their English is close to the spoken version; it has to be proved.

1.1 Features indicating the spoken form

To prove this phenomenon, it has to be seen what are the features that represent the spoken variety of English. David Crystal says that the spoken thing *...has less grammar 'because it does not follow the rules' which are found in writing.*ⁱⁱ Speech also is in utterances/sentences, but the kind of sentence organization found in speech is different from that found in writing. Writing is 'polished' unlike speech. The first thing that goes for speech is grammatical reduction; there is frequent use of ellipses and contractions. In writing the reader sees only the finished product, but in both these writers' case, there is an abundance of the unfinished or unusually finished forms, as *non-clausal or grammatically fragmentary components*ⁱⁱⁱ are the hall-marks of the spoken variety. They use this in a special manner – most of their parentheses fall into this category. *Syntactic non-clausal units* which can be *single words, phrases, or unembedded dependent clauses.*^{iv} The following example is quite remarkable for the features which indicate spoken form:

A clean, well-kept, orderly zoo. Everyone in his place, everyone happy. Goldsmiths here, Cowherds here, Landlords there.^v (*The White Tiger* 63)

While describing his country, Balram compares it with a zoo. He satirically says that everything is well organized and everyone is happy in a zoo and such is the condition of his country. He pities his country and because of Balram's sorrow-stricken heart, Adiga presents his sentences without using verbs and making the meaning much more clear, which give spoken features to his utterances.

Jim went on. Music business, Philippines. Want to be on it? (*The Reluctant Fundamentalist* 45)

In the above example, Hamid presents non-clausal units. The reader sees that a structure starts after a full stop and ends with a full stop, but is not a sentence – a feature common in modern English. It is auxiliaries that tend to be operators but Hamid has made main verb 'want' the operator. Similarly the following examples marked for the same features;

Been thinking about what I said, Country-Mouse? (*The White Tiger* 201)

About getting your master something he'd like? (*The White Tiger* 201)

Tell you what? (*The White Tiger* 183)

The airport? (*The White Tiger* 183)

You have not heard of them?^{vi} (*The Reluctant Fundamentalist* 5)

Here, is one more example from *The White Tiger* where Adiga uses the sentences without finite verbs and subjects:

Working in a tea shop. Smashing coals. Wiping tables. Bad news for me, you say? (*The White Tiger* 38)

The above sentences contain neither a subject nor a finite verb. Subjects are not used as the situation makes them quite clear, and verbs are not there to show that these types of activities have become common and connotes layers of meanings.

After wandering a lot, Balram finally gets the job of a car driver. One day he waits for his master standing outside a mall. A chauffeur who is also waiting for his master asks Balram how much he is being paid. Balram does not tell him the amount of pay but replies *Enough, I'm happy* (*The White Tiger* 122). On hearing this, what the chauffeur says is very close to the spoken form:

Not telling me, eh, country-Mouse? Good boy. A loyal servant to the end. Liking Delhi? (*The White Tiger* 123)

This feature has a high density in both the novels. The word order in this case is different from what is normally found in the written discourse. Such non-clausal units are the hallmark of Adiga's as well as Hamid's syntax. Both of them use inserts like *er, eh, oh, ssss, Ay, oho, mmm, Oops, Hi, Ah, huh, hm etc.*

Some other features are disjunctive elements, noun phrase tags, non-elaboration and unembedded dependent clauses. Their writing relies more on the context/shared environment. There are both types of lexical density – low and high. Sometimes the clause is reduced to a simple phrase.

Eyelashes like a Maybelline ad. (The Reluctant Fundamentalist 132)

I replied "taken aback." (The Reluctant Fundamentalist 146)

Going home! And in my uniform, driving the stork's car, chatting up his son and daughter-in-law! (The White Tiger 80)

At times the noun phrase is reduced to a simple monosyllable and sometimes there is a lot of complexity – both horizontal and vertical. The use of much premodification indicates that the things/events are happening right in front of the narrator, who constantly compares the occurring events to the other things to make the communication more interesting and familiar.

Attributive adjectives, noun modifiers, compound word modifiers and relative clauses are used for various situations. Generally, a higher density of the above is not common in speech/conversation, but certain characters do use them even while speaking, which shows the Indian English users' inclination towards bookish English.

The following example presents a series of modification, which is quite suggestive of Balram's knowledge of India's culture and tradition as well as his sorrowful heart due to mother Ganga's uncleanness.

Why I am talking of Mother Ganga, daughter of the Vedas, river of illumination, protector of us all, breaker of the chain of birth and rebirth. (The White Tiger 15)

The following examples are worth quoting, where the reader can easily feel the speech features:

Does your master need anything? Ganja? Girls? Boys? Golf balls—good-quality American golf balls, duty-free? (The White Tiger 147)

The act of sending out her book in search of publication? the echoes raised in her by our lovemaking? all of these things? none... (The Reluctant Fundamentalist 113)

Conversation relies heavily on lexical bundles i.e. more stereotyped, prefabricated sequences of words. The same common terms and expressions are repeated over and over again. So more than enough signals are there that hint at these novelists' inclination towards the spoken form, and their competence to handle the English language not just like native writers, but like the best of them. One very beautiful example of conversational environment is as follows:

... and you know what happens to little boys when they get put into dens like that, sir. (The White Tiger 287)

Here, Balram is not explicit when he asks readers something because *shared knowledge of the participants in a conversation makes explicitness unnecessary^{vii}* and the shared knowledge *you know what happens* makes readers in no time understand what Balram wants to tell.

Ellipsis is a prominent feature in writings of both the novelists. Erica uses C. in place of Changez and E. in place of Erica.

C. – I'm in the Hamptons. (The Reluctant Fundamentalist 68)

Made me think of you. – E. (The Reluctant Fundamentalist 69)

The following example which is highly interactive shows that Adiga's language is spoken:

She's a Christian, did you know?

No way.

Yes!

And he married her?

They married in America. (The White Tiger 76)

Here, Adiga beautifully presents the gossip that took place between Ram Persad and the slanty-eyed Nepali. They were gossiping about Mr. Ashok and his wife. There is no bookishness of any sort. The use of single word is conveying the whole feedings of Ram Persad and Nepali. Again, the syntactic structure of *And he married her?* Shows spoken features. In fact, Ram Persad wants to ask – Did he marry her?

The following examples are quite suggestive of spoken features:

'Who teaches at the school these days, Dharam? Is it still Mr. Krishna?'

'Yes, Uncle.'

'Is he still stealing the money for the uniforms and the food?'

'Yes, Uncle.'

'Good man.'

'I went for five years and then Kusum Granny said that was enough.'

'Let's see what you learned in five years. Do you know the eight-times table?' *'Yes, Uncle.'*

'Let's hear it.'

'Eight ones are eight.'

'That's easy—what's next?'

'Eight twos are sixteen.'

'Wait.' I counted out on my fingers to make sure he had got it right. 'All right. Go on.' (*The White Tiger* 264)

Upset?

I responded.

Of course not. Not in the least

She laughed. You are a terrible liar. (*The Reluctant Fundamentalist* 56)

I had to do something different; don't you see? (*The White Tiger* 313)

You wondered what had become of her? (*The Reluctant Fundamentalist* 44)

In fact, the last two examples in the above quotes, can show that Adiga's as well as Hamid's language is spoken. There is no bookishness of any sort. The syntactic structures of both the examples impart spoken features to them. When there are two clauses – one in declarative structure and the other in interrogative – the order must be 'interrogative+declarative' in written form. For example, one uses 'Do you know what he is studying?' One hardly uses 'What he is studying, do you know?' in written form, but in spoken form it may happen and that is why both the novelists frequently use 'declarative + interrogative' – *I had to do something different; don't you see?* – and – *You wondered what had become of her?* – as if they wanted to impart spoken features to their writing. The structure – 'Don't you see I had to do something different?' And 'What had become of her, you wondered?' – would have met the written feature only.

Speech is marked by various linguistic characteristics such as inexplicitness, lack of clear sentence boundaries, repetitiveness, normal non-fluency etc.

Normal non-fluency results from the unprepared nature of speech and refers to phenomena such as hesitation, unintended repetitions...false starts, fillers, grammatical blends and unfinished sentences. A blend occurs where a sentence 'swaps horses'...beginning in one way and ending in another ...a false start where a sentence is broken off mid-way as a result of change of mind; for example, you really ought – well do it your own way.^{viii}

When Changez describes his family, he tries to make his point clear by the help of repetition as someone does while speaking to someone else:

But we are not rich. The men and women—yes the women, too—of my household are working people, professionals. (*The Reluctant Fundamentalist* 10)

Although both the novelists use speech characteristics in these novels yet Adiga surpasses Hamid. Hardly does the reader reads two or three pages when he finds speech features in *The White Tiger*. The reader feels that someone is speaking. The following example speaks much more of Adiga's inclination towards the speech features than what has been said:

Sir?

Hm. What's up, Balram?

It's been a month.

So?

Sir ... my wages.

Ah, yes. Three thousand, right? (*The White Tiger* 144)

The reader sees unfinished sentences and blends in these novels:

The thing is, he probably has ... what, two, three years of schooling in him? (*The White Tiger* 10)

'Sir...she said...she said...she said...' *(The White Tiger 182)*

Both the novelists present the characters' change of mind by using false starts which lead their writing to spoken form. In many cases they break off the sentences mid-way:

Or perhaps ... But enough of these speculations! (*The Reluctant Fundamentalist* 76)

Of course, in your caste you don't ... Let me tell you. (*The White Tiger* 185)

The business I'm in...it's a bad one. (*The White Tiger* 210)

When Balram and a Muslim uncle were talking about black magic Balram feels stirred and what he says is easily marked by *hesitation* and *unintended repetitions*:

No, not vanish like that. I meant can he ... can he ... (*The White Tiger* 255)

When the Mongoose calls Balram to take the blame of the murder committed by Pinky Madam driving on the road. Mongoose assures him that they have already talked to his granny in the matter so he has to sign the legal documents. Balram is so horrified that he forgets even his granny's name and Adiga presents the situation merely by non-verbal symbols.

'what's her name?

'...'

'I didn't hear that.'

'...m.

'Yes, that's it. Kusum.' *(The White Tiger 169)*

Another important linguistic characteristic of speech is *monitoring feature* which indicates *the speaker's awareness of the addressee's presence and reactions, and includes adverbs and adverbials such as well, I mean, sort of, you know.*^{ix}

Adiga as well as Hamid is much more interested and frequent in the use of this device to give a spoken touch to his writing:

But now it's finally being taken out, and just as it's going I'm realizing there's a gap being left behind, you know, a dent on my belly where it used to sit. (*The Reluctant Fundamentalist* 51)

'Blue chequered polyester shirt, orange polyester trousers' ... er, well, I'd like to deny those too, but unfortunately they're correct. (*The White Tiger* 22)

The following example is also remarkable for having monitoring device, false start and peculiar way of asking a question:

What did he look like, you ask? Well, sir, he ... But how odd! I cannot now recall the man's particulars, his age, say, or his build; to be honest, I cannot now recall many of the details of the events I have been relating to you. (*The Reluctant Fundamentalist* 118)

One of the most remarkable devices which both Hamid and Adiga use to give spoken touch to their writings is his frequent use of 'you say?' and 'you know?' The reader sees these types of uses throughout the novel. This 'you say?' or 'you know?' Combination follows a word, phrase and sentence:

Creepy, you say? (*The Reluctant Fundamentalist* 62)

Too sweet, you say? (*The Reluctant Fundamentalist* 147)

You have seen the film, you say? (*The Reluctant Fundamentalist* 171)

Bad news for me, you say? (*The White Tiger* 38)

But I feel haunted, you know? (*The Reluctant Fundamentalist* 80)

I like you, you know? (The Reluctant Fundamentalist 70)

The train station is a dangerous place for a little boy, you know – (The White Tiger 293)

The next day I paid a local to be a translator—you know, (The White Tiger 300)

I don't really think I ever enjoyed driving, you know? (The White Tiger 301)

That is illegal, you know. (The White Tiger 309)

Both the novelists use a lot of possessives like his, hers, yours, mine, theirs etc – a feature of spoken variety. Above all, the conversation is interactive *ie these are utterance-response sequences called adjacency pairs... Here is one of the examples ...Whose bowl is that? Mine.^x*

The above situation is quite frequent in these novels:

"This is your name," I replied, "and this, underneath, is mine." (The Reluctant Fundamentalist 28)

'What about her, Country-Mouse? You like her?' (The White Tiger 128)

A hand stirs me awake...I shake my brother Kishan's legs off my tummy, move my cousin Pappu's palm out of my hair, and extricate myself from the sleepers. (The White Tiger 21)

There is the frequent use of right dislocation, another feature of the spoken form in both the novels:

What is he doing in Dhanbad? (The White Tiger 61)

What are you doing here? (The White Tiger 101)

What's your left hand doing? (The White Tiger 146)

Apart from the above there is the deictic *he* signalling the reader to gather everything from the situation/context. The use of deictic is also quite frequent in these novels. The reader sees the use of deictic, marking and pointing to certain things, creating a shared environment. The conversation has politeness, emotion and attitude. Vocatives are used. Imperatives and interrogatives are used throughout the novels suggesting a conversational setting. Sometimes a series of vocatives for the same entity is used to indicate the intensity of feeling:

I went to a temple and performed last rites there for all of them: Kusum, Kishan, and all my aunts, cousins, nephews, and nieces. (The White Tiger 314)

My aunts—Rabri, Shalini, Malini, Luttu, Jaydevi, and Ruchi—kept turning around and clapping their hands for me to catch up to them. (The White Tiger 16)

The Stork and Mr. Ashok got into the back; a small dark man—Mukesh Sir, the Stork's other son—got into the front seat and gave me orders. (The White Tiger 62)

Though they use all types of sentences, the way they use them makes them different from the lot. And, as F.S. Scott writes *A writer's style is often expressed as much by the grammatical clauses and structures he prefers as by his choice of words.^{xi}* Their style can be singled out by their syntax. Sentences that are not simple but complex/long are the ones that require some thinking/contemplation/analysis to express some specific concepts. Here the mind is at work comprehending some strange situation. In the case of complex sentences, the types mainly used are **that, though, when, which, as, after** ones. And among these it is the **that and when** types that predominate:

Princeton inspired in me the feeling that my life was a film in which I was the star... (The Reluctant Fundamentalist 3)

I read about your history in a book, Exciting Tales of the Exotic East, that I found on the pavement, back in the days when I was trying to get some enlightenment by going through the Sunday secondhand book market in Old Delhi. (The White Tiger 5)

3.2 Simple sentences

Aravind Adiga uses short and simple sentences for the simple natural things. When Balram talks to Mr. Jiabao, it is the simple sentences through which feelings are displayed:

It is a little before midnight now, Mr. Jiabao. A good time for me to talk. (The White Tiger 7)

When Adiga wants to communicate the meaning instantly, he prefers simple sentences. The reader sees the use of simple sentences when Adiga deals with the thing/situation that a particular character wants to keep

hidden from others; the feeling that he wants to express with less complexity; or the abstract concepts that he wants to make clear:

Bear with me, Mr. Jiabao. This could take a while. (The White Tiger 9)

The Buffalo was greediest of the lot. (The White Tiger 25)

When Changez faces an interview with Jim, he is somewhat worried. Normally Changez is quite happy to chat, but that moment he does not know what to say and worry appears on his face. Happiness and worry are common phenomenon in one's life. When Changez feels worry, Hamid tries to show this feeling by the use of simple sentences:

I fell silent. (The Reluctant Fundamentalist 7)

I did not answer him at once. (The Reluctant Fundamentalist 8)

It is the general tendency of both the writers to convey the information which is natural through simple sentences and the information which gives pain and is somewhat shocking for a particular character through complex sentences:

At first I did not believe him. I asked if he was serious, if there was not a second round for me to pass (The Reluctant Fundamentalist 14)

In the first sentence Changez does not believe the offering of the job so Hamid uses the first sentence a simple one. After sometimes he thinks seriously about the job, hence the second sentence is a complex one.

Ours are different. My father's spine was a knotted rope, the kind that women use in villages to pull water from wells; the clavicle curved around his neck in high relief, like a dog's collar; cuts and nicks and scars, like little whip marks in his flesh, ran down his chest and waist, reaching down below his hip bones into his buttocks. (The White Tiger 26-27)

In the first sentence Balram simply thinks that a poor man's body structure is different so Adiga uses a simple sentence but as he thinks his father's tormented body his thoughts become complex, hence Adiga uses a complex sentence.

Both the novelists use non-finite clauses to get simple sentences. Both of them have used infinitives, gerunds and participles – present, past and perfect. Adiga has frequently used past participles and gerunds, whereas the reader sees an abundance of present participles in Hamid's novel. Even a simple sentence has a number of non-finite clauses formed by using present participles, which tend to give some complexity to the sentence. After every two or three paragraphs the reader finds the use of such non-finite clauses:

The examples below are simple sentences because they have only one finite verb, but some complexity creeps into them because of the juxtaposition of so much non-finite clauses.

At the end of the market is a tall, whitewashed, conelike tower, with black intertwining snakes painted on all its sides—the temple. (The White Tiger 19)

This means throwing metal vessels at one another, or pulling each other's hair, and then making up, by putting kisses on their palms and pressing them to the others' cheeks. (The White Tiger 21)

They are successful urban dwellers, like you and I, swift enough to escape detection and canny enough to hunt among a crowd. (The Reluctant Fundamentalist 63)

3.3 Compound sentences

Aravind Adiga as well as Mohsin Hamid deftly uses compound sentences to express a number of concepts as they have the capacity to hold more – two or more clauses of an equal rank. Coordination, like subordination, is a way of making a sentence as complex as we like. Through coordination clauses, phrases or words can be conjoined to form a more complex construction which is, nevertheless, of the same rank and kind. To show a **similar point** in both the clauses Adiga uses a beautiful combination of two clauses where

the second clause makes a point similar to the first.^{xii}

'I said a million and a fucking half, and I mean a million and...' (The White Tiger 105)

In the following example Adiga uses 'and' to show a **contrast**. *The second clause introduces a contrast. **And** could be replaced by **but** when this implication is present:^{xiii}* (Bolds are italic in original)

I am India's most faithful voter, and I still have not seen the inside of a voting booth. (The White Tiger 102)

In the following example Adiga is showing a **chronologically sequence** with 'and'. *The event in the second clause is chronologically sequent to the event in the first.*^{xiv}

The great man folded his palms and bowed all around him. (The White Tiger 103)

In the following example Adiga presents a **consequence or result** with 'and':

He had been chewing paan, and now his mouth had filled up with red spittle, which was beginning to dribble out. (The White Tiger 105)

In the following examples 'and' presents a condition:

Open our skulls, look in with a penlight, and you'll find an odd museum of ideas: (The White Tiger 10)

Tell me and I'll give it to you, (The Reluctant Fundamentalist 144)

Both the novelists, quite often, use such compound sentences as indicate that *the event in the second clause is a consequence or result of the event in the first.*^{xv}

Put him to work in the tea shop and let him make some money. (The White Tiger 28)

The lizard's face came right up to my face; and then it opened its light green mouth, and then I fainted for the second time in my life. (The White Tiger 29)

The sun had set, and I could see the lights of other houses twinkling in the distance along the curve of the shore. (The Reluctant Fundamentalist 43)

It would be worth investigating Adiga's and Hamid's syntax of coordination. The coordinators generally used are **and, or, but**. And the thing about **and** is that it may coordinate any number of like categories like **or**. In most cases it is the subject that is deleted/left out, and it is the verb (phrases) that form a chain of like categories conjoined by **and**.

Someone caught the thing in his hands, and began walking toward me with slow, exaggerated steps. (The White Tiger 28-29)

In this case, though **and** is there between only two actions: *caught and began* it can be seen that the subject is the deleted element of the activities. The syntax of this sentence is Sub +V₁ + Obj + A₁ + Conj + V₂ + Obj₂ + A₂ + A₃, which has almost parallelism. The common subject to the second verb is deleted at the surface level, but can be recovered at the deeper level.

Here is another example from *The Reluctant Fundamentalist*:

A bunch of us were hanging out on the beach today and I went for a walk by myself. (The Reluctant Fundamentalist 68)

The syntax of the above sentence is Sub +V₁ (verb + particle) + A₁ + A₂ + Conj + Sub +V₂ + A₃ + A₄, which has parallelism.

Ram Persad—or Mohammad or whatever his name really was—came out of the mosque, took his sandals down from the window, slapped them on the ground, wriggled his feet into them, and began walking out. (The White Tiger 110)

The syntax of the above example is Sub + V₁ (verb + particle) + A₁ + V₂ + Obj₁ + particle + A₂ + V₃ + Obj₂ + A₃ + V₄ + Obj₃ + A₄ + Conj + V₅ + Obj₄ + A₅. Again in this series of verb phrases it is the subject that is ellipsed and the ellipsed coordinators indicate to the *asyndetic coordination* which is to be discussed a few lines farther. And this is a classic feature of Adiga's style as he himself comments; *I did the needful in a few precise words. (The White Tiger 110)*

Both the novelists use syndetic and asyndetic coordination. *The term ... syndetic coordination – when coordinators are present and asyndetic coordination – when coordinators are absent but could be supplied...*^{xvi}

He kicked the cupboard, and the lizard darted out, and he chased it again, smashing everything in his way, and yelling, 'Heeyaa! Heeyaa!' (The White Tiger 30)

The above example presents the situation of syndetic coordination as the coordinator 'and' is used in the beginning of each clause.

We interviewed suppliers, employees, and experts of all kinds; we passed hours in closed rooms with accountants and lawyers; we gathered gigabytes of data; we compared indicators of performance to benchmarks; and, in the end, we built a complex financial model with innumerable permutations. (The Reluctant Fundamentalist 66)

The above example presents the situation of both asyndetic and syndetic coordination. Hamid could have used 'and' in place of or just after the first three semi-colons but that situation he would have to drop his peculiar style of using *asyndetic coordination*, which is quite frequent throughout his novel. While the last clause is used with *syndetic coordination* as the coordinator 'and' is used in the beginning of the clause.

Both the writers frequently use *syndetic coordination* and *asyndetic coordination*. Adiga's one more peculiar style of coordination is the use of *plus* which, by showing different semantic implications, makes the reader pay his/her attention.

Three hundred rupees, plus a bonus, will do that. (The White Tiger 56)

Plus, I like it better here. (The White Tiger 89)

Plus is generally used to show addition i.e. it is used in place of 'and', but Adiga's pen shows a play upon 'plus' as it can suggest various semantic implications – contrast, result, surprise, chronological sequence, etc. In the above examples, it is showing addition doing the function of 'and'. In the following example it is showing contrast doing the function of 'but'.

We know each other by now. Plus we don't have the time for formalities, I'm afraid. (The White Tiger 95)

In the following example Adiga shows a pure addition by using the word *plus*:

...five thousand rupees cash, all crisp new unsoiled notes fresh from the bank, plus a Hero bicycle, plus a thick gold necklace for Kishan. (The White Tiger 51)

It is *plus* that creeps not only into clausal but into phrasal coordination also.

Adiga, as the reader sees, also uses compound sentences/coordination when he feels the need to focus more on some particular action or quality or a chain of actions/qualities which is the outcome of either good or bad feeling:

There was fighting and wailing and shrieking. (The White Tiger 26)

Mukesh Sir was small, and dark, and ugly, and very shrewd. (The White Tiger 75)

She laughed and laughed and laughed... (The White Tiger 154)

3.4 Complex sentences

Likewise, there are complex and compound-complex/multiple sentences. However, what is significant is the way they have been used to point out the complexities of the characters and the situation. For instance, on seeing the scene of brothel and a paan-maker's stall outside it, Balram's mind thinks over the process involved in paan making at the stall and the sordid activities at the brothel and to present this complex situation Adiga uses a complex sentence:

A paan-maker sat on a wooden stall outside the gaudy blue door of a brothel, using a knife to spread spices on moist leaves that he had picked out of a bowl of water, which is the first step in the preparation of paan; in the small square space below his stall sat another man, boiling milk in a vessel over the hissing blue flame of a gas stove. (The White Tiger 250)

The complication of Changez's thoughts and feelings is intensified by the use of complex sentence, at times having more than one subordinate clauses which seem to add, perhaps, some more complexity to his feelings:

Afterwards, I tried to understand why he acted as he did. (The Reluctant Fundamentalist 67)

It hardly happens throughout the novel that Changez is without tension, moreover, Juan-Bautista's words plunged him into a deep bout of introspection. He would spend his nights considering what he had become. He thinks himself a modern-day janissary, a servant of the American empire at a time when it was invading a country with a kinship to his and is perhaps even colluding to ensure that his own country is about to face the threat of war which makes him feel tense. And what are goings-on in his mind – the complexities – are presented by complex sentences:

I had thrown in my lot with the men of Underwood Samson, with the officers of the empire, when all along I was predisposed to feel compassion for those, like Juan-Bautista, whose lives the empire thought nothing of overturning for its own gain. (The Reluctant Fundamentalist 152)

On the other hand, Adiga often presents his deft use of complex sentences to bring out Balram's ironical and satirical ideas that generally take place whenever he happens to think over corruption. Here is one example of compound-complex sentence which describes the complexities of Balram's mind when he tries to think that what has become to Bodh Gaya the city where Lord Buddha found his enlightenment.

Surely you've heard of Bodh Gaya—the town where the Lord Buddha sat under a tree and found his enlightenment and started Buddhism, which then spread to the whole world, including China—and where is it, but right here in my home district! (The White Tiger 18)

The more Balram's mind thinks over corruption the more satirical his remarks become. His reflection over the multifarious pollution in *Mother Ganga, daughter of the Vedas, river of illumination, protector of us all, breaker of the chain of birth and rebirth (The White Tiger 15)* leaves his mind morbid. He regrets on seeing the sordid condition of the pious river Ganga which has been worshiped and honoured from the time immemorial. All this is presented with complex sentences that shows the complexities of the corruption.

Which black river am I talking of—which river of Death, whose banks are full of rich, dark, sticky mud whose grip traps everything that is planted in it, suffocating and choking and stunting it? (The White Tiger 15)

Here is a classic example of compound-complex type where Adiga shows the half-cooked ideas which occur in Balram's mind when he reflects on schooling. The more complicated and intensified his thoughts become the more complexity occurs in the clauses.

Open our skulls, look in with a penlight, and you'll find an odd museum of ideas: sentences of history or mathematics remembered from school textbooks (no boy remembers his schooling like one who was taken out of school, let me assure you), sentences about politics read in a newspaper while waiting for someone to come to an office, triangles and pyramids seen on the torn pages of the old geometry textbooks which every tea shop in this country uses to wrap its snacks in, bits of All India Radio news bulletins, things that drop into your mind, like lizards from the ceiling, in the half hour before falling asleep—all these ideas, half formed and half digested and half correct, mix up with other half-cooked ideas in your head, and I guess these half-formed ideas bugger one another, and make more half-formed ideas, and this is what you act on and live with. (*The White Tiger* 10-11)

The device of subordination enables the writer to organize multiple-clause structures having richly varied ideas about persons, things or situation. Each subordinate clause may itself be super ordinate to one or more other clauses, so that a hierarchy of clauses, one within another, may be built up, sometimes resulting in sentences of great complexity. Both the novelists frequently use nominal clauses to represent abstract facts.

But the occurrence of nominal clauses is limited by the fact that they are normally abstract: ie they refer to events, facts, states, ideas etc.^{xvii}

... there was a way in which I could understand what he wanted to say, the way dogs understand their masters. (The White Tiger 112)

References

ⁱ Yule, George. (1985). *The Study of Language*. Cambridge: Cambridge University Press, 100.

ⁱⁱ Crystal, David.(1995). *The Cambridge Encyclopedia of the English Language*. Cambridge: Cambridge University Press, 214.

ⁱⁱⁱ Biber, Douglas et al. (1999). *Longman Grammar of Spoken and Written English*. London: Longman, 1043.

^{iv} Biber et al. 1082.

^v Adiga, Aravind.(2008) . *The White Tiger*. Noida: Harper Collins Publishers.

^{vi} Hamid, Mohsin. (2007). *The Reluctant Fundamentalist*. New Delhi: Penguin Books.

^{vii} Leech, Geoffery, Margaret Deucher and Robert Hoogenraad (1982). *English Grammar for Today*.London: Macmillan Press LTD, 136.

^{viii} Hoogenraad 139.

^{ix} Hoogenraad 139.

^x Biber et al. 1045.

^{xi} Scott, F.S. et al. (1976). *English Grammar: A Linguistic Study of Its Classes and Structures*. London: Heinemann Educational Books Ltd., 16.

^{xii} Quirk, Randolph, and Sidney Greenbaum. (2005). *A University Grammar of English*. Delhi: Pearson Education, 269.

^{xiii} Greenbaum, *A University Grammar of English* 269.

^{xiv} Greenbaum, *A University Grammar of English* 269.

^{xv} Greenbaum, *A University Grammar of English* 269.

^{xvi} Greenbaum, *A University Grammar of English* 269.

^{xvii} Greenbaum, *A University Grammar of English* 269.
