

ASPECTS OF LANGUAGE IN LITERATURE DICTION AND SYNTAX

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Abstract:

This article aims to go beyond the literary canon's use of language to transmit ideational values and expose us to many aspects of literary language, including the employment of numerous lexico-grammatical analytic tools in literary works. The purpose of this research is to highlight the linguistic components that are crucial to writing literature and to look at the diction and syntax of the writer's word choice to achieve a certain result. The study aims to investigate how diction and syntax establish the writing style of a work. Like a social compact, we have with other writers about how we should write at that moment, the writing's syntax, or structure. The lexico-grammatical analytical tools focused on in the article helps in understanding that the author's work is coloured and contoured by a variety of linguistic elements that make up the literary discourse.

Key Words: Diction, Syntax, Language elements, Literature, lexico-grammatical analytic techniques.

1. Introduction

Individuals approach literature from various perspectives, concentrating on distinct aspects of literary analysis. Writing is a kind of social conversation. When considering the components that makeup literature, it may be considered an artistic creation; this is why it is sometimes referred to as verbal art. Like how a picture is made up of many colours and contours, literary

discourse is made up of several linguistic components. Just like a picture consists of many colors and contours, literary discourse is composed of various linguistic aspects.

The thoughts and emotions that we perceive in a work of literature are reflected in the lexicogrammar, which is composed of sound patterns (also known as graph logical patterns). In this context, take note of what Aristotle states in *On the Art of Poetry*, Chapter 19: Everything that needs to be generated via language is included in thought. Regarding diction, one area of study is the numerous expression styles, which are a part of the art of elocution and need comprehension for the practitioner of this craft. I mean, for example, an instruction, a prayer, a declaration, a warning, a query, a response, and so on.

Aristotle identifies six components of tragedy, including story, character, spectacle, and song, among which is diction. "By diction, I mean the expressive use of words and this has the same force in verse and in prose." In this context, poets' linguistic choices make up their diction. In a broad sense, syntaxes are used to refer to both syntax and morphology, which together make up the grammar portion of lexical grammar.

2. Diction

A language's whole vocabulary is referred to as its lexis. As previously said, a poet's diction is comprised of the selected portion of lexis.

2.1 Lexicology

The study of lexis is called lexicology. Lexical items are individual lexical items inside a lexis; we will now examine how lexical items are examined under lexicology. First, we shall discuss the differences between lexical and grammatical elements. The elements that make up "open" sets are lexical items. For instance, new nouns, verbs, adjectives, and adverbs are added to the current sets of words as a language's vocabulary gets enriched. For these classes, it is truly impossible to provide a limited number. However, it is a very uncommon occurrence for new things to be added to person markers, gender numbers, pronouns, conjunctions, and prepositions. These components make up closed systems, or the grammar of a language.

Grammar books and dictionaries address prepositions, conjunctions, and pronouns because they are "vocables" of closed systems that may be examined in terms of their meaning.

Pure grammar is composed of grammatical markers such as gender, number, and person; their application may be examined in terms of their use.

2. 1. 1. Spelling and pronunciation

A lexical item must be studied from the following perspectives: spelling, pronunciation, scatter, set, span, meaning, and usage. Word 'identification' is determined by its spelling. Words may be distinguished by a single letter.

Forexample:

1. i. pen-ten
- ii. lip-tip
- iii. face-race
- iv. kit-kite
- v. lama-llama

The elements listed in (v) need clarification. Whereas a "llama" is a "South American transport animal of the camel family," a "lama" is a Buddhist monk in Tibet. Spelling is just as crucial to word identification as sound. For instance, the only difference between "suite" and "sweet" is in spelling; they sound the same. Spelling rhyme or eye rhyme gives us cases where two words are made to rhyme because they are spelt alike though not pronounced alike now.

3. i. sew-few [səʊ]-[fju:]
- ii. Flood-brood
- iii. Iove-prove
- iv. put-but

Certain occurrences of eye rhyme could be true perfect rhymes (with identical pronunciations) in local dialects or from a previous era in the English language's development.

When recognizing a word in voice, pronunciation is crucial. We do have an intriguing example where a lot of us pronounce and misspell a word incorrectly but can still recognize it. 'Dais' (/ delz /) is the term for the elevated area of a hall. Many of us pronounce it as "/ daɪəz /" and spell it as "dais." It seems that we recognize it easily enough since most of us do it. However, individual and geographical differences might sometimes cause issues. When a

6. i. eye / /aɪ /'organ of sight'
ii. Eye /aɪ/'hole'(eye of a needle)
7. i. Rank / ræŋk/] 'official position'
ii. Rank /ræŋk /] 'strong, lusty'.

We will examine the terms in (7). Both the meaning and grammatical construction of the two terms are different. Old English 'ranc' is the source of (7i) and old French 'renc' for (7ii). Homonymy is shown by these two terms. However, polysemy—one word with many meanings—is seen in (6i) and (6ii).

The Chambers English Dictionary (CED) (1988) has two entries for (7i) and (7ii), but only one item for "eye." In a similar vein, it has distinct entries for (5i), (5ii), and (5iii). The French banque' is the source of (5i). The derived form (5ii) is shown. Old Danish (banke) and Old Norse (banki) forms are obtained from Middle English 'banke' (OED). It is shown in (5ii) that the ancient French is of Germanic ancestry. In the event, that one adopted a scholarly perspective and favoured the etymological link, the instances listed in subsection (5) would be considered instances of polysemy. However, one may also discuss homophoneity in this context if one observes the dissimilarity between the modern interpretations. In its presentation, the Collins Co. English Language Dictionary does not distinguish between homonymy and polysemy.

2. 1. 2. Set and scatter

Set is the term for the standard word association. As in the case of using the word "good" in a construction. We are eliminating its antonym ('bad') and synonyms ('good, fine') from the provided text. Likewise, adjectives like "sturdy" and "powerful and weak" are linked to the term "strong." So, a collection of objects that are paradigmatically connected constitutes the lexical set.

Wordsworth makes a comment to this effect:

It is supposed that by the act of writing in verse. Author makes a formal engagement which he will qualify certain known habits of association, that he not only thus apprises the Reader that certain classes or ideas and expressions will be found in his book, but that others will be carefully excluded {preface to lyrical Ballads,1800}

It is a grouping of lexical sets that yield us lexical fields. Look at the following sets.

8.
 - i. pen, pencil
 - ii. book, notebook, paper, pad

(8i) is » a lexical set and (8i)& (8ii).together they are part of the lexical structural patterns.

For example:

- i. STRONG- strong, strength, strengthen, strongly.
- ii. FAST- fast, faster, fastest, fastness, fasten, fastener, fastly (archaic)

A careful reader should be aware that Shakespeare used fast to signify "firmly," and that it is now used without the "ly." Knowing the relationships between various forms and lexical components is quite beneficial for someone who is interested in understanding a literary work.

2. 1. 3 Sememe and pragmeme

The two facets of signification are meaning as it is represented by the language and meaning as the language user intends. Put another way, a text's signification consists of both its code-based meaning and its meaning overall, as well as the coder-based data. In this case, we use two terminologies.

Semene: the minimal unit of code-based signification

Pragmeme: the minimal unit of coder-based signification.

The definition of "the minimal unit of signification" is "seme."

Semantics and pragmatics deal with words and phrases, respectively. We are at the literal stage of language usage when words are employed to signify. We are using language in a metaphorical sense when we use words to imply something. We are using language at an inventive stage when we utilize words to propose something beautiful visually. The poetic use of language is figurative and evocative (imaginative language usage). Shelley goes further:

The list of already-known quantities is based on the idea of the total worth of such quantities, which is the rationale. In general, poetry may be described as the expression of the

imagination.... Poetry's tools and resources include language, colour, shape, and religious and civilised customs of behaviour. (A Defence of Poetry 1821)

We are transcending words via words when meanings are implied by them. By means of "heard melodies," we are enjoying "unheard melodies." According to Tillyard, the fundamental quality of poetry is obliquity or indirectness. In literature, we know that fewer words are used but more meanings are retrieved. See what Alexander Pope says in this context.

Words are like leaves and where they most abound, Much fruit of sense beneath is rarely found. (An Essay on Criticism 1711) It is best to interpret this as a warning not to express everything in poetry as one does in explanations. This, in a way, is what lends entropy to a poem. However, this does not rule out the potential of certain recurrences.

1. Natural and elevated diction

There has long been controversy about whether poetry should utilize "natural" or exalted language. Natural language is simple or unadorned. Specialized poetry language is strikingly different from elevated diction. To be fair, most critics believe that even technical diction should sound natural. "In language enriched by a variety of artistic devices appropriate to the several parts of the plays," according to Aristotle, tragedy is a portrayal of action. (poetics Chap,6) He says: Becoming lucid without becoming mundane is the ultimate quality of diction. The use of expanded, abbreviated, and altered forms of words is one of the most efficient ways to achieve both a certain dignity and diction clarity; the unfamiliarity resulting from this departure from typical usages will elevate the diction above the commonplace while maintaining some elements of the typical forms will aid in clarity. Moderation is essential in all forms of writing, thus it is absurd to utilize these techniques in an overtly evident way.

Horace's advice seems to be to combine the familiar with the unfamiliar. Giving "fresh meanings to a familiar word" and using "care and subtlety" when inserting words are two of his suggested strategies. According to On the Art of Poetry, an experienced poet should turn to human life and character for his models and extract a language that is true to life from them to achieve care and nuance.

One of the most prominent classical literary critics of ancient Europe was Longinus, who focused heavily on the expressive element of writing. He defined Hypos (sublimity) as "a certain distinction and excellence of expression." "The effect of elevated language is not to persuade the hearers, but to entrance them," according to Longinus. He asserts that the basis shared by all five of the productive sources of sublimity is linguistic proficiency., which are: (i) the capacity for expansive thought; (ii) the arousal of strong and inspiring emotions; (iii) the appropriate construction of figures of speech and thought; (iv) the production of model diction (word choice, imagery use, and stylistic elaboration); and (v) the overall impact brought about by dignity and elevation.

2. Syntax

The structural analysis of sentences and phrase fragments is known as syntax. This Paper also examines the role that syntactic analysis plays in reading comprehension.

4.1 Rules of grammar and poetic license

It's crucial to keep in mind that poetry and other literary works must adhere to the same grammatical principles (syntax and morphology) as everyday English. Poetry will undoubtedly include some variance; sometimes, this difference is referred to as a "deviation" from the standard. Usually, the demands of emphasis and passion drive this kind of variation; rarely, rhythm and rhyme call for it as well. The phrase "freedom allowed the poet to depart in subject matter, grammar, or diction from what would be proper in ordinary discourse" is known as poetic license. The greatest poets seldom take such liberties, particularly with language.

Rabindranath Tagore says the following in this regard:

It is in literature that we discover that, despite adhering to grammatical norms, there is pleasure and freedom inherent. The rules serve as its wings, carrying it towards freedom rather than keeping it burdened. It shapes its laws, although its essence is beauty. Legal frameworks serve as stepping stones towards liberation, and literature as a whole stands and shines on their legal pedestals.

(Sadhana , Realization in Love)

Poetry makes incredibly inventive use of linguistic conventions. A poet will use novel collocations and colligations that are "marked" but not "incorrect" in order to create unique effects while illustrating their topic.

4.2. Information and grammar

A Simple clause reflects an information unit.

For Example: The dog died

However, this could not have been the last line of a poem written by a poet such as Goldsmith. "An elegy on the mad dog's death" He provides us with the same details as if they were titbits of knowledge.

It was a dog that passed away.

The poet has masterfully accomplished a summative effect by breaking a simple sentence into what is known as a cleft construction (it was the dog that died) and then pushing the complement (the dog) to the first place (i.e., topicalizing it). In literature, two syntactic strategies that are often used are clefting and topicalizing, the same way the following lines of Gerald Gould's *Wander thirst*. "And come I may, but go I must."

The poet subtly conveys what he is saying—that is, "may" and "must"—by topicalizing "come and go." As a result, he is delegating. I have a position of insignificance. The poem is centred on the idea that hunger is the performer and the narrator is just on the receiving end.

2.3 Foregrounding and Coupling

The examples in the preceding subsections demonstrate how various syntactic strategies draw attention to distinct parts of meaning. We refer to this kind of deliberate usage of language elements as foregrounding. Techniques like repetition, wh-constructions (e.g., What he did was break her watch), it be constructions (e.g., it was her watch that he shattered), and topicalization are used to emphasize or foreground ideas or emotions. (Wh-Constructions shown above are referred to as pseudo-cleft structures; it-be constructions, as we have already said, are termed cleft constructions.) Mukarovsky, a linguist from the Prague School, believes that foregrounding is a characteristic of poetic language.

Parallelism is among the tools that help foregrounding. Comparison in structure is called parallelism. The phrase "And come I may, but go I must" is one example.

Conjunction+ main verb+ subject pronoun+ auxiliary verb' pattern is repeated. American linguist Samuel Levin expands on this concept and names it coupling. The convergence of equivalencies is known as coupling. Phonological, morphological, syntactic, or lexical positional equivalencies are possible. We have a coupling case where any two equivalences converge. We may define reinforced coupling as occurring when two or more equivalencies converge and semi-coupling as occurring when one or more equivalencies of the same kind converge. Rhyme is an instance of coupling because in rhyme phonological equivalence and positional equivalence.

Tyger, Tyger, burning bright {ait}

In the forests of the night {ait}

At the end of the line, ait is repeated here. Syntactic, equivalency, and positional equivalencies all converge in the case for parallelism that was previously provided. Furthermore, "and," "but," "come." We have lexical equivalency since the pairs "may" and "must" are antonymous.

4.4 Word and its signification

The three aspects of meaning that the ancient Indian academics examined were abhidha (original meaning), lakshana (transferred meaning), and vyanjana (suggestion).

Words have abhida, which is their basic meaning that is recognised upon hearing them. The transferred meaning, or lakshana, is connected by extension to the fundamental meaning.

- (1) There was an accident on the main road.
- (2) His house is on the main road

The basic meaning of "on" in (1) may be used to understand it; this interpretation does not apply to "on" in (2). The meaning of "by the side of" must be understood. The transferred meaning becomes part of abhidha and loses its lakshana status if it is used excessively. Additionally, Lakshana alludes to metonymy, as in

- (3) Respect the greyheads, young man!

(= people with grey hair i.e. oldpeople)

- (4) You can't argue with the Chair, can you?

(The person who occupies the chair, ie, the highest

Denotation or basic meaning is what abhidha refers to, but metonymy and extended reference are covered by lakshana in addition to metaphor and irony (e.g., 6):

(5) He is a lion.

(6) Brutus is an honorable man.

In (5) 'he' is shown to be 'like' a lion in certain qualities. In (6) 'honourable' is used ironically. All these are instances of lakshana.

The ability of a language statement to imply a new meaning, without becoming its abhidha or lakshana, is known as vyanjana or (suggestion). Vyanjana, also known as dhvani, is the nonliteral meaning, which includes emotions and societal connotations. The main and transferred meanings fall under the category of "literal meaning." Rather than an expression's exact meaning, this is its implicit meaning. A concept, a figure of phrase, or an emotion might be the indicated or inferred meaning.

3. Conclusions

Sentence style is determined by syntax, diction, and grammar. They collaborate to produce literature that is effective. Good writing is thus understandable and transparent to readers. It follows that to write successfully, diction and syntax must be employed correctly: • The syntax, or sentence structure, need to be as brief as feasible. Grammar (spelling and punctuation) and diction (word choice) should be as exact as feasible. diversity to your work may help it stand out and become more engaging. One way to do this is by use different sentence structures or grammar. Consistently using short sentences may give your work a jagged, unnatural tone. Longer, more complicated sentences tend to be harder to read and might slow down the reader. phrase form inside a phrase may also affect how your reader responds. Although it's best to avoid using too many distinct sentence structures, it's still vital to understand how sentences are put together. Writing style will be enhanced by understanding the distinction between denotation, or the precise meaning of words, and connotation, or the variety of ideas and sensations that words or phrases might evoke. Some words have a connotation in addition to their exact meaning, which may not be aware of, but understanding the whole meaning of the words will improve the strength of the diction.

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