The Role of Literature in the Education of Linguistics

Hawar Sardar Ali
Al-Qalam University College, College of Education
hawar.eng@alqalam.edu.iq

ABSTRACT: In recent decades, the choice of the best method of literary criticism in a way that does not mean a detrimental effect has attracted the minds of critics around the world. Applying methods rooted in linguistics as one of the methods of contemporary literary criticism helps the critic to inform the reader of literary and linguistic subtleties while being faithful to the text. This research has tried to study and evaluate relation of literature in the education of linguistics. In this regard, examples of how these methods work in reviewing and critique examples of Persian and English literature are provided. It was concluded that the fact that linguistics and literature are interrelated cannot be hidden. The use of linguistics and since the use of linguistic knowledge in literary criticism is not limited to a particular language and literature, it is possible to provide a better understanding or critique of literary works by gaining more knowledge of linguistic points and nuances.

KEYWORDS Literature, Linguistics, Semantic, Structralism

1. Introduction

As one of the most influential contemporary linguists of the last decade, Henry Widdowson (1975) has sought to find a suitable method for examining valuable literary works that incorporates both linguistic and literary subtleties while being faithful to the text. This attempt to use linguistics was increasingly considered in praise of literary works. This attitude has annoyed many literary critics because they saw the scientific and impartial approach of linguistics to literature as a barrier to the transmission of the true meaning of works. Thus, when Widdowson published his literary critique of Robert Frost's poem "Stop in the Jungle in a Snowy Age," some great literary critics accused him of misunderstanding the poem. They believed that the mere use of linguistics in the analysis of this poem prevented Widdowson from understanding subtle literary concepts. In addition, this group of critics believed that the use of Widdowson's highly linguistic method would turn the glorious text of the poems into insignificant prose.

Contrary to some critics, Widowson claims to belong to the school of William Empson (1951). A school in which the sudden and inner feelings and perceptions of the reader play the most fundamental role in understanding the works and believes: "In my opinion, in order to understand literary works accurately, the role of the reader's inner perception cannot be ignored. Neither purely literary nor purely linguistic methods of critique can claim to provide the best kind of analysis of works without considering the crystallization of the reader's emotions when reading the work." (Empson, 1955, p. 123).

According to Widdowson, literary critics, in addition to knowing the methods of literary criticism, need to know the linguistic nuances such as the meanings and structural functions of words in different

parts of the sentence, grammatical structures used for a literary work, sequence and repetition of certain phonemes and sounds.

Like Widowson, Leach (1977) insists on the simultaneous use of linguistic methods and literary techniques to provide an accurate critique of a work. The difference is that Leach believes more in linguistics than in Widowson in the use of literary analysis. In examining the poem "Nightingale Ode" by John Keats, he showed how an accurate and unambiguous interpretation of poetry can be provided using linguistic awareness. He used phonology and grammatical knowledge along with the special effect of arranging the elements of poetry for this purpose.

This article is an attempt to explore how the intangible semantic connection of words affects the reader's mind and leads him to a personal and inner perception (Widdowson view) as well as the subconscious effect of structure and arrangement of elements in conveying a specific meaning to the reader (Leach view). For each of the mentioned views, a review of examples of English literature is provided. It is worth noting that in the author's view, these views can be used as complementary methods in obtaining worthy literary criticism.

Enter to Text

According to Empson (1951), in order for a literary work to communicate with its audience, it needs to articulate its concepts clearly. Richards (1970) also praises the transmission of concepts through emotional language to great literary works; in his opinion, literature has distanced itself from everyday language due to the use of contradictions, ironies and other literary industries. A more accurate understanding Norris (1985) also considers a complete understanding of political and religious schools necessary for a true understanding of a literary work because he believes that literary works all depend on a particular school or particular current of thought in the lower layers of meaning.

Spitzer (1948) is another critic who points to the importance of linguistics in the critique of literary works and writes that literature is the best indicator of a nation's identity, and that literature is nothing more than simple letters that art the magic of certain people. The presentation of the soul of a nation by these people and depending on their art of magic (Spitzer 1948).

Spitzer's critique usually begins with an inner feeling of the work, which is usually formed by the reader's attention to certain details of the text. This inner feeling opens the way for the reader or critic to enter the text. Spitzer himself calls this process a "click." Hartmann (1970) likened the process of beginning literary criticism to the beginning of football. There is a special feeling to the work, and after entering the text, now is the time to discover the unknown points and hidden treasures of the text.

In this article, having a literary feeling is introduced as a key for the reader to enter the text with the critic and a beginning to examine the literary work. In addition, the author has tried to introduce the use of linguistic methods for literary criticism not as a means of slaughtering the text but as an effective tool to show the multilingual meanings of the work; Concepts that words alone are incapable of conveying.

Structuralism and Literary Criticism

Hartmann (1969) According to Epson (1951) on the complex structure of the dragon "and" Seven Types of Ambiguity ", Hartmann (1969) believes that the correct role of literary works requires full knowledge of grammatical idioms, deep understanding of the meaning of words in the sentence and full understanding of the effect. Words are in the emotional transmission of concepts. The extent of this awareness not only generates different feedback from readers and critics, but also provides a different tool for entering the text. These key linguistic points are:

A) The phonology of the text: The continuous use of abrasive consonants, abrasive obstruction, frown and explosive, along with the use of long and short vowels in an often unconscious way, affect the reader's mind with the critic and lead them to a specific and internal perception of the text. Takes.

B) Grammatical structure: Knowing why grammatical rules are broken and different elements of the sentence are moved, along with the use of long and short sentences, brings the critic closer to receiving the hidden meaning of the text.

C) A way of using pronouns: Replacing certain names with often vague pronouns as a means in the author's story reveals his orientation towards the characters of his work.

D) Song or weight of the work: Considering that each song has a special effect on the audience, choosing a song with the appropriate weight of the work has an undeniable role in conveying the concept of the author.

Using this method requires sufficient knowledge of linguistics and its functions in literary texts. The following are two examples that show this knowledge in literary analysis.

Examples of Structuralism Critiques of English Literature

Here is a critique of a literary work based on the knowledge of linguistics, which indicates the impact of this knowledge on a better understanding of the text.

And the shrill girls giggle and master around him and squeal as they clutch and thrash, and he blubbers away downhill with his patched pants falling, and his tear-splashed blush burns all the way as the triumphant bird-like sisters scream with the buttons in their claws and the bully brothers hoot after hi, his little nickname and his mother's shame and his father's wickedness while the loose wild barefoot women of the hovels of the hills. It all means nothing at all, and, howling for his milky mum, for her cawl and buttermilk and cow breath and welsh cakes and the fat birth-smelling bed and moonlit kitchen of her arms, he'll never forget as he paddles blind home through the weeping end of the world. Then his tormentors tussle and run to the Cockle Street sweet-shop, their pennies sticky as honey, to buy from Miss My funny Price, who is cocky and neat as a puff-bosomed robin and her small round buttocks tight as ticks, gobstoppers big as wens that rainbow as you such, brandy balls, wine gums, hundreds and thousands, liquoring sweet as sick, nougat to tug and ribbon out like another red rubbery tongue, gum to glue in girls' curls, crimson cough drops to spit blood, ice-cream cornets, dandelion-and-burdock, raspberry and charade, pop goes the weasel and the wind.

This text by Dylan Thomas expresses the author's dissatisfaction with the current situation and the characters around him. Depression mixed with anger along with the author's mocking tone expresses his protest which is crystallized using abrasive and explosive sounds, long sentences, compound adjectives and colloquial expressions. The use of short and repetitive vowels affects the reader's inner perception in the first step and opens the way for him to enter the text.

Prominent Linguistic Elements Of The Text Are:

1. Conjunction (and): The whole text consists of only three sentences. Chaining phrases that are relatively irrelevant to the letter "and" reveals the author's confused mind. The author's endless sentences reveal his inner fears and worries about the situation in which he finds himself.

2. Silences: the ratio of abrasive consonants (abrasive consonants are made by passing air through small holes in the larynx, such as /h /, / sh /, / z /, / s /, / d /, / t /, / v /, / f /. There is significantly more attention to liquid. In addition, vowel consonants are used more than silent consonants in the text, which due to the production of these consonants, leads the reader's inner perception to a sense of disgust with the environment and intensifies the author's criticism of the existing situation. . Explosive consonants produced by the sudden release of air are also widely used in the text as a means of venting

the author's sudden anger. The author's artistic and continuous use of abrasive, explosive and vocal consonants disturbs the text space and is full of chaos.

3. Long adjectives: A large number of compound adjectives made up of simple words joined by dashes can be seen in the text (poff-bossomed, tear-splash, bird-like, birth-smelling, Sweep-shop) and are often invented by the author himself. Long attributes increase the power of the text and make the melody of the text slower and heavier. In other words, the beauty of the text is sacrificed for its purpose. These long adjectives match the long sentences and show the author's sense of anger and disgust.

4. Conversational phrases: The use of colloquial phrases (especially Welsh phrases) takes the text out of its formal form and evokes the mood of everyday life in the mind of the reader or critic. In this text, unlike most literary works, the author has tried to present the protesting teenager's point of view to the world around him in a real way.

5. Phonology: Phonology (especially the repetition of abrasive and explosive consonants) increases the effect of the text on the reader's mind and purposefully shows the narrator's dissatisfaction. Attention. Short voices can be attributed to the writer's mood swings. These vowels make the numerous abrasive and explosive consonants more visible, as if these short vowels are lost among the strong consonants. The text begins with a short vowel and ends with a vowel of the same type, which indicates the importance of the author's excessive use of these vowels.

7. Weight: The presence of phonemes and the alternation of long vowels between short vowels (after every 5 or 6 short vowels a long vowel), despite the relatively large number of melodic words, makes the text have a uniform and heavy weight.

Thomas (1943) believes that his works are "a struggle against darkness to achieve a little light". He also claims that his works depict the confusion and distress of a person far from God. He considers the reason for becoming a writer to be the dependence on words and praises the richness and flexibility of the English language to convey meaning. He is an obsessive artist who is hardly satisfied with his work. In order to confirm this claim, it is enough that he edited his poem "Palace of Ferns" more than two hundred times, and finally this was the 277th edition of the work that satisfied him. Needless to say, Thomas has used his linguistic knowledge to embellish his work.

Semantics and Literary Criticism

Semantic literary criticism, like structuralism criticism, requires knowledge of linguistic nuances. Key dimensions of semantic critique of the phrase:

A) Vocabulary Selection: Every literary work contains words that guide the mind of the reader or critic towards the theme of the work. These words are interrelated and reinforce each other's meanings by forming a special semantic domain that enables the subconscious transmission of the poet's message.

B) Contradictions: Semantic domains often form a double confrontation in order to reveal the differences of key elements of the work.

C) Repetition of images: Semantic domains form specific images that are repeated continuously throughout the work but with different words and interpretations.

D) Literary crafts: Literary crafts such as metaphors, metaphors, allusions and the use of symbols, is an effective tool in the hands of the creator of the work to convey his message directly or subconsciously to the reader.

Examples of Semantic Critiques of English Literature

Here is a review of one of Larkin's (1955) works using the knowledge of linguistic semantics. This method of critique refers to the hidden use of words.

Lines on a Young Lady's Photograph Album
At last you yielded up the album, which

Once open, sent me distracted. All your ages
Matt and glossy on the thick black pages!
Too much confectionery, too rich:
I choke on such nutritious images.
My swivel cye hungers from pose to pose
In pigtails, clutching a reluctant cat:
Or furred yourself, a sweet girl-graduate:
Or lifting a heavy-headed rose
Beneath a trellis, or in a trilby hat
Faintly disturbing, that, in several ways
From every side you strike at my control.
Not least through these disquieting chaps who loll
At ease about your earlier days:
Not quite your class. I'd say, dear, on the whole,
But oh, photography! As no art is.
Faithful and disappointing! That records
Dull days as dull, and hold-it smiles as frauds.
And will not censor blemishes
Like washing-lines, and Halls-Distemper boards.
But shows the cat as disinclined, and shades
A chin as doubled when it is, what grace
Your candour thus confers upon her face!
How overwhelmingly persuades
That, this is a real girl in a real place.
In every sense empirically true!
Or is it just the past? Those flowers, that gate,
These misty parks and motors, lacerate
Simply by being over you
Contract my heart by looking out of date.
Yes, true, but in the end, surely, we cry
Not only at exclusion, but because
It leaves us free to cry. We know what was
Won't call on us to justify
Our grief, however hard we yowl across
The gap from eye to page. So. I am left
To mourn (without a chance of consequence)
You, balanced on a bike against a fence:
To wonder if you'd spot the theft
Of this one of you bathing: to condense,
In short, a past that no one now can share,
No matter who's your future: calm and dry.
It holds you like a heaven and you lie
Unvariably lovely there.
Smaller and clearer as the years go by.

Larkin (1955) seems to have taken advantage of a romantic approach to concepts, people, and subjects through the use of negative words (e.g. disquieting, disturbing) which, along with other negative words (not, least, not quiet) and words that evoke the concept of deficiency (blemish, frauds), neutralize the atmosphere of the poem, which in itself spreads a sense of avoidance and lack of belonging throughout the poem (condense, reluctant, censor, exclusion).

Larkin's simultaneous use of words such as (faintly disturbing) along with full-fledged literary words such as (misty parks) and (heavy headed rose) has contradicted the atmosphere of poetry. Another feature of Larkin's style is the repetition of certain elements of poetry, Such as "Determiners and continuity of verbs (ing)". Larkin has used this repetition to balance the effect and connect different straps. Larkin's purposeful and conscious use of adverbials has made the poem seem more emphatic in some parts. The language of poetry is simple and elegant. Hence, the use of similes and metaphors is not emphasized, and it is the adjective and adverbial groups that have replaced them. The simple present tense of verbs is used to show the poet's permanent truths, because most of the verbs related to images are always fixed. Dynamic verbs belong to the poet himself and static verbs belong to the images. The first paragraph begins with a past tense verb that refers to an event in the past (yielded up) whose effect continues into the present. The dynamics of the verbs used in the poet versus the fixed verbs indicate how the poet succumbs to unexpected events: how he is the victim of these events, not the creator. The turning point of the poem is the word (cxclusion) in the seventh verse, which expresses the destiny of the poet in the face of past events and, in a more general view, the destiny of all human beings during life. The change of the pronoun "I" to "us" confirms this generalization of the poet.

Persian literature

Here, the poem "Phoenix" composed by Nima Yoshij (1316) is examined from a semantic point of view.

> Phoenix, the happy bird, the fame of the world
> Displaced by cold winds,
> On the bamboo horn,
> The person is sitting,
> Come back, he to every bird horn,
> He combines lost moans,
> Hundreds of sounds away from the park strings,
> In clouds like a dark line on a mountain,
> The wall makes an imaginary building.
> Ever since the yellow of the sun on the wave
> Faded and peaked at the beach,
> The Call of the Jackal and the Rural Man
> Has lit the hidden fire of the house,
> Red to the eyes, a flame of wisdom
> Draws a line under the two big eyes of the night
> And in distant places,
> Creatures are in transit.

The main theme of the poem is the comparison of classical and modern poetry in Persian literature. The poet artistically depicts the resistance of Persian literature against change in that period of time. The key message of the poem is conveyed through dual contrasts, the first contrast between Phoenix (new poem) and other birds (classical poem), each with its own characteristics.

Phoenix is actually a poet himself, while the other birds are the same classical poets and their fans. While Phoenix intends to recreate the lost form of vocals (Phoenix's goal is construction, not destruction), classical poets oppose him. The poet's continuous use of literary works is remarkable.

1. Symbols: The use of symbols uses natural concepts that subconsciously lead the reader's mind to the superiority of Phoenix over other birds with the victory of fire over darkness.

2. Breaking grammatical rules: The third paragraph consists of two sentences, all of which are grammatically unusual. In the first sentence, the subject is in the middle of the sentence, and in the second sentence, the subject is at the end, which is the theme of the poem. And it reinforces stereotypes.

3. Image Replacement: Images, both positive and negative, are constantly changing in poetry, which, in addition to avoiding repetition, makes it more cohesive.

This kind of critique of literary works is simple and explicit and only requires the reader and the critic to be aware of why the poet or writer uses certain words, each word has a hidden identity that in relation to other words, it's true and practical meaning finds. Sometimes the poet tries to convey his message in order to take advantage of the appearance of the poem, which cannot be used except through awareness of linguistic nuances.

In concrete poems, poets try to communicate with their audience through the design or appearance of poetry. The use of these poems has a history of 400 to 500 years in literature. Because in this slogan, the transmission of meaning through the eyes is superior to the transmission of meaning through the ears. The layout of the words and the length of the lines of the poem are very important. The table below provides an overview of classical and concrete poems.

Table 1. Generalities of Classical Poems and Concrete Poems

	Classic Poems	Concrete Poems
Content	Deep / Transcend / Sophisticated	Normal Superficial
Audiences	Intellectuals / Elites	Ordinary people
Language and Lexicon	Consistent	Changeable like Objects
Constituents	Phones	Letters

Below are two examples of concrete poems from English and Persian literature.

40 --------------- Love
Middle I aged
Couple I Playing
Ten I nis
When I the
Game I ends
And I they
Go I home
The I net
Will I still
Be I be-
Tween I them

As the title suggests, poetry expresses love at the age of forty, and it can also be the result of a tennis match in which one side is hardly failing. The main theme of the poem is the decline of love and separation. Which is quite evident from the appearance of the poem. The "I" in the vertical sequence represents a tennis net and evokes the boundary separating a couple. The breaking of some words on both sides of the net adds to the concept of separation and the end of belonging.

Conclusions

The literary criticism presented in this article can be summarized in the following points:

- ✓ The emphasis is on accurate reading of the literary work. This reading draws attention to the linguistic nuances;
- ✓ This literary critique requires sufficient knowledge of language, linguistics, and familiarity with vocabulary rather than critique
- ✓ Literary correctness is possible through the knowledge of linguistics.
- ✓ Upon arrival, the reader or critic must adapt his or her understanding or critique to the facts contained in the text and avoid emotional criticism with taste.
- ✓ In addition to what the message of the literary work is, the critic must also pay attention to how it is conveyed.
- ✓ This type of literary analysis does not depend on the language of a particular literature, and it can be used for literary works by using the linguistic tools appropriate to the work.

The use of linguistic tools in literary criticism requires more comprehensive studies. The fact that linguistics and literature are interrelated cannot be hidden. The use of linguistics and since the use of linguistic knowledge in literary criticism is not limited to a particular language and literature, it is possible to provide a better understanding or critique of literary works by gaining more knowledge of linguistic points and nuances.

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