CHAPTER - V

LANGUAGE USE

The concepts relating to the language structure and language structure make one aware of the distinction and interrelation between these two terms. The fact that in the study of language, “how language structure is a target unto itself”, reveal nothing beyond the answer to the question “how language works?” Contrarily, the study of use of language makes proper utilization of the facts obtained from the structural study of language in revealing the patterns of language use in a variety of texts representing a structure. This plays a vital role in understanding the patterns of language structure that are contextualized and employed in a particular text.

The study of the structure of language used in a particular text, helps one to identify the style of the writer in manipulating the patterns of language structure. In view of the patterns of language structure in his writings his originality and genuineness of his styles are evaluated.
5.1 Phonological Aspects

The term 'phonology', is mainly concerned with the functioning or working of speech sounds in a language. It also deals with the sound patterns of the words in a language. A systematic study of the sound patterns of the words plays a vital role in understanding the usages of alliteration, assonance and consonance. These features which are commonly found in novel are also sometimes manipulated and executed in the prose works of successful writers.

A study of the language use of the novelist Vikram Seth, throws light into the different forms of sounds patterns which are exploited by the novelist. The novelist, by his skilful choice of words, that exhibit similar sound patterns. He saves the novels from being a vast boredom and lends a poetic touch to his writings.

The novelist’s creation of aesthetic effects in the form of lending musical quality to his writings is discussed under the following headings. They are:

Alliteration, Assonance, Consonance, Internal Rhymes, Repetition, Onomatopoeic, Lexical aspects, Syntactic aspects, Semantic aspects and figures of speech.
5.1.1 Alliteration

Alliteration is an important phonological feature that brings together the words which begin with the same consonant (or vowel) sound. This form of sound patterning is extensively used by the novelist in his writings. The use of alliteration plays a vital role in creating the sound effects in the writings.

Examples

“Hello”, She says, (92) Seth (1999)

“Oh. Anywhere”, says Julia looking around” (93) Seth (1999)

5.1.2 Assonance

Assonance describes syllables with a common vowel. Examples of assonance which are found in the novels is given below.

“you give everything of yourself in your first four bars, and where do you go from there?” (89) Seth (1999).
5.1.3 Consonance

Syllables ending with the same consonants are described as having consonance. The novelist’s use of this sound patterns is evident in his novels.

Examples

“Though I’m not particularly athletic I was tempted by the quirky luxury of swimming in the open air in the heart of London” (21) Seth (1999).

5.1.4 Internal Rhymes

Internal rhymes involve the rhyming of the words within a single line and not merely at the ends of lines. This form of sound patterns adds music and a slight apparent, acceleration of the rhythm to a verse. The novelist’s extensive use of this form of sound patterns adds to the musical effects of his writings.

The novelist also makes use of rhyming words to enhance the musical effects in his writings. Some of the rhyming words which are used by the novelist are as follows.
1. “Nun joke! Nun joke!” shouts Gordon. “Silence for the nun joke. There were these four nuns and they got to the pearly gates…”

2. “Of many links without his heaven fills…”

3. In chirrup, whistle, slur and shake…”

5.1.5 Repetition

Repetition of words and phrases not only serves to emphasize the meaning but they also often increases the musical effect of the lines. This repetition of words is another important phonological feature which is extensively found in the writing of the novelist.

Thus in the above illustration, the repetitive words not only enhance the musical effects of the lines but they also indicate more of the direction and the intensity of the characters actions. The usage of these repetitions of words, also sometimes throws light into the characteristic-traits of the characters.

Examples

“Michael, no, no please.(94)

“Goodnight, then, Julia, goodnight.” I let go her hand. (94)
5.1.6 Onomatopoeia

When the rhythm of a line imitates the sound of what is being described is known as Onomatopoeia. The novelist’s usages of Onomatopoeic words that convey both the meaning and echo the sound are as follows.

Sometimes, they are used by the novelist also to describe the emotional attitude lying within the minds of the characters. The Onomatopoeic words are frequently used by the novelist to describe the emotional workings that take place within the minds of his characters.

Apart from the usages of ‘Onomatopoeic’ words that convey simultaneously both the sound and the sense, the novelists also describes in his novel the echo of the sounds produced by the animate and the inanimate objects.

Thus, the novelist through the process of ‘repeating of the words’ and the syllables’ imitates in his writing the sounds produced by the objects. Aside from reproducing sounds in his writing, the echo of the sounds caused by the objects, are also used by the novelist, to reveal the intensity of rage or anger that is ingrained within the characters mind.
Examples

“Oh Piers, oh Piers, oh piers!” said Piers. “I’ve had enough. Let me out. I’ll walk to the hotel.” (85) Seth (1999).


5.1.7 Lexical Aspects

Lexemes, which are commonly called as ‘words’ are the raw materials out of which the sentences and structure are made. It is a known fact that a particular discourse is composed of sentences whose different grammatical forms constitute a system. This in turn presents the encoder of the message with a small fixed number of choices. Consequently the possible sources of all the varieties of subject-matter of utterance is the vast reservation of lexemes of the language. Thus, the different forms of sentences take their meaning from their constituent lexemes of the language. Thus all different forms of sentences take their meaning from their constitutional lexemes and morphemes.

English offers greater freedom to its users to coin new expression. These expressions are coined on the basis of compounding and derivations. Thus during the process of communication the users of the English language devises new expressions by using these ways to achieve their desired goals.
5.1.8 Use of Foreign Sentences

Apart from the usages of the local words, the novelist also makes use of the foreign words in his writings. Some of the foreign words which are found in his novels are listed below.

“Knodelsuppe or Krenfleisch or Schoknuss – Palatschinken....” (230)

“Something something nel centro citta” (249)

5.1.9 Syntactic Aspects

Syntax is chiefly connected with the orderly arrangement of words, phrase, and clause in a sentence. An analysis at the syntactic level throws light into the novelist’s style of using the different forms of sentence and syntactic constructions. The novelist’s makes use of both long and short construction in his narrative.

5.1.9.1 Parenthetical Constructions

Parenthetical constructions are those in which the sentences are marked off by brackets, dashes or commas. This indicates that the word, clauses or the sentence inserted into the page are not grammatically essentials. These parenthetical constructions often indicate a turn in the writer’s thought and they also include the
writer's judgments, feeling and opinions of the concepts they describe. The novelists often make use of these Parenthetical constructions to provide more and subtle information to her readers.

Parenthetical constructions are often used by the novelists to describe the conflicts that rage within the minds of the characters in 'An Equal Music'.

Example


Thus Parenthetical constructions prove to be useful forms in the hands of the writer to describe the mental, conflicts of the characters.

5.1.10 Semantic Aspects

The term ‘Semantics’ is mainly concerned with the study of meaning and its manifestation in the language. The vocabulary of a language contains a number of lexical systems, the semantic structure of which are studied in terms of symptomatic paradigmatic and sense-relations, or name-sense relation. Thus the study of the semantic structure in terms of these name-sense relations describes how the meaning of the words in a language relate to each other the system of meaning into which the words fit and by taking place in the system
acquire their meaning. For example, in a conversation between Helen and Fiers, the foreign says’.

5.1.10.1 Synonymy

Examples

(1) Exasperation = to be tense about something

‘What is the matter with everyone today’? asks Helen in exasperation.

“Everyone seems to be tense about something”. 171 : Seth 1999

Unbalanced = one is too early, one is too late.

In a conversation between Billy and Press, (170) Seth 1999

“Well for a start I think our programme is unbalanced” says Billy.

‘What is it this time Billy ?

Chronological stress ? One is too early and one is too late”.

Synonymy is chiefly concerned with the words, which convey the same meaning. If two items are Synonymous they have the same sense. Lexical items can be regarded as a Synonymous if they can be interchanged without altering the meaning of an utterance in which they occur. In order to avoid the repetition of the same words, the
novelist makes use of different words that convey the same idea. Some of the Synonymy words, which are found in the novels of Vikram Seth is given below.

“We played well. In particular, he has this to day, he had always told me to “sustain” and sustain I did”. (15) Seth (1999).

5.1.10.2 Hyponymy

Hyponymy is frequently referred to as ‘inclusion’ or ‘classification’ relationship. Writers while describing their idea of certain objects, events and actions, tend to project their views on any one of the components in greater details. The relationship that exits between the super ordinate term and the subordinate term is known as hyponymy. The usage of the subordinate terms along with the maintenance of the super ordinate terms create impression of the whole description in the minds of the readers. Some of the subordinate terms found in the novels of Vikram Seth are listed below. The above illustration reflects the novelist’s usages of subordinate terms to convey an elaborate and precise description of the facts.

Example

“She is extremely intense and nervous throughout the discussion” (172) Seth (1999).
5.1.10.3 Antonymy

Antonym is the relation of oppositeness. The pairs of lexical items where the assertion of one implies the denial of the other. Antonymy in a sentence offers a striking contrast of thoughts. It also makes the idea more emphatic. Some of the antithetical statements found in the novels of Vikram Seth is given below.

"Negative, negative, negative, everyone’s so negative today says Helen brightly (172) Seth (1999).

Thus the novelists make use of antonyms to strike a contrast between the characters traits, attitudes and experience.

5.1.11 Use of Figurative Language

Language which means (or intends to mean) what it says, and which uses words in their ‘standard ‘sense, derived from the common practices of ordinary speakers of the language is said to be literal. Figurative language deliberately interferes with the system of literal usage by its assumption that one object can be transferred to other objects. The interfaces take the form of transference meaning.

Inevitably, figurative language is usually descriptive and the transferences involved result in what seem to be ‘pictures’ or ‘images’. However the term ‘imagery’ is essentially misleading when
it is used to refer to figurative language, because it presupposes that its primary appeal is to the eye. The appeal of figurative language may include the visual sense, but the essential mode is linguistics and as a result its appeal goes much further.

The various forms of ‘Transference’ are called as figures of speech or tropes, which are ‘turnings’ of language away from literal meaning and towards figurative meaning. Metaphor is generally considered to manifest the basic pattern of transference involved and so can be the thought of fundamental ‘figure’ of speech. The other figure needs to be versions of metaphor’s prototype particularly the three main traditional categories, Simile, Synecdoche and Metonymy. Metaphor is considered too be the distinguishing mark of literature. Any great piece of literature makes use of the metaphor to convey a particular concept or an “idea”. It is a known fact that ‘style’ resides in the writer’s manner of conveying his views and thoughts about a particular fact. Many writers make use of the ‘figurative language to convey their ideas. Vikram Seth as a successful writer is not an exception in the usage of the figurative language to define his ideas to the readers. The present section, concentrates upon the novelist usages of the metaphor in his novels.

5.1.11.1 Simile

Where metaphor assumes that the transference is possible or has already taken place, simile proposes the transference and explains it...
by means of term such as "like" or "as if". Simile involves a more visually inclined relationship between its elements than metaphor. In fact, it is sometimes assumed that simile is metaphor's poor relation, offering only the 'bare bones' of the transferring process in the form of a limited analogy or comparison, whose 'range' is narrow because it is pre-determined.

On the contrary the 'controlled' effects of simile can be great or greater than the wider but often it is a vague implication of metaphor.

The similes found in the novels of Vikram Seth are given under

"The two layers of glass between us, like a prison visit by a bored one after many years (44) Seth (1999).

"Well,’ says Billy with a Buddha-like air, “you remember that Michael had to tune his lowest string down a bit at the Wigmore?”(112)

5.1.11.2 Metaphor

The word metaphor comes from the Greek word ‘metapherein’ derived from ‘meta’ meaning over and ‘pherein’ to carry. It refers to a particular set of linguistics processes whereby aspects of one object are carried over or transferred to another object, so that the second object is spoken of as if it were the first. Thus a metaphor allows one
to create correspondences in the world which did not exist before and allow new meaning to occur.

Metaphor is a kind of ‘added extra’ to language, the seasoning of the meat. The effect of metaphor ‘properly’ used in that by combining the familiar with the unfamiliar. It adds charm and distinction. Clarity comes from familiar ‘everyday words’, the ‘proper or regular’ class of terms used by everybody in conversation, charm comes from the intellectual pleasure afforded by the new resemblances noted in the metaphor, distinction from the surprising nature of some of the resemblances discerned. The ‘proper’ use of metaphor also involves the principle of decorum. Metaphor must be fitting i.e., in keeping with theme or purpose. They must not be far-fetched or strange and should make use of words which are beautiful in themselves.

The novelist’s usages of metaphor in his novels are described below:

The novelist’s uses different types of metaphor to convey the concepts and facts to the readers. Some of the metaphors which are used by the novelist’s are Explicit and embedded metaphors, Anthropomorphic metaphors, Pathetic fallacy.
5.11.3 Embedded Metaphors

In the case of the embedded metaphors the thing which is used for comparison will not be explicitly stated. But, on the other hand the object or the thing which is used for comparison is identified via the verb and not by the noun. Embedded metaphors may be termed as implicit metaphors.

The novelist’s often makes use of those embedded metaphors to describe the external environment of the characters, their actions and experience.

One of the embedded metaphors found in the novels is given below.

“No it’s not really” I say, then smile back at her. “But I’m getting naturalized. (99) Seth (1999).

5.11.4 Anthropomorphic Metaphors

Anthropomorphic metaphors which are quite commonly found in poetry are also used by the novelist to relate the facts about the physical surroundings of the characters and also to describe the characteristics features of the abstract concepts.
Anthropomorphism takes place when animal's objects or concepts are given specially human attributes. Anthropomorphism is also otherwise known as personification. Anthropomorphic effect is achieved by connecting non-human reference with vocabulary items.

In ‘An Equal Music’, the narrator personifies the abstract items viz. hope and fear by attributing some of the qualities pertaining to the human beings.

**Example**

"The sun falls on our bodies, She does not want the blinds drawn. I run my hands through her hair, so much longer than it used to be. We make love not with tenderness but with ecstasy born of starvation – yet in her I sense a tension drop away. She does not want me to speak, nor does she speak herself, but her eyes are on my face as of the catch every expression of mine. The scent of her body, mixed with her faint perfume, drives me into frenzy” (137) Seth (1999).

Similarly the narrator personifies the pains of hunger by assigning human maker to it.
5.11.5 Synecdoche

Synecdoche is another kind of figurative language, which is usually classed as a type of metonymy. In case of Synecdoche, the transference takes the form of a part of something being ‘carried over’ to stand in the place of the whole thing or vice versa.

The novelist’s usage of this figurative use of language is evident in his writings. He makes use of Synecdoche to describe the character’s actions and sometimes their traits, where only a part of the character’s physical appearance is used for describing the essential facts.

Example

“Oh no says Virginie in disgust. “In the filthy freezing water. You English are mad” (20) Seth (1999).

5.11.6 Imagery

The suggestion of vivid mental pictures or images by the skilful use of words is called ‘imagery’. Imagery often involves the creation of beautiful sight-effects and sound-effects by means of words. This capacity is, of course considered to be as a part of a poet’s gift of imagination. The use of imagery, which is a unique feature of poetry, is used by the novelist in his writings. His novels abound in the usages of imagery that appeal to the sensory organs of the human being viz.
sight, smell, sound, taste and touch. The usages of the sensuous images evidence the novelist’s artistic skill to render in her words, the picture of images which are drawn from the real world.

The above picturesque epithets, amply evidence the novelist’s skill in his apt choices of words i.e. adjectives, to convey the appropriate images of the real world to the readers.

**Examples**

“There is no one about. The birds are still. The traffic slashes through Hyde Park. It comes to my ears as white noise” (3) Seth (1999)


**5.1.11.7 Symbols**

Symbols is a sign which refers to the object that it denotes by virtue of a law, usually an association of general idea, which operates, to cause, the symbol to be interpreted as referring to that object. This law is established by human beings, therefore it has a purely conventional origin. Symbol is capable of representing because of a wide spread habit or disposition to interpret it in a standard way. By
virtue of it being a law, symbol is a design which functions through tokens and tones.

Certain concepts are defined indirectly by the novelist through symbols. For instance in the novel possession the novelist defines indirectly the strong will power of Caroline through the usage of the symbols which denotes his traits.

Thus the novelist makes use of symbols to define indirectly the character's traits and their mannerisms. The usage of these symbols appears to be more effective in conveying the appropriate information rather than the ordinary means of conveying the facts.

"Under the statue of Eros, among the tourists, drug pushers and rent boys I sit. Someone speaks to me but what he says I can not fathom" (43) Seth (1999).