

SYNTACTICAL STYLES OF VALLUVAR

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INTRODUCTION: The study of syntactical styles of literature taking a poem as a basic unit, would find out number of sentences, their types, and their structure. The sentences that are actually found are now considered to be surface structure (SS) and they are supposed to be only a few at deep level, i.e. deep structure (DS). That is, one DS would become many SS due to the process called transformations, which are deletion, permutation, substitution and insertion. In a few cases both DS and SS occur in the same poem. For instance in K. 26, there are two sentences having structure of object (O) + verb (V) + subject (S) and S + O + V. Since, Tamil and other Indian languages are considered to be SOV type, the second sentence is considered as normal and so DS. The first sentence, O+ V + S are deviant or transformed from SOV structure, by fronting transformation of the predicate phrase (PP) which contain O +V. The DS set up by linguists by linguistic analysis will be more complicated. But for the literary study, instead adapting complicated linguistic DS; less complex DS will be assumed. In literary analysis, different SS will be considered to be the reflection of different styles of the poems and the transformations are considered to have some implied meaning.

The motives for the transformations are roughly grouped into three categories (Dillon, 1980: 226f): presentational, imitative, and prosodic. Presentational transformations mean the ordering of the information in the sentence to focus on a constituent by fronting it, (topic and comment becomes vice-versa) or to establish parallelism with patterning of information of previous lines or delay a piece of information for climatic effect. Imitative motivation means that lines which represent complex psychological experiences such confusion, growing apprehension, deceptive or misinterpreted experience. The prosodic motivation means the movement to get a rhyme word, or to render a line metrical, or less metrically complex, or manipulate a caesura or other pauses in the line.

When there are more than one sentence in a poem, the study of the relation between clauses or sentences within a poem from the point of view of structure (cohesion) and semantics (coherence) could also be undertaken. The study of cohesion and coherence would reveal the semantic gap in the text which could be either lexical or syntactical, will help to understand the narrative techniques of the author. The study of the modality, which reflects the author's view or comment about the proposition of the poem, is to be studied.

The syntactical style of the first 40 Kurals alone which form part of, what is popularly known as, payiram, introduction, is taken up for study and is confined to the thematic units, types of syntactical structures and their deep structures and transformations involved and motivations for the transformations, types of coherences, cohesion relations which are studied first independently to make the overall observation of syntactical styles.

KATAVUL VALLTTU: In the first chapter, katavul vallttu, there are three thematic units, viz., i. the qualities of God, ii. method of worship and iii. benefits of worshipping and sufferings of the non-worshipping. From the point of view of modality, one Kural (2) is in exclamatory mode while all others are in the form of statement. There are five simple sentences (3, 4, 5, 6, 9), two compound sentences (1, 10) and four

complex sentences (2, 7, 8). This means that 10 kurals have eight different syntactical structures.

The structure of first Kural is $O_i + V_i + S_i + 6_2 + V_2 + 8_2$. Here the verb is the same base, *mutal* 'first' but is neuter plural finite form (*mutala*) in the first sentence and singular, in the second (*mutarru*). This implies that the languages are many but God is one. $O + V$ are taken as one unit called, predicate phrase (PP) because they could be replaced one constituent. So the two sentences could reinterpreted as $PP + S$ and the DS will be $S + PP$. The fronting of the PP before S in both sentences would result in DS. As a result, the first sentence begins with the first letter of the Tamil alphabet, *a* and second, with the second letter *a:*. The order of the sentence also implies the theory of known (the order of the alphabet) to unknown (God).

K 10 has SS as $O_j + \text{¥}2 + \text{¥}2 + 8_2$. Here the both are positive and negative forms of the verb, *ni:ntu* 'swim' since the birth is referred to as *katal* 'ocean'¹. The first sentence is the positive and the second one, negative. 8_2 is the negative participial noun *ce:ra:ta:r* 'one who does not unite (with the God)'. So, S_i is implied as the positive form of 8_2 , *ce:rnta:r*, DS will be $S_i + O_i + V_i + 8_2 + O_i + V_2$. Both S_i and S_2 , and V_i and V_2 are contrastive terms, positive and negative. There are three transformations: i. the deletion of the second identical O, ii. the fronting of the PP ($O_i + \text{¥}2$) before 8_2 . and iii. the deletion of the first of two opposite terms (S_i and 8_2) This seems to be peculiar transformation to the poetry. This is found in another Kural, 393 where the verb, *talaiyar* 'superior' is taken to be deleted since the verb, *kataiyar* 'inferior'¹ is found in the next sentence.

In both the compound sentences, there is no structural marker for coherence. In the first Kural, the comparative particle is missing as the first sentence is the subject of the comparison and the other, object of the comparison. The recurrence of the root, *mutal* "start"¹ in both the sentences reveals the comparative conjunction. In the last kural, the juxtaposition of the positive and negative forms of the same verb, *ni:ntu* "swim" reveals the contrastive nature of the discourse. This is one of the literary syntactic technique followed by Valluvar (See also K 26, 110, 129.138, 451) and other poets to avoid overt coherence marker.

Among the complex sentences, K 2 has the order of main clause (MC) + subordinate clause (CC) which is negative verbal participle C (Neg. VP). DS will be $S + \text{Neg. VP} + C + V$ and the fronting of V before VP will result in SS. The occurrence of MC initially and the addition of the particle, *kol* occurring with the V. are responsible to the exclamatory mode. So it is implied that the purpose of one's education is to worship god.

The other two complex sentences (K 7 & 8) have are Neg. VP + MC. This order is logical one. But the DS according to the transformational analysis will be $S + \text{VP} + V$, as part of verb of the main sentence. This is to delay the VP information and to create the curiosity of the reader to know the VP Moreover the neg. VP clause forms the first line of the poem and so there is line pause giving more emphasis. One can assume the implication of feeling of threatening which is strengthened by the neg. result of worship in the second line. The SS of MC is $S + V$. Since S is a verbal noun it is preceded by an object.

In K. 7 the implication is that to one who think of the feet of one who without likeness, it is easy to remove the anxiety of mind, to others it is difficult to remove the anxiety of mind. This could be paraphrased as two positive sentences as follows: *ta:l ce:rnta:rkku manakkavalai ma:rral elitu* 'it is easy to remove the anxiety of the mind to those think of the (god's) feet', *pirarkku manakkavalai ma:rral aritu* 'to others it is not

easy to remove the anxiety of the mind. If so, it is typologically same with K. 39. So, the two compound sentences are transformed into one complex sentence by converting the identical positive structure + V which is antonym (O + S + V) into neg VP (alla:l) and the deletion of the dative of second sentence.

Structure of the simple sentences:

- i. S + Loc(ative) + Adv + V (3),
- ii. S + Adv. + V (6);
- iii. Dat(ive) + Adv. + S + V (4);
- iv. S + V + Loc. (5)
- v. Comp(arative) + S + V + causative (Caus.) (9).

The first two types are normal. In kural 4, the DS will be S + Dat. + Adv. +V and so the Dat. + Adv. are fronted before the S. The dat. denotes the receiver or the goal and the adv., duration of the benefit. Since they could not be considered to be one constituent, the fronting of Adv before S and Dat. before Adv. will result the SS. S + Dat. Adv. + V -> Adv. + S + Dat. + V -> Dat. + Adv. + S. So by fronting the dat. and the adv., the receiver or worshipper and the duration of the benefit are emphasized, while information on the type of benefit of the worship is delayed. Interestingly, the dat. phrase alone forms the first line and so there will be phonetic pause and this will also help to create the suspense to the reader to know the duration and the type of benefit.

In K5 (S + V + Loc.), it is due to the fronting of V before loc. and so it will create curiosity to know the person to whom the bad effect will not adhere.

The structure of K. 9, Comp. + O + V + S can be derived from the DS, S + Comp. + Caus. + V, by two transformations: by fronting Comp before S and fronting of V before Caus. In another way, it can be said that the fronting of Comp before S and in the place of Com. V is moved front.

VA:N CIRAPPU: There are only two thematic units according to Parimelakar, viz., the first seven Kurals explaining the rain as the cause for worldly life and the last three, as the cause for virtue, wealth and pleasures. Really the first kural asks the people to consider the rain as the most scared one, as if it is amrtha, heavenly drink because the continuous existence of the world is due the rain. Really it refers to possible attitude of the people towards the rain. This can be considered general or ultimate importance. The next five Kurals (12-16) speak of various importance to the people. Even though the K. 17 emphasizes the importance even to the ocean, one can include under previous head since the ocean is the provider of the food for the poor and also commercial goods like pearls, for the rich. So six Kurals (12-17) emphasizes the different aspects of usefulness of rain to the ordinary people. The last three Kurals (18-20) can be considered to explain the importance of the rain for socio-cultural, religious activities.

Except K.I 4, 15, and 17, all others seem to be statement like. K 14 and 17 are of threatening type.

All Kurals have cohesion but the coherence between the subordinate clause and main clause need explanation in K. 13 and 14.

Irony is found in K. 13 and 17. In both cases the ocean is involved but for different purpose. In the first case, ocean is described as viri ni:r (lit. extended water) and world as, viyan ulakam 'expanded world' but they are not useful to save the lives of the people. In the other K. the ocean is described long (neturj katal) but it also needs rain to maintain its original feature.

All are complex sentences, out of which one (12) is conjunctive VP; one, cause and effect (11) and all others are conditionals.

K 15 seems to be simple sentence in the surface level having phrasal conjunctions but at the DS it is a complex sentence. The meaning of the K. is : the destruction and construction against the destructed (are) all rain. Even though it is simple structure, NP (ella:m 'all) + N (malai 'rain'), the occurrence of two verbs as part of ella:m compels us to consider it a compound sentence in the deep level and the commentators (for instance, Parimelakar, vallatu ' (is) capable' and Sarangapani , ceeyum " will do' - malai ella:m ceeyum/ vallatu) assume some verb after ellam. That means that it is N + O + V sentence. But the DS may be like this: malai ketuppatu ceeyum, malai ketta:rkku ca:rva:y etuppatu ceeyum, malai ella:m ceeyum : Si + O₂ + V_t + Si + O₂+ Vi + S i + O₃ + Vi.

i. the deletion of the first two of the identical noun and verb : Oi + Oa + Si + Os + Vi This is to make communication compressive.

ii. the addition of -um with the first two Os to make it complex sentence. Oium + Oa um+ Si + Os + Vi This is a grammatical rule

iii. the fronting of PP (O₃ + Vi) before S. dum + O₂ um + O₃ + Vi + Si This will delay the topic of the discourse to the reader and

iv. the deletion of V . This will make the discourse more emphatic.

In K. 11, the cause occurs first and the effect, next. This is logical order. The causal clause is complex having three verbs and the detailed structural analysis is not undertaken here. It is interesting that finite verb of the main sentence, unarapa:rru 'feel like' seems to be futuristic because it refers to the type of attitude that people should have towards the rain. In ancient period, people might not aware of water scarcity. Since the growth of population, and ecological degradation, the quantity of rain is less now. So, the saving of rain water is now popularized by the Govt. by advertising vinnin malait tuli mannin uyirt tuli 'water drops from the sky as the soul of earth'. Instead of amiltam "amrta¹, uyir 'soul' is now used.

K, 12 has Conjunctive VP + MC. Here malai is the subject of both the clauses. So, the deep structure (DS) will be like this: Si + Dat.₂ + Adj. + O +V + Si + Dati + Compl. + V (malai tuppaa:rkku tuppaa:ya tuppaa:kkum, malai tuppaa:rkku tuppum a.vatu)

i. conversion of the first sentence into clause by converting finite into verbal participle (malai tuppaa:rkku tuppaa:ya tuppaa:kki malai tuppaa:rkku tuppum a:vatu)

ii. Deletion of first of the identical NP (majai) tuppaa:rkku tuppaa:ya tuppaa:kki malai tuppaa:rkku tuppum a:yatu)

iii. The fronting of PP of the second sentence, S + PP ~ PP +S

iv. the permutation of emphatic -um of tuppum with the verb a:yatu (a:yatu + um -> a:yatu:um). The elongation is due to prosodic purpose (a:yatum into a:yatu:um) for making two lines. The transformations are responsible of assonance. The ii and iii transformations delay the information regarding the subject of two sentences.

All the seven conditionals occur with the negative. The conditionals are expressed lexically as poyppin "if fails ' (13). varakkume:!" " when drying¹ (18). kunrikka:!' ' when decreasing (14). and grammatically as vi:lin alla:l " if did not fall' (16), nalka:tu a:kivitin ; if it did not give definitely (17), valanka:tu eninj if not distributing' (19) amaiya.tu. enin (20). Two more things could be noted: i. the main verb is in the conditional form and auxiliary verb is in the conditional form in 3 Ks (17. 19. 20) and the vice versa in one K (16) and ii. the conditional phrase occur as the first part in three (13, 16. 20) and as second part in the remaining. The difference is stylistic and has some implicature.

The conditional eninjif 'one says' in K. (20) seems to be surface phenomena. The meaning of the K. is: If one says that the world (life) cannot be sustained without water to any person, without the rain, the social regulation will not be followed. Even though Parimelakar paraphrases it as conditional participle (a:yin), he interprets it as comparative (atupo.la) in the explanatory note. If so, it could be interpreted thus: Just as anyone cannot live without water, without rain social regulation will not be followed. It is comparative conjunctive. So the use of conditional, here is to have unity within the Kurals in this chapter.

Since K. 16 refers to effect of lack of rain to the green grass and other (17), to the ocean, Parimelakar has noted that they are *ilivu cirappummai* 'particle -um expressing marked inferiority' and *uyarvu cirappummai* 'particle -um unquestionable superiority'¹ respectively. Really, -um is not found in K. 16 and so he explains it as the poetic deletion. These two kurals (16 & 17) are structurally different: the order of constituents of the former is CC + MC while the latter is MC + CC. In addition to the stylistic variation, there seems to be some

implicature: Logically, CC+ MC could be taken as normal and MC + CC as deviant. If so, what is the significance of the deviation in K. 17? Here there is irony of nature, ocean consisting of water require rainwater to maintain its true nature. To emphasize the importance even for ocean, the particle -um is added with the word denoting the ocean. So, the fronting of MC is to create the suspense in the mind of the reader or to make reader more curious not only structurally but also semantically, the necessity of rain even for the ocean.

The structure of K.16 is normal at the clause level (CC + MC) and deviant within the clause level (CC = Ablative (Abl., vicumpin " from the sky") + S (tuli" (rain) drop¹ + V_{cond}, (vi:lin alla:l ' if not falling') and the MC = Adv (a:nke:) + S (pacumpul talai ka:npatu " seeing the head of the grass') + V (aritu "rare"). ' it is difficult to see the head of green grass, i.e. even grass will not grow¹. This means the delay of the growth of grass (seeing the head of the green grass, i.e. growth of green grass) is poetically delayed because of its lesser significance

The structure of K. 17 is deviant at the clause level (MC + CC) and normal within the clause level (MC = S (neturjkatal) + loc. (ni:rmai 'quality' + V (Kunrum 'shrink¹) CC= S (tatintu ejili ta:nj cloud having taken from sea)+ V cond (nalka.tu a:kivitiri' if did not give') It means that boundless ocean will be deprived in its real nature, marine animals will not be able to live' i.e. " the boundless ocean will shrink from its true nature if the cloud having taken from sea did not give'. Here the emphasis is on the shrinking of the nature of the ocean and so it is placed first.

Similarly K 13 and 14 could be taken one unit because both of them explain the effect of lack of rain to the whole living beings. But the former refers to the direct effect (suffering of the living beings due to hunger) and the latter, indirect effect (agriculturists will not plough, i.e. human being will not get man- made food grains). In a way, the reason for hunger is noted in K. 14. is explained in K. 13. That means, the former is wider in the coverage of the effect of rain, which is explained directly while the later is restrictive in coverage, explained indirectly. This contrast is reflected in the number of words in MC of both: K. 13 has 5 feet occurring 2 lines and K. 14 has 3 feet occurring in one line. Automatically, CC of K 13 has two feet occurring in one line while of CC of K 14 has 4 feet occurring in two lines.

As for the basic syntactical structure (K 13 & 14) , the orders of the CC and MC are different: CC + MC which is logically normal is found in K. 13 and MC + CC which

is logically deviant, in K 14. and the structure of both MC are similar, i.e. Loc. +P + S (13) and Inst.+P + S. (K14).

It is to be noted that there is no problem of semantic cohesion in the first chapter but there are problems in the second chapter. For instance, in the kural (13) stating that the agriculturist will not plough (the land) if the rain fails, the intended meaning is not the non- ploughing of the land, but the non- availability of the food grains for the public. Hence the commentator, Parimelakar noted that it explains the cause for the non-availability of the food grains. That means that the non - ploughing would lead to non-availability of the food grains. So the intended meaning of the Kural is non- raining would lead to the famine due to the nonavailability of food grain due to the non - ploughing by agriculturalists due to lack of rain. In the poem, the first reaction due to lack of rain has been noted and the reader has to understand implicitly the final consequence i.e. lack of food grains for the public.

In the case of K. 18 and 19, both have same syntactical structure, MS + DS. but not the structure of MS. K 18 Soc. + N + V_{sg} while in K 19, Conj. NP + V_p.

NITTArR PERUMAI: There are four thematic units according to. Parimelakar, the first three (21-23) Kurals explaining the greatness of ascetics who renounce worldly pleasures, which is greater than all other greatness, the next four (24-27) explaining the causes of their greatness and the next two (28-29) explaining the power of their words or commands and the last one (30) explaining the contrastive character of the ascetic, i.e. in spite of their power of words, their mercy towards living beings, and giving a new term for the ascetic.

Here there are one compound sentence (26), two complex sentences (22 and 30) and seven simple sentences. Interestingly there is a clear contrast of the syntactical structures between this chapter and previous chapter where the complex sentences are more in number. All kurals are statement like.

The structure of the compound sentence in K 26 is Oi+ ¥1 + 81+82+02 +¥2. Here the first sentence is deviant and it is due to the fronting of the predicate phrase (ceyarkariya ceyva:r) before the subject (periyar). The transformation is responsible for full assonance at the line level and the occurrence for two subjects adjacently (periyar-ciriyar). Even though there is no coherence between two sentences, the placement of contrastive verbs (periyar " great person¹ and ciriyar' small person¹) adjacently fulfills the purpose.

The structure of complex sentence (K. 30) is MC + SC and MC is N + N and SC is Dat. + O + Caus. and the DS will be S + O + Dat. + caus. + V (here is a noun, aravo:r ' virtuous persons'. The fronting of V before 8 surface level could be to delay the information. But it is effect and cause from the logical point of view. From the reader's point of view, it creates suspense and so, one wants to read further to know the cause. The fronting of Dat. before O is responsible for the line- alliteration.

The structures of simple sentences are as follows:

K. 21- O+ Adverb (Adv.) + V + S

K.23- S + V+Loc.

K. 24 - S + Locative (Loc.) . + P_N (NP + NP)

K. 25- Dative (Dat.). + S + Adv+ V

K. 27- V + S

K. 28 - O + Loc. + S + V

K. 29- S + V

In Ks 24 and 29 the structure is same as DS. But the structures are different. K 24 is N + N structure while K 29 is N + V. The first line in K. 24 the subject of the sentence while it is object of the verb, ka: 'resist' which occurs as a verbal noun, which is the subject of the sentence in K. 29. This is traditionally called a:rrolukkup poru|ko:l' natural order' (lit. natural flow of river).

In K. 21, the DS will be like this: S + O + V. Since O + V can be grouped as PP, the fronting of PP will give the Kural form. This is very common transformation in Tamil and many other languages. Because of this transformation, predicate, becomes the topic of the discussion which is also topic of the chapter (ni:ttar perumai) and the subject, the comment. As a poem, the occurrences of V + S in the last line and natural pause between V + S will help to emphasize the conclusion of books (of importance).

The DS, S + Loc. + V in K. 23 undergoes fronting transformation within PP (Loc. + V). This is responsible for the change of caesura. That is, the pause in perumai ulaku pirankirru ' greatness will glitter in the world' will be after: perumai + ulaku pirankirru but due to the transformation the caesura will be thus: perumai pirankirru + ulaku and so the ulaku " world¹ will be prominent.

K 25 has two interpretations for the verb, ca:lum, i.e. it is taken as the relative participle and so the sentence will have ca:nru ' proof as the predicate (a:rralukku intiran ca:lum ca:nru ' to the strength Indira is noble proof) it is N + N type sentence. DS will be S + Dat.+ Adj. + P, If so, this will be colloquial syntax. Grammatically, the finite verb a:va:n " he becomes' has to assumed. Then, S + Dat.+ Adj. + Nadv. + V. This is the stand of Parimelakar. But Saranagapani (1998) has taken ca:lum as the finite verb (a:rralukku intiran kari ca:lum' to the strength Indira (is) fitting proof. In that case this is N + V type. For the first interpretation, the SS will be Dat. + Nsub. + relative participle (Relpar.) + N_{pred.}. DS, will be S + Dat. + Rel par. + N and the SS, Dat. + S + + Rel. par. + N + V (a:va:n). So two transformations, the deletion of the verb (a:va:n) and fronting of the dative before the subject have to assumed. In the second case , kari 'proof, the noun will become adverb (kariya:ka) + V. SS will be Dat. + S+ N (adv) + V is due to the transformation of the fronting of Dat. before S and V before Adv. It is interesting to note that the place vacated by Dat. is occupied by V. The transformation is responsible for line alliteration.

There is no problem of transformation of DS into SS. in K 27. cuvai oli.....katte: (is) within the knowledge of five categories of the world is the PP and ulaku " world' is the subject. S + PP -> PP + S

In K. 28, the word nilattu is the oblique form of nilam 'land' and the Tamil scholars (Parimelakar, Manikkam (1981), Ilankumaran (1990). Saranagapani (1998) have taken it as attribute to the subject (marai moji " sacred word') even though they differ in the interpretation. For instance, Parimelalakar paraphrases like nilkavulakkattin avar a:naiya:kiya mantirankal ' Mantras told as orders in the world' (locative relation) Manikkam (1981) and Saranagapani interpret it as ulakukku uraitta a:nai' sacred order to the world (dative relation) and Ilankumaran (1990) as ulakaik kattik ka:kkum avar tarn pa:tuka:ppu molikal ' safety words which will protect the world' (accusative relation). But syntactically they form attribute to the subject. But Drew and Lazarus (1954) have translated this : ' the hidden words of the men whose words are foil, will show their greatness to the world' . It implies that they have taken as dative, which is a part of predicate phrase. Any how, the SS is O + loc - Dat. + S. + V. The DS will be Adj. (loc. / dat.) + S + O + V will have the fronting of O before the subject phrase (Adj. + S) . This is also common transformation by which the topic of the chapter becomes the topic of the discourse and the other constituents become the comment of the discourse. When O + Dat. + S + V is the SS, the DS will be S + O + Dat. + V. Dat should be fronted before S and then O before Dat. Since O + Dat. could not be considered as a phrase, they could not be moved together.

ARAN_VALIYURUTTAL: Parimelakar has taken two Kurals, 34 and 35 as one thematic unit. Viz., general features of virtue, and all others are individual ideas. But the close study shows that Ks. 31, 32 and 39 can be taken to be one unit expressing the advantages positively and negatively, Ks. 33, 36 and 38 as one unit expressing about manner and time of practicing virtue and K. 37, expressing the method of identification of virtuous person and K 40 advising the reader what to do and what not to do. If so, it raises the problem of arrangement of Kural within the chapter. It is now known that the different commentators have different order (Dandapani Desigar 1981) and the order followed by Parimelakar could not considered to be original one formed by Valluvar (Shanmugam, 2002 : 79).

Here are all complex sentences out which 6 are compound sentence. K 31 is exclamatory mode and other Ks are command type.

In K. 31, (Virtue will confer honor and virtue will confer wealth and what greater source of happiness can a person possess?) there are three verbs and so three sentences. So the SS is as follows: aram cirappu i:num , aram celvamum i:num arattinu:nku a.kkam uyirkku evano: (Qi + Vi + Oa+Vi + Comp. + S + V + Dat.),. First two sentences are connected by the conjunctive particle -um in the second sentence but there is no link between second and third sentence, i.e. no cohesion. All the commentators have introduced connecting word, atana:!' because' . There is another possibility. The finite verb, i:num in the second sentence might be taken the relative participle which is formally same as the finite verb. If so I:num arattinu: rjku will be right and if so, there will be one simple and one complex sentence. The caesura, 1 & 2 & 1 # will be modified as 1 & 3 # Poets being the master of the language could play with the words, and also use language ambiguously. However, the relative participle will be derived from a sentence, there is no problem.

DS will be Si + d + Vi + Si+ O₂+Vi, + Comp (SI + comp) S₂ + Dat. + V₂. The deletion of the following identical noun (the last two S) is common in all the languages but here the first two are deleted and this is common in poetry. Due to this transformation, the information of the S is delayed and this will create the curiosity to the reader. In the third sentence the V is fronted before Dat. and due this, the position of caesura will change from 1 & 2 # to 2& land Dat. is given more importance.

Incidentally, the linguistic structure and prosodic structure seem to have imitative motivation. The addition the conjunctive - um in the second sentence means that celvam ' wealth¹ is more important than cirappu ' honor', because, normally one will not expect accumulation of wealth due one's own virtue. This is part of universal syntactical semantics. Similarly the ci:r ' foot¹ formation of the verb i:num is implies the imitative importance. It is part of the foot in the first sentence while it is separate ci:r in the second sentence and thus has more space, so it is more important that than first. It symbolizes the unexpected increase of quantity of the wealth. It should be noted that the word I:n ' deliver' is a verb connected with the female, delivery of the baby. So this implies aram should be one's life partner. The particle -o: denoting the exclamatory mode emphasizes the special importance of aram.

In K. 32 the first sentence is normal (Comi + S 1+ Vi) while it is deviant in the second sentence (O₂+ Comp₂ + V 1+ 82). Here in O, there is substitution transformation (arattai is substituted by the anaphoric pronoun atu 'it' (atanai 'Obj). Here it is really the object of the verb, mara ' forget' and not the object of the whole sentence. Hence DS will be O + Com + S + V, and there is fronting of the verb. This is also case of the delaying the result of the action.

manattukkan ma:cilan a:tal anaitaran/ a:kula ni:ra pira (K. 34) ' Become spotless mind, that much is virtue, all else is vain show', is interpreted by Parimelakar as having three sentences. Here a:tal 'become' is considered optative finite verb, anaittu aran is a

separate sentence having the structure, anaittu 'that much'¹ as the subject and aran 'virtue' as the predicate and the remaining one sentence (V + S). There is no problem about the third sentence. Even though the first sentence is normal, it could be taken with anaittu 'that much' as the predicate and aran junctioning as the subject. Virtue (is) that much of becoming spotless in mind. If so there is fronting of the predicate. In the last sentence also there is fronting of verb (phrase) before the subject. By the both transformation delays the information.

K 36 has the structure, NP + VP and NP + NP. loc. + VP + O + V. S + loc. + Rel. part. N_p. The second sentence is normal, and in the first sentence which has DS, O + loc. + Adv. + V, there are two transformations, fronting of the VP before the O and then loc. before Adv. Due to this the main information is delayed to create the curiosity to the reader.

K. 39 has three sentences. Caus. + Vi+ Si. 82 + V₂. O + ¥3 In the first sentence S + Caus. + V will be DS, and so the fronting of the PP (Caus + V = aratta:n varuvatu) before the S (in pam) . Really SS reflects the logical relation: the cause and effect. The second sentence is NP (marru ella:m) + NP(puratta) sentence and it is normal. In the third sentence, there is no subject. 82 (marru ella:m) could be taken as 83. If so the deletion of identical NP is common one. Both the sentences have conjunctive relation and hence -um is added with Obj. But the addition implies the importance given to pukal 'fame'.

K 40 has two sentences, Vi + Si. + Dat. + V₂ + 82. Here the dative is common to both the sentences. Si + Dat. + Vi., 82 + Dat. + ¥2. Here each sentence has one transformation: the fronting of V before Si in the first sentence, (Si + Dat. + Vi -> Vi + Si + Dat. + the fronting of the predicate phrase (D + V₂) before S₂ (S₂ + Dat. + V₂ -> Dat. + V₂ + S₂) in the second sentence and the deletion of one of the identical dative will result in 88. This is traditionally called swing interpretation, a word is simultaneously a part of the previous sentence and the following sentence. This is found in the Kurals , 255, 299 & 400. (Shanmugam, 2002 : 137) This can be one of syntactical styles of poetry.

aratta:ru ituvena ve:nta: civikai / porutta:no:tu u:rnta:n itai (37) ' you need not describe in books the course of virtue (point out to the sight) the bearer of a palanquin and he who rides it' is the traditional interpretation. According to this, there are two sentences, the first three-foot forming one sentence, and the remaining, another sentence. Even though the second sentence is actually a noun phrase, the difference between the rider and bearer of the palanquin, the predicate, will be assumed. So, what (is) the way of virtue need not be explained. The most favoured modern interpretation is thus: One need not explain the difference between the bearer and rider of the palanquin as the way of the virtue. Here there is one complex sentence : last 4 foot functioning as the object , the first three foot as Compliment + V . This is complicate syntax and needs further analysis.

K. 33 has the subordinate clause (SC) + Main sentence (MS) The structure of SC is Adv. of Man + O + VP and MS is loc. + V Here the deviation is found in SC only. . DS of SC will be O + adv of Man. + VP and so the adv of Man. is fronted before O.

K 38 is a conditional sentence and CC occurring first. Adv. time + O + V_{cond} This is due to the same transformation, fronting of the Adv time before O. The MC is basically NP_i+ N_{?2} sentence. NP_i is the pro sentence of the CC. N_{?2} is a relative participle phrase containing S + O +

CONCLUSION: One important observation that one can note is the variations in the sentence types, and sentence internal structure among the Kurals within each chapter. This is also found across the chapters, in the form of the sentences types chapter

No.	simple sen.	No of complex/ comp. sen
1	5	5
20	10	
37	3	
40	10	

One generalization could be made that Kural contains both the normal and deviant sentences: In simple S, Normal order (3. 9, 24), Deviant (4,5, 23 25). In compound sentences both are same pattern (1, 40), deviant pattern (10,28) the order of in the complex sentences MC and CC differ: MC + CC (2, 14.17, 18. 19, 30) CC + MC (8, 13 16). The placement of contradictory terms side by side, in the compound sentences, due to transformation (K. 10. 26) is another syntactical styles which help the author to avoid the words of coherence between tow sentences. Three sentences are rare (one only (39) in our corpus. K 34 is taken to have three sentences by some and two sentences by some others. And two sentences are somewhat common (1,8, 10, 26, 31. 31. 39, 40) in our corpus).

It is to be noted that the commentaries try to explain how the words deleted could be recovered to understand the poem correctly but the syntactical study explain the assumed words are deleted, the pattern in deletion and the formation of pattern in the SS. The former is from the point of view reader and the latter from the point of view of author.

This study would be useful to understand the syntactical variations, modalities and narrative techniques employed by Valluvar. This will help to understand 'close reading of the text' which may lead to new interpretation of the text.

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