

## LINGUISTICS AND THE APPRECIATION AND INTERPRETATION OF LITERATURE

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### Abstract

There is certainly no doubt that linguistics today offers to the student of style tools of considerable precision for certain purposes. Linguistics does not simply provide theories and techniques; at its best it leads to the development and critical maintenance of a sensitive attitude to language. Language of literature is only one of the varieties of language; it is one of its registers. The problem of Language of literature involves all aspects of language; sounds, vocabulary, morphology, syntax and semantics. Hence stylistics will have the same subdivisions as linguistics, 'phono-stylistics.' Graphology can help because stylistic studies are primarily concerned with the examination of written language. It is however, grammar (morphology and syntax) which has dominated the description of form. The novelists of the stream-of-consciousness school and the expressionistic dramatists form words in their own way us to create new effects. Christopher Fry also believes in the strength and power of words uses words tremendously to create literary effects. He forms neologisms too. The field Briefly speaking, socio-stylistics is the study of a literary text on the basis of historical or dialectal differences. By doing-switching and dialect-switching also the writers do create tremendous literary effects. For example, T.S. Eliot switches to Sanskrit in the Waste Land. Most Indian writers in English use code-switching to create effects in their works in their works in order to be true to local colour.

**Key Words:** Linguistics, Language of literature, Aspects of language, Socio-stylistics of linguistics, Local colour.

There is certainly no doubt that linguistics today offers to the student of style tools of considerable precision for certain purposes. Linguistics does not simply provide theories and techniques; at its best it leads to the development and critical maintenance of a sensitive attitude

to language. Some major premises of linguistics which play their roles in the study of style are their nature and importance of the addresser-addressee relationships between linguistics and non-linguistic contexts, the uniqueness of the phenomenon language, and the diachronic, diatopic that impels the reader or critic to regard the literary language not as a yardstick to measure all other functions and usages of language and reject them as they are inferior to literary usage. Language of literature is only one of the varieties of language; it is one of its registers.

The problem of stylistic reconstruction involves all aspects of language; sounds, vocabulary, morphology, syntax and semantics. Hence stylistics will have the same subdivisions as linguistics, 'phono-stylistics' will have the same subdivisions as linguistics, 'phone-stylistics' will deal with the more or less regular recurrences of specific phonological characteristics and such features as verse, length (measured syllabic length), rhyme (the use of the same sequence of phonemes in a given distribution, normally at the end of each verse, in a sequence of verses); or assonance A (each verse ending in the same nowel phoneme). The complexity of Hopkin's alliteration, just to give one example, requires a recognition of the manner in which vowel contrasts and translations, consonantal groupings according to the place and manner of their articulation, consonant clusters and positional shifts of the same phonemic units in the structure of succeeding syllables, are all counterpointed, so to speak, to provide a total effect.

Graphology can help because stylistic studies are primarily concerned with the examination of written language. It is however, grammar (morphology and syntax) which has dominated the description of form. Grammar deals with all those places where there is a choice that has to be made between a small and limited number of possibilities. Grammar can indicate why 'sit' differs from 'be seated', 'to be' from 'not to be', 'man' from 'men'.

'Stylistics of the word' of lexical stylistics will explore the expressive resources available in the vocabulary of a language; it will investigate the stylistic implications of such phenomena as word-formation, sunonymy, ambiguity, or the contrast between vague and precise, abstract and concrete, rare and common terms, use of foreign words, etc. The study of imagery also will occupy a prominent place at this level of style analysis. Word-formation can often be used as a source for particular literary effects. Lewis Carroll's and James Jouyce's portmanteau words are burning example of the importance of word-formation for literary effects. The novelists of the stream-of-consciousness school and the expressionistic dramatists form words in their own way us to create new effects. A contemporary British dramatist, Christopher Fry who believes in the strength and power of words uses words tremendously to create literary effects. He forms neologisms too. In his writing, 'the humojellier' (one who prepares jellied eels), 're-sun-shining', 'pigwards', 'de-dogging', and other such coinges will engage all linguists.

'Stylistics of the sentences' or syntactic stylistics will examine the expressive values of syntax at three superimposed planes; components of the sentence (individual grammatical forms, passages from one word-class to another), sentence-structure (word-order, negation, etc.) and the higher units into which single sentences combine. The choice which an author makes among the possibilities available to him, in the way of syntactic framework and lexical elements, is the subject-matter of stylistics. Psychological implications of language-study have of late become very significant. The psychological approach to style or psycho-stylistics was suggested by Prof. Leo Spitzer.

Socio-stylistics too has a role to play. It studies a literary text from the point of view of the varieties of language. This takes us beyond the realm of literature as such, and involves us in the relation between language use and social and cultural patterns. Literature can be regarded as part of the total patterning of a culture, as a relatively self-contained 'institution' of that culture;

and when literary scholars use the terms ‘literary tradition’ or ‘literary convention’ they are, quite appropriately for man by purposes, treating literature as just such an institution, So a student of style is see language in literature in relation to other functions of language, and has to keep the contextual meaning too in his mind. The formal meaning of an item, according to Halliday, is its operation in the network of formal relations.

The field Briefly speaking, socio-stylistics is the study of a literary text on the basis of historical or dialectal differences, that is, on the basis of the field of discourse, mode of discourse and tenor of discourse. of discourse of a text relates to its subject-matter; the mode of discourse is the dimension which account for the linguistic differences which result from the distinction between spoken and written discourse; and tenor is the style of discourse. It is on these three basis that registers are distinguished.

By doing-switching and dialect-switching also the writers do create tremendous literary effects. For example, T.S. Eliot switches to Sanskrit in the Waste Land. Most Indian writers in English use code-switching to create effects in their works in their works in order to be true to local colour. All these insights obviously depend on a ‘linguistic’ approach to the interpretation and appreciation of literature, the validity of which has been established incontrovertibly in the foregoing presentation.

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