

Block

4

STYLISTICS, SEMANTICS, LINGUISTICS, AND TRANSLATION

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BLOCK 4 STYLISTICS, SEMANTICS, LINGUISTICS, AND TRANSLATION

Introduction

The fourth block of the curriculum of **Translation and Linguistics** is titled “*Stylistics, Semantics, Linguistics, and Translation*.” It comprises of five units, with the primary objective of introducing stylistics, explicating the models of style, and elucidating the concepts of Indian poetics, meaning, and semantics. Additionally, it seeks to explore the practical application of linguistics in translation work.

Unit 13: Stylistics

This unit delves into the concept of stylistics, examining the distinction between stylistics and linguistics, and discussing the role of stylistics in translation. It also introduces stylistics in the context of literary criticism and outlines its various domains of expansion.

Unit 14: Paradigms of Stylistics and Indian Poetics

In this unit, learners will explore the various types and models of stylistics, enabling them to understand multiple layers of textual interpretation, such as phonological, morphological, syntactic, and semantic levels. The discussion extends to a comparative study of stylistics and Indian poetics, focusing on concepts like Rasa (aesthetic essence), Alamkāra (figures of speech), Dhvani (suggestion), Rīti (style), Vakrokti (obliquity), and Aucitya (propriety). This unit holds particular significance for understanding the practical aspects of translation, especially in the light of classical Indian literary theory and its conceptual framework.

Unit 15: Meaning: Dimensions, Types, and Theories

This unit focuses on semantics, discussing the definition of meaning, theories related to it, and the essential components of meaning. It also covers topics such as the states of words, contextual meanings, and sentence meanings, offering a comprehensive view of the dynamics of semantics.

Unit 16: Semantics

Semantics is a distinctive branch of linguistics, and this unit provides an in-depth discussion of its definition, methods, and approaches. It examines the semantic structure of language and the functional aspects of meaning across different fields. The significance of semantics lies in its ability to deeply analyze the functions of language, making it a crucial aspect of the meaning-determination process.

Unit 17: The Applied Context of Linguistics and Translation

The final unit of this block connects the discussions from various units of the 'Translation and Linguistics' curriculum to the practical realm of translation. Termed as applied linguistics, this unit offers insights into the pivotal role of contrastive analysis in translation. It also explores the relevance of linguistics in machine translation. By the end of this unit, learners will develop a clearer understanding of the correlation between linguistics and translation and the significant contribution of linguistics to the field of translation.

UNIT 13 STYLISTICS

Unit Structure

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- 13.2 Language and Style
- 13.3 Concept of Style
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- 13.7 Stylistics and Translation
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13.0 OBJECTIVES

After studying this unit, you will be able to:

- Explain what is meant by linguistic style;
- Illuminate the nature, scope, and development of stylistics;
- Differentiate between stylistics and linguistics;
- Clarify the difference between stylistics and literary criticism; and
- Analyze and exemplify the role of stylistics in translation.

13.1 INTRODUCTION

Stylistics has emerged in the field of interdisciplinary areas of language and literature. In this, various perspectives have emerged during research work in the linguistic science and literary criticism, but none of them could provide meaningful and expected evaluation and study due to a single perspective. However, it certainly happened that with the development of stylistics and its study system, many questions emerged. What is style, what is stylistics, what

is the field of stylistics, what is the relationship of stylistics with linguistic and literary context, and what is the difference between them? What is the contribution of stylistics to the study of literature? What is the role of stylistics in the study of language, and what is the place of translation in the field of stylistics, etc., are questions that need to be considered. Therefore, the theoretical and practical aspects of stylistics are being discussed to clarify the nature of style and stylistics.

Stylistics originated from Indian and Western literary theory and its tradition. It has been developed from American Neo-criticism and various European review methods as an analysis of the application of linguistic science. This is the study of literary critical review, in which on one hand the evidence of style in literary works is presented, and on the other hand, the linguistic features are examined for the application of stylistics.

13.2 LANGUAGE AND STYLE

Human beings are inherently creative, and this creativity is reflected in the diverse ways they use language across different contexts, situations, and purposes. The variety in language usage, commonly referred to as linguistic diversity, arises due to factors that are specific to time, location, society, individuals, methods, and usage.

From a time-specific perspective, various forms of a language emerge at different stages of its evolution. For instance, we can observe distinctions between classical and modern forms of Hindi, as well as variations stemming from different literary movements such as Chāyāvāda, Pragativāda, and Prayogavāda.

Location-specific factors contribute to linguistic diversity through regional dialects, such as Avadhi, Bhojpuri, and Khadi Boli. Societal factors also play a crucial role in shaping language styles, where distinct linguistic forms can be found across social classes and levels, such as the educated and uneducated, or the upper and lower classes.

On an individual-specific level, the unique linguistic styles of prominent figures like Gandhi, Nehru, Nirālā, Pant, and Ramchandra Shukla can be identified. Method-specific factors reveal how language is utilized differently depending on the literary genre, such as in novels, plays, or short stories.

Finally, usage-specific factors pertain to the specialized language used within specific fields or domains, such as administrative, commercial, or technical language.

This wide array of language variations, known as language styles, highlights the multifaceted nature of linguistic expression. Although these differences in language use are distinct from one another, each serves its respective function, context, and purpose effectively.

13.3 CONCEPT OF STYLE

13.3.1 Style in Indian Literary Theory

For Indian literature, the term 'style' is not a new term, although it has not been directly discussed. The word is originally derived from the Sanskrit root '*Śīl*', which means to be inclined towards one's interest. '*Śīl*' has been given many meanings, including nature, characteristics, inclination, habit, character, etc. Therefore, the term '*Śīl*' is associated with various characteristics of a person. Later, this term was used in various art forms, such as architecture, painting, sculpture, music, etc. Because of its use in expressing the manner of expression in literature, Indian literary criticism uses the words '*Vṛtti*', '*Pravṛtti*', '*Rīti*', and '*Kāvya mārga*' to describe the style.

In Indian poetics, style is closely related to the principles of *Rīti*, but it also consists of contributions from the principles of *Vakrokti*, *Dhvani*, *Alaṃkāra*, *Rasa*, and *Aucitya*. In his *Nāṭyaśāstra*, Bharata Muni has described the various styles and trends, including the attire of various countries, languages, customs, behavior, conversation, etc. From here, indications related to style can be found, as *Vṛtti* is a mental element, *Pravṛtti* is its expressive form, and these trends are collectively and commonly referred to as *rīti*. Bharata Muni defined *rīti* as an effort to bring closer the nature of the speaker, its culture, or typographical features. On its basis, he categorized four types of *pravrittis* namely: *Dākṣiṇāṭya*, *Āvanti*, *Audramāgadhi*, and *Pāñcālī*. Later, Dandi (Daṇḍin) referred to these tendencies as the *Vaidarbhi* and *Gauḍiyya* styles of poetry. He categorized these poetic traditions based on the qualities (*guṇas*) rooted in *rasa*, as propounded by Bharata, and considered the qualities (*guṇas*) as the vital essence (*prāṇa*) of poetic style, which regulates its form. He designated figures of speech (*alaṃkāras*) as the ornamental aspects of this poetic expression. Vāmana further clarified the concept of poetic styles on a linguistic basis, introducing the idea of *rīti* (poetic style or manner), defining it as the distinctive arrangement of words: *viśiṣṭāḥ pada racanā rītiḥ* (a distinct arrangement of words is *rīti*). According to him, this distinctiveness is determined by *guṇas* (qualities), which are the essential, enhancing elements of poetic meaning. In this way, Vāmana provided the term *rīti* for what Bharata called tendencies and Daṇḍin referred to as *kāvya mārga* (poetic paths). Therefore, style is an essential part of Indian poetics, and it is not limited to language alone. Rather, it is an expression of the artist's personality, which is reflected in their work.

Bhāmah did not pay attention to the primacy and categorization of tendencies presented by Bharata and kept them within the confines of poetry. While analyzing poetry, he emphasized the mutual relationships between words and meanings - '*Śabdārthau sahitaḥ kāvyam*'. Bhāmah considered general semantic meanings as conversation while differentiating between language and poetry. He considered the curvatures of both words and meanings in poetry - the original figure of speech of this poetry is "*Vakrokti*", which is a

form of delightful expression of word and meaning or exaggeration. Poetry is not poetry without *Vakrokti* but rather becomes an ordinary statement or conversation. Subsequently, Kuntaka said that *Vakrokti* is not considered a figure of speech, but rather it is a creative structure that provides joy as poetry with words and meanings.

शब्दार्थौ सहितौ वक्रकविव्यापारशालिनि
बन्धे व्यवस्थिति काव्यं तदिवाह्लादकारिणी ।

In this way, '*Vakrokti*' is a statement or style that is different and unique from the common language usage in practical terms. It is not different from the 'Vamana' (Rīti), but all the characteristics of 'uniqueness' come under it. Therefore, Kuntaka made the field of '*Vakrokti*' comprehensive by including all levels and sub-levels of language structure, i.e., all the differences and divisions of phoneme arrangement from curvature to discourse curvature. Similarly, the aestheticians (*Rasavādins*) had said that the essence of poetry is not the power of poetry but the fruit of that power. Ānandavardhana considered *Dhvani* as the soul of poetry and considered it a quality of language that could be understood based on words. In this way, proper arrangement of techniques such as style, *Vakrokti*, *Alaṅkāra*, *Guna*, *Rasa*, *Dhvani*, etc., in poetry can keep the poetic nature stable, which is also the fundamental perspective of modern style analysis.

The scholarly discussion on style in Hindi is fewer, but various experts have shared their thoughts on it here and there. Shyamsundar Das referred to a poet or author's arrangement of words, use of phrases, construction of sentences, and their intonation as style. Acharya Ramchandra Shukla did not directly discuss style but rather analyzed its internal elements while discussing poetic language. He recognized four elements of poetic language:

1. the power of denotation (*Lakṣaṇā*)
2. words indicating special forms or activities
3. arrangement of sounds, and
4. adjectives expressing purpose.

Gulab Rai calls style expression or quality that a poet or author adopts to equally convey their influence on others. Karunapati Tripathi refers to an expression that is attractive, pleasant, and effective as a style. Thus, Hindi scholars have not deeply discussed style in a theoretical and systematic way but have only listed its qualities and related aspects.

13.3.2 Style in Western Poetics

In the West, the word "style" has primarily come to signify a particularity of writing. The origin of this word is the Latin "*stilus*" which means "iron pen" with reference to a pointed instrument used for writing on wax tablets or parchment in ancient Rome. Later, the word became a symbol of expression.

Its usage began to refer to a "distinctive style of writing" or a "mode of self-expression." Over time, its conception expanded, and its usage spread to various areas of life, such as speech, movement, games, fights, dances, music, reading, teaching, eating, dressing, etc. Its universality is evident from the fact that the only place where its comprehensiveness is documented is the Oxford English Dictionary. There, its subordinate and primary meanings are given as 28 nouns, 6 verbs, and 70 figurative senses. The word "*Śailī*" is used in English based on the word "style" and it generally refers to a manner or method of expression.

It is noteworthy that there has been very little logical analysis of style in Western poetics, but there has been considerable discussion of its characteristics and merits. Firstly, Plato did not explain style while discussing poetic language, but he classified it into three types - natural, strange, and mixed style. Aristotelian rhetoric considers clarity and propriety as two qualities of style. Horace recognized discretion, word arrangement, clarity, and other qualities in style. Prior to the eighteenth century, the use of style was pedagogical for poets, but afterward, the analysis of style began to occur in the context of poetry. In reality, language and expression in poetry are coordinated with each other. The poet often uses new words or new meanings of words with expressive power in his language. Walter Raleigh has spoken of finding words for meaning and meaning for words. In this way, Western poetics emphasizes the mutual relationship between emotion and language. First, emotion and ideas are born, and language is made to suit them, and then the body of language supports the foundation of style. Therefore, Western scholars have emphasized simplicity, clarity, effectiveness, rhythm, etc. for grand style, without sacrificing substance. Style is a unique and distinctive method in which there is a combination and coordination of cultural and personal distinctions, antiquity and modernity, stability, and change.

13.3.3 Modern Conceptions of Style

In recent years, linguistics has given more importance to the study of language than to other aspects of literature. Previously, the study of literature was based on personal and subjective foundations, so the need for objectivity and scientific study was felt. Now, in the analysis of style, consideration has been given to all aspects of language that provide information about the nature of the speaker or writer and the rhetorical forms and sentence structures used by them. In this context, various definitions of style have been given based on Indian literary criticism and Western poetics. The difference lies only at the level of analysis. Since each era has its possibilities and particularities, an attempt is made to include emotional perceptions and perspectives and give a comprehensive overview. Nevertheless, a definite definition of style has not yet been established. At present, there are mainly six concepts related to style.

1. **As a cover for ideas:** Style is an additional element connected with central ideas or expressions, which is used to express ideas in an impactful way. This is what style is. However, there is no single method

of writing style, rather it is the artistic relationship between narrative and expression, form and object. Its meaningful linguistic symbol remains within the idea itself. Without linguistic symbols, thoughts are lifeless, and meaning is almost dead. When a poet or writer expresses their emotions, thoughts, or experiences, there is no reason or means to separate them from their style. General ideas will have a general expression, and subtle ideas will be expressed in a specific style. For example, in the sentence "It's five past half-pasts," there is a *dhvani* in addition to the denotation, and that is why this statement can be specific. If we add style to the idea, the idea will become specific, not style an epithet or cover for the idea. Style takes shape in the poet or writer's mind, and its emotions and ideas are expressed within it. Therefore, there is no basis for considering style as an attributed element of thought.

2. **Style as a personal characteristic:** The personality of a poet is the creator of their style. Based on this, Buffon presented the idea that "style is the person" and therefore scholars have studied style as a centrality of personality. In reality, the language of the author and speaker depends significantly on the specific purpose, event, situation, nature, intellectual and social level, etc., because their experience and perception are connected to their real life, and this is where their personality is reflected. In the language of Pant's soft (*Komala Kānta*) and Nirālā's vigorous (*Ojapūrṇa*) vocabulary, the reflection of their personality is seen. According to their practical life, experiences, personality, and knowledge, some authors use pure Sanskrit words more in their language, while others use derived words. In this way, in literature, the different characteristics of a poet or author are directly or indirectly conveyed, such as their masculinity or femininity, age, education, knowledge, and experience, social or mental level, tradition, and culture. This idea of style is one-sided because individual expressions create specific categories, making it impossible to define the general nature or universal definition of style. In reality, this is a type of choice or variation that occurs from the poet or author's mental inclination. The poet combines and selects the language for the expression of their thoughts, emotions, and experiences with honesty and a realistic perspective, resulting in the inclusion of intended and comprehensible words, creating dynamism and activity. If they use the language arbitrarily, their style will not remain a style but rather become a mere imitation or a monotonous repetition.
3. **Style as a figure of speech:** Some scholars have regarded style as a form of ornamental art. From this perspective, style is created by combining denotation and referential elements. Style is born from those subtle expressions of language that create transcendental effect, that is poetic ornaments that are possible through distinct language. In reality, reading a poem in different styles or dialects results in the same poem, and its form is its external beauty. This is the limited meaning of style. The beauty of style lies in its internal structure. Figures of speech do not

remain static in aesthetic experience. They only continue to exhibit their uniqueness. Even if an attempt is made to create an aesthetic experience, it will only be a figure of speech, as in poetry of the *Rīti* period.

4. **Style as deviation from the norm:** The poet's creative power is the creative power of language, and that is why it moves beyond the standard. In other words, the poet is granted a "poetic license," which allows him to break the general rules of language. This deviation or transgression may not be correct from a grammatical standpoint, but it is certainly acceptable and understandable from the perspective of reception. Its relevance is not related to grammar but to the language consciousness of the language-speaking community that understands and readily accepts it. The personification of "flowers and moon" in the sentences "Buds are cheering/*Kaliyān khilakhilā rahī hain*" and "Moon is smiling/*Cānda muskurā rahā hai*," respectively, and the use of "Laxmi as a bird" in the sentence "Laxmi is chirping too much" may not be correct from the standpoint of grammar, but it is perceptible and is a deviation from the norm of style. This is where additional meaning is obtained. The cheering of the buds represents the beauty of the garden, and the moon's smile represents the "beauty of the night." Laxmi's chirping reflects her liveliness. This kind of creativity is manifested as the characteristics of all those who have adopted their flexible nature, and its best form is found in poetic language. Language deviation is the bisection of the general process of communication. It is inspired by the type of subject, presentation purpose, quality of the text, and author's personality. This is why some scholars have called the variation from the standard language as style because the primary cause of the difference between general language and poetic language is variation. Therefore, studying style as a standard would not be contemporary, as the relationship between linguistic form and context can only be determined by variation. By looking at this variation in the context of country-specific, linguistic, dialectical, literary, purpose, social status, etc., a correct understanding of the beauty of composition can be achieved. The impression of the favorite effects of the curse can be seen in Prasad's '*Mudhamaya Abhiśāpa*'. Similarly, adjectives contradictions that come under the category of humanization variation are found in '*Anīnda Patha*' (Kedarnath Singh), "*Cauḍī Hawāyein*" (Shamsher), '*Tṛṣita goda*' (Nirālā), etc. Variation is individualistic or situational. When writing a poem or composition, while talking on the phone, while talking to parents, siblings, or spouse-children at home, while talking to an officer or subordinate in the office, or while talking to friends or other acquaintances and unfamiliar people outside, there are changes in the language that deviates from the language standards. These are structural choices that remain integrated with a particular situation or person.
5. **As a style choice:** Language is considered material for the litterateur. The author chooses a specific language in their creative process, just as a sculptor removes chips from a stone to create a sculpture. When a poet

goes through the creative process, they have several options related to words and structure. They choose the best forms from them. It is a good style to choose the most appropriate word from many words that generally have the same meaning. The most appropriate word is one that can give more meaning than just a symbolic meaning. This choice is subjective. The concept of specific structure that Vamana had was also a type of choice. Whenever we talk about style, the idea of choosing words and sentence structure comes to our minds. This feeling of choice is the reason for style, but this choice is secondary because it is the selection of resources. Therefore, the selection of linguistic resources that accurately express predetermined subject matter or related meanings is style. For example, 'Raju is a wolf' and 'Sheela is a cow' - both sentences are stylistic structures from the perspective of meaning. Based on pragmatic knowledge, Raju and Sheela have the qualities of 'wolf' and 'cow' respectively. Therefore, this kind of selection takes us forward in terms of language structure and semantic coherence. Similarly, for a fool, the words "Learned" or "Smart" are used, which are completely antonymous with the word "fool". In this way, a writer chooses words according to the context and organizes them grammatically and literarily, which highlights the specific form of the language. In Indian literary criticism, along with (*Pratibhā*) talent, the (*Vyutpatti*) imagination and (*abhyāsa*) practice of poetry have been envisioned, but these causes are not mandatory. Sometimes, words are chosen correctly without effort or labor. In the sentence "the garden is echoing with bees", "garden" has been chosen as the subject as a metaphor because the speaker wants to emphasize the garden and make the entire environment of the garden audible, while in "bees are echoing in the garden", although it is grammatically correct, it does not provide additional meaning. In this way, the selection is made at various levels, namely phonemic, lexical, and syntactic, and even in the entire structure. The same thing can be said in different forms in the same situation, which is consistent with the structure and composition of the language. This is the style.

6. Style in language as a combination of specific features in a sentence:

So far, the sentence has been considered the basic and maximum unit of language, and language has been studied on that basis. However, style is an attribute that goes beyond the boundaries of the sentence. It is a meta-sentential structure in which two or more sentences are combined. This is a type of intertext, which, when combined, provides coherence to the entire text and becomes a meta-sentential structure.

The concept of discourse emerged from the intertext. In everyday language, discourse refers to the sequence or combination of sentences during the conversation. Discourse is a meta-sentential unit that contains internal coherence and reference-based and logical sequencing of sentences. It is considered that 'dialogue' is the focal point of sentence usage, and the sentence is denied as the maximum unit of language. It contains organized and logical coherence that makes the text rhythmic. This coherence is based

on the combination of language and meaning. Information about the relationships and transactions of sentences is obtained from discourse, which is helpful in the study of style. In other words, while explaining the style (in other words, discourse), not only the analysis of its sentence relationships but also the explanation of other aspects of the text, such as its sentences, sub-sentences, lexical forms, sentential characteristics, and speaker-listener relationships, will be required. This study is based solely on the relationships of intertext. The principle of selection is based on the internal relationship of other units, and its interpretation can also be done in this context.

If you have considered these six aspects of style, you may have noticed that there is no elemental difference between them, but there is a difference in their perspectives. Yes, when considering the process of creation and communication, selection remains the determining factor of style. Because the selection and arrangement are not just lexical and grammatical but take place at different levels of language. Therefore, the definition of selection theory must be extensive, encompassing the pressure of literary trends, genre conventions, and subject matter. From the perspective of literary trends, different language usages can be found in various genres of Hindi poetry, such as the predominance of Sanskrit-based vocabulary in Chāyāvāda poetry and native words in Pragativādī poetry. From the perspective of genre conventions, different language usages appear in different types of writing. In poetry and prose genres, the selection of language is separate. In the poems and plays of Prasad, where Sanskrit-based words are chosen, the language in the novel is more colloquial. From the perspective of subject matter, language selection varies in scientific literature, commercial literature, office literature, and aesthetic literature. Sometimes a person's nature or habits are reflected in their language, as we have mentioned before as a style of personality. Therefore, sometimes from the point of view of gender, severity, seriousness, masculinity, etc. are seen in abundance in the style of men, while in the style of women, more glimpses of softness, sweetness, and feminine beauty are seen. From the perspective of age, the more agility, spontaneity, and romance will be seen in the creations of youth, and the more seriousness, maturity, morality, and tradition will be seen in the creations of old age. It is also appropriate to mention here that sometimes these things are also found in opposite forms. The writer's linguistic selection, linguistic arrangement, and personal and situational deviations combine to create a style. The poet chooses appropriate expressions, intentions, and proper selection to express his experience in the same way as prescribed forms of language. It shapes the language, embellishes it, creates new words, provides new structures, brings new changes, and incorporates it into a comprehensive dimension. This is its expressive behavior, which is called style. In fact, style is that special form of language in which the power of expression remains inherent, which makes the poet's creative use pleasant and effective. We can say that style is how a poet or speaker tries to express their emotions and experiences by generalizing them and conveying them to others. For this, they use a specific language in which there is a selection of words and expressions that is

intentional and appropriate and transcends the accepted language norms regarding sound, grammar, and other sentence structures. Through this, the reader's taste for the language is developed.

13.4 STYLISTICS

You are aware that in India, the creation of literature has been ongoing since ancient times, and the tradition of analyzing and interpreting literature has also been ongoing since then. Indian poetics and Western literary theory have developed many traditions and principles for understanding literature and interpreting it. In modern times, many forms and methods of criticism have developed, including aestheticism, Marxism, psychoanalysis, sociological, mythological, historical, and other approaches. These critical approaches continue to search for external relationships in literary works. These involve evaluating poetry from the perspective of the reader or poet, or the perspective of society or culture. These are extra-literary elements that represent the values outside of literature because changes in social processes bring changes in the reader's emotions, beliefs, and thoughts, which affect values. Therefore, specific principles of criticism have not yet been established.

The main function of literature is its literary or poetic quality. Literature lies between beauty and language. Its beauty is language-based. Its quality is poetic and creative, and its reflection is style. In this sense, the scope of studies in stylistics is the experiential structure of literature and its creative and artful experiments. The study of the structure, organization, and function of literature leads to aesthetic awareness. Therefore, its theoretical principles are considered language-based. Due to being language-based, it considers literary works as "verbal art" and its subject is "what literature or poetry says" and not "what the poet says" or "what was the poet's purpose in creating the literature" or what effect it has or will have on the reader's mind. Stylistics does not analyze poetry from the perspective of the poet or the reader, nor a sociological, philosophical, or psychological perspective. It considers language as the center of poetic and creative quality. Thus, stylistics is a language-based system of criticism that is both scientific and philosophical and includes methods of analysis with theoretical models. The study of literature uses scientific tools of language and applies and refines them in the context of its own goals so that the point of creativity can be reached.

13.4.1 External and Internal Criticism

Criticism has two dimensions: (1) External criticism and (2) Internal criticism.

- (1) **External criticism** refers to the analysis of social or cultural values by the poet or reader. This criticism is outside the field of stylistics. It is not that stylistics denies the importance of criticism such as Marxism, sociology, or aesthetics, but it says that criticism of literary works cannot be done correctly by this method because its method is neither scientific

nor based on solid evidence. Therefore, the acceptance of stylistics is that external criticism begins only after understanding literary works properly.

- (2) **Internal criticism** studies the internal structure of literary works, considering them as independent units. This includes the study of sound combinations, form processes, word formation, sentence structure, discourse, emotional fluctuations, and silent language. This criticism comes under the working area of stylistics.

Stylistics considers the integrated unit of narrative and expression as a creative surface that represents linguistic symbols in its internal critique. If forms such as shapes, words, phrases, sentences, etc. are linguistic symbols, then it can also be considered that the entire work is a linguistic symbol. Based on this premise, Stylistics attempts to reach the level of narrative through the expression side. A Russian scholar, Shklovsky, has stated in his analysis of poetry that the unit of narrative and expression is not two levels or two parts, but two sides of the same object. There are three situations:

1. In the first situation, expression is separate from narrative, and more emphasis is given to expression than narrative.
2. Here, the narrative is presented separately from the expression.
3. In poetic work, narrative and expression are manifested as two inseparable aspects.

The first situation presents the principle of "art for art's sake," which stylistics does not accept because it is an incomplete and unsuitable literary view.

The second situation pertains to external criticism in the field of literary criticism, in which the interpretation of the message or subject matter contained within a poem is analyzed in the context of various literary, societal, cultural, and other references.

The third situation encourages a balanced and compatible perspective in the interpretation of poetry, which falls within the realm of internal criticism. In this way, stylistics not only focuses on the expression aspect but also the narrative aspect and emphasizes the interrelationships between these two aspects.

Based on this, we can say that the world of poetry is different from the external realistic world, but expression and narration are both present based on creation and imagination. Reality is not reflected in it as it is, but it is created through the imagination. Due to the creative power of the poet, it is transformed into a symbol of art. Understanding society, culture, psychology, philosophy, etc. in the context of literature is commendable. The world within the poetry represents the living context in which its characters perform actions, clash with their circumstances, express and develop their personalities, and explain the current of life, binding life to a specific time

and place, which becomes solid due to its connection with space and time, but it also transcends the limits of time and space by becoming free from them. This is the reason why the creation of poetic work can be read and understood by breaking the boundaries of time and place in different eras and different locations. It is a reference to the inner world within the poetry that still shapes the hidden world today. Stylistics studies and analyses the context within the poetic work itself. In the field of criticism, there have been Marxist, psychoanalytic, pragmatic, and ethical critiques, among others, which have either explained the principles or have been based on practical methods.

13.4.2 Nomenclature of Stylistics

There has been a lot of discussion about the nomenclature of stylistics. Many names have been suggested for stylistics such as style science and style studies. These names are synonyms for stylistics, but the name "stylistics" is more popular, following the pattern of "linguistics."

There has been a lot of discussion about the naming of stylistics and *rīti*. Pandit Vidya Nivas Mishra has named his book 'Rītivijñāna/रीतिविज्ञान'. He considered the word '*rīti*' more appropriate than the word 'शैली' (style) for the word 'style'. According to him, the use of 'शैली' (style) in ancient Indian literature was in the context of genres other than literature or to highlight the particularities of a person's literary expression in modern literary criticism. From this perspective, the use of the word 'style' is not as appropriate for conveying the idea of creative uniqueness. Supporting the use of the word '*rīti*/रीति', he further states that the use of the word '*rīti*/रीति' is strictly for categorizing various types of specific qualities of common language or to convey a broad specificity of social behavior outside of literature. It can be said in this regard that a word comes with new definitions and interpretations in its context. The meaning that one word adopts in a particular context may not necessarily have the same interpretation in every subject and context. For example, the use of the word "*pada*" in Hindi is used in various contexts such as foot in general language, verses in poetry, a word with inflection suffix in grammar and linguistics, class in sociology, post in office, etc. which have different meanings from each other. Similarly, the concept of style keeps changing over time, and the changes that have come in the concept of style in style science today are integrated with *rīti*. It would not be inappropriate to say that while the concept of style is evolving, the *rīti* tradition remains the same. After Ācārya Vamana, the pioneer of the tradition of *rīti* in Indian poetics, there was only nominal consideration for *rīti*, and what happened was also an incidental element of poetry. In comparison to *rīti*, figures of speech are more closely related to linguistics, as narration and expression, which are the main components of "stylistics," are involved in it.

The concept of style continues to be a subject of equal consideration in India and the West. Western scholars have identified the two fundamental elements

of style as "mind" and "soul", which are equivalent to the Indian concepts of *rīti* (style) and Dhvani (sound). Therefore, besides the "*viśiṣṭa pada rachnā rīti*" (specific configuration of speech) proposed by Vaman, which is the narrative aspect of style, where to keep Dhvani? Indeed, style and *rīti* are often considered synonymous, but there are some differences between them. Style is the nature of expression, and Acharya Kuntaka has regarded it as the "regulator of *rīti*". In this way, there is not much difference between *rīti* and style in a specific sense, but *rīti* involves predetermined, predefined, and pre-planned approach, which is rarely seen in style. When style adopts pre-determination, it is called *rīti*. There is also a difference in the objectives of these two. The goal of *rīti* is generally to provide a complete and pure form to the related work, while the goal of style is to bring novelty, wonder, and uniqueness to that work. For *rīti*, study, practice, and effort are desirable, whereas the necessity of naturalness and spontaneity in style. Objections have also been raised to style, stating that there is a widespread notion that style is self-sufficient. It is true that in "stylistics," the poet's perspective is not given much importance, but in *rīti* too, the reader's or society's perspective is given prominence, which is beyond the realm of "stylistics." Today, as many concrete and self-sufficient aspects or connotations as there are in style, stylistics is encompassing them within itself. In this way, we see that today the concept of style has become more extensive compared to *rīti*. Therefore, the name "stylistics" seems more appropriate and suitable than "*rīti*".

13.4.3 Evolution of Stylistics

The emergence of Stylistics occurred in the 20th century CE with the famous linguistic scholar Charles Bally of the Geneva School. Bally derived the idea from his mentor Ferdinand de Saussure's concept of two binary words: *La langue* and *la Parole* i.e., "language and speech." Language is a public and traditional business and a way of establishing social contact among community members that can clarify each other's speech. It is a social entity that, while being compatible in nature, is also alive and dynamic. "Speech" is a personal utterance and an activity of desire and intellect that fulfills individual objectives. It is a kind of verbal behavior that is initiated and rewarded in various forms. Thus, "language" is a system, and "speech" is a method in which the system is used in a real situation, or it is a way in which an individual uses their language in a general sense. Only in speech does language function, while speech is not considered fundamental or primary by Saussure. Charles Bally studied it in depth, considering speech as the foundation, and revealed that individual expression and creativity are possible even within the framework of language. In essence, this emotional quality presents values in a language that are stylistic in nature. The study of these values is called stylistics. Thus, the study of organized language expressions is based on the influential elements contained within them, meaning that the study of the expressive and communicative aspects through language is based on the study of the language style. This is the task of stylistics.

Saussure had little interest in the literary aesthetics of language. Their focus was related to the linguistic study of the natural domain of language, i.e., the spoken language. Written language or literary language is a particularization that is quite far from living reality. Bally supported Saussure's view. According to them, language is a function of life that is related to human emotions and experiences, and this is the real and living language. Its other forms are abstract, and they are specific uses of language. Their use is hindered by specific reasons, so studying them is not necessary.

Bally has considered stylistics to be the study of expressive aspects and their process in language. Their idea is entirely based on the logical and influential characteristics of language. The logical aspect of language, expression of thoughts, and transmission of facts are all intangible. The standard of language transcends into the 'effective' realm. Expanding on this influential term, Bally also includes influential and expressive characteristics. The description of all expressive resources of language is under the ambit of linguistics. Bally did not include literary language because they considered it an optional and esoteric matter. According to them, a writer always consciously chooses their language style, and their goal is to create an aesthetic effect through language, causing the language to become artificial and not easily understandable to everyone. Just as an artist creates beauty through colors and a musician through sounds, a writer attempts to create beauty through words. However, in Bally's view, there is no argument against not including literary language in stylistics. Language is a utilitarian business, and its use is for some purpose or another. Therefore, emotiveness, whether voluntary or involuntary, remains equally present in it. Due to the nature of verbal behavior, language cannot be expressed without any motivation, and even with this motivation, a purpose remains hidden. Therefore, speakers use the language according to their own desires to fulfill them. From this perspective, there is no difference between a poet and an ordinary speaker. People from all fields, whether they are lawyers, journalists, agents of a company, or speakers, will speak in such a way that others are attracted to them, and their objectives are fulfilled. Now the question arises, how can a poet be different from this? Literary language is not completely different from the language of speech, but rather it is a polished form of it. It is also not true that there is no aesthetic effect in the language of speech. It is the use of language that is beautiful and expresses the feeling in the heart in the same way as art and art is beautiful. The literary effect is evident in the adequacy of the expression of the object in which the intention is hidden, and although it is completely utilitarian, its beauty is still incidental. A small part of world literature, which usually is not the most excellent, is not written just to bring about the feeling of verbal beauty in the reader. In this way, the creation of aesthetic effects is not the poet's only goal, but many elements such as intellectualism, imagery, etc. create beauty in his language. Therefore, if effective features can be brought into the common language, then there is nothing wrong with them appearing in literary works. Thus, the limit imposed by Bally seems unnecessary.

Some of Bally's disciples also did not accept his view. One disciple, Marcel Crestat, refuted Bally's view by saying that for us literature is generally a compression, and the author's creation of literary beauty in his work is meant to completely attract the reader's attention. This may be more planned and organized than common compression, but it is not a different kind. Therefore, in the field of stylistics, literature can also emerge in an excellent form. In this way, Crestat has given full recognition to the linguistic study of literary language and has also analyzed the language of the writer. However, his study did not take place as a special mention of the artwork, but rather his study was closer to literary analysis.

13.5 STYLISTICS AND LINGUISTICS

Now you may ask, what is the relationship between stylistics and linguistics? Essentially, linguistics studies and analyses language and its various functions and uses, while stylistics is its applied methodology. We know that linguistics identifies the resources of the language system that are used to create actual messages. These resources are related to the organization of language within sentences. These relationships are expressed in various ways or are created by the speaker. From a grammatical point of view, they may be correct, but the speaker will always choose to speak in a way that allows the listener to understand their message. Because of the varied lexical usage of language, the speaker will always speak with some intention or another and will use a language that is expressive and emotional. In fact, language is creative, and stylistics emphasizes the creative power of language.

Linguistics is primarily limited to language which is a structured and socially oriented system of rules. It is a method of establishing social contact among community members, which helps in understanding each other's thoughts. Stylistics takes us beyond the literal meaning of sentences to other resources. Based on Saussure's concept, American scholar Noam Chomsky developed the idea of linguistic competence and linguistic performance. Linguistic competence is related to knowledge of the language and linguistic behavior to the actual use of language. According to him, human beings are creative creatures that create new expressions according to situation and context, which were never spoken or heard before, but were always understood. The reason for this is that they are new as expressions of the code and familiar as messages. These messages are expressed by social traditions, and stylistics helps us understand how different traditions influence the organization of messages and how they are well-organized in compression.

Linguistics is the study of the purposeful aspects of language, including its cognitive, denotative, and aesthetic resources. British scholar Halliday has described them as respectively evolutionary, introspective, and literary from a social perspective. These functions of language are not separate from each other but rather interconnected. The cognitive aspect of language expresses the context. The speaker brings forth their consciousness, reaction, perception, and internal experiences, even expressing the linguistic behaviors

of speaking and understanding. The second aspect is different from the expression of the context. Here the speaker's personality and demeanor are revealed, and the relationship between the speaker and the listener is known. The third aspect is related to the creative use of language by individuals. It is connected to the internal aspect of language and works according to the situation and context. The establishment of relationships between sentences is not limited here, and its meaning will be found in itself as well as in the context. The boundaries of sentences are also crossed here. This aspect of language is the speaker's aesthetic or creative use, and stylistics investigates the expressive, influential, and aesthetic aspects of language with the help of linguistics.

The relationship of linguistics is not solely based on the speaker's common inspiration of what they want to acquire through their language. This relationship is not related to the situational context between the speaker and the listener, their social status, or roles. However, humans are social beings, so their language contributes to the social structure, social behavior, and human culture in their language. Stylistics is useful for this purpose. In social situations, there is a change in the speaker's language to express themselves concisely, whether talking on the phone, speaking with their officers or subordinates in the office, speaking with the principal or academic professional, or students in college. Stylistics considers the speaker and listener's level, their relationships, language code or syntax, and the subject of the message, which are the central points of their speech behavior.

If we study the aesthetical aspect of language, i.e., literature, only using a linguistic perspective, then Stylists will only be able to analyze the grammatical forms and elements of language, but we will not be able to provide information on the values and qualities of literature. No one can deny that every expression has its own external and internal aspects. Therefore, to understand the emotions expressed in language, a linguist needs to have knowledge of emotions. Emotions, thoughts, feelings, social status, etc., are all elements that are present in the expression. Therefore, stylistics is the only way to study the language-centric aspect of language. If linguistics is used, it will be unfair to creativity. Stylistics works on the basis of language as a foundation, whereas linguistics studies language and is also based on it.

Linguistics considers the sentence to be the fundamental unit of language, while stylistics goes beyond the sentence. Linguistics is limited to the analysis of language, while stylistics encompasses the entire work of literature within its scope. Therefore, it has been established through structural analysis that stylistics does not consider the sentence as the natural fundamental unit of language but is more capable of describing the structural explanations of units such as paragraphs, passages, and thoughts, as it neither ignores the inter-sentential connections nor the unit itself. While studying a literary text from a stylistic perspective, it is necessary not only to analyze its sentence relationships, but also to explain other aspects of the text such as

clauses, phrasal forms, interpretive expressions, and the relationship between the speaker and the listener.

The relationship between poetry and language can be viewed in three contexts:

1. Poetry is a form of language, meaning it falls within the realm of language. Therefore, the critique of poetry can be done within the field of language.
2. Poetry is not language but rather an art form, so it is outside the realm of linguistics.
3. Poetry falls between language and art, meaning that some aspects of it fall within the field of linguistics and others within the field of art. In this way, poetry is an aspect of both different fields at the same time.

Discussing these three relationships, a scholar named Sol Spota places poetry within the first context. According to him, linguists need to step outside their responsibilities and work area to critique both aspects of poetry. This is because the facts that emerge from linguistic analysis manifest in the natural sense of literary experience. This is why the language of poetry is considered a form of linguistics. It is essential to keep in mind that not all forms of language are poetic.

In fact, with this view of Spota, it appears that they have considered the limit of analysis to be the limit of poetry. We also need to see that despite being a distinct form of language, poetry still retains its power. If we limit language study to only scientific analysis, then we can discover the various peculiarities of poetry, and our study will not be of poetic language but rather remain focused on pure language. Therefore, in literary studies, along with linguistic analysis, literary aspects should also be considered to explore the aesthetic elements of literature.

Roman Jakobson, like many other scholars, has expanded the boundaries of the field of linguistics and stated that linguistics is a global science of all types of language structures and that literary studies can be considered an integral part of linguistics. Jakobson's view is controversial. While linguistics can be helpful in understanding the sound system, rhythm, meter, syntax, and other features of a literary work, the aesthetic experience embedded in the literary work cannot be expressed through linguistic analysis. Here, literary studies come into play to aid in this aspect.

Linguistics provides descriptive knowledge of the language, while stylistics creates awareness of the creative use of language. This creative use leads to changes in meaning according to context and violation of grammatical rules. Stylistics helps in the specialization, variation, and creativity of sound, form, sentence, and word levels in language. It requires attention to semantic variation rather than providing a dictionary meaning. We cannot call sentences like "the moon is smiling" or "flowers are giggling" meaningless or

ungrammatical because the verbs "smiling" and "giggling" not only violate selective restrictions but also require the speaker and listener to integrate a part of the meaning of these verbs by canceling the existing one to converge towards a new meaning. The anthropomorphism of the moon and flowers and the meaning embedded in them reveal the intention or "intentionality" of their use.

Artistic expression through the use of language will not remain outside the realm of language processing. The work of linguistics here is not only to create structured and organized sentences in a language and explain them but also to explore the internal relationships of language. This includes finding not only connotative meanings but also social, descriptive, and figurative meanings. For example, the sentence "Sheila's father is a stone" cannot be understood literally because "father" is a living being and "stone" is an inanimate object. Here, the contextual connotations must be considered to derive the intended meaning, so the sentence must be interpreted based on its contextual implications. Therefore, in this sentence, the additional meanings of "harshness" or "cruelty" must be added because these are not just natural implications of the words but also characteristics of factual information. Stylistics in language science help with both language abilities and language behavior.

The problems of a stylistic nature cannot be solved by linguistics, which is an integral part of the various functional aspects of language. Linguistic analysis determines various structural elements and processes. Stylistics helps establish general stylistic features of speech. The stylistic analysis deals with the structure of solid language usage and the selection and application of its specific elements. Stylistics helps provide accurate and extensive knowledge of language tools for functional units. Therefore, the study of literary works does not only involve the study of language, but the study of the work itself using a linguistic method that makes it more objective.

13.6 STYLISTICS AND LITERARY CRITICISM

The subject of literary criticism is the examination and analysis of the aesthetic aspects of a literary work regarding its values, be they social, psychological, or moral. In this criticism, the explanation of literature is done from a moral or aesthetic point of view, and attention is not given to the linguistic form of literature. This study is based only on extensive literary experiences, but stylistics examines the structure or organization of the work to express the aesthetic aspects of a literary work and therefore can also be called literary analysis. In stylistics, the use of linguistic resources for literary purposes is understood in depth. Stylistics studies language and is therefore necessarily related to linguistics, and if we imagine that it also includes the study of the style of artistic linguistic composition, then it tells us about the decision and appreciation of beauty. Whereas stylistics analyses the language in which the values of literature and the experience of emotions associated with literature are combined. Therefore, literary criticism is value-specific,

and stylistics is value-independent. In literary criticism, artistic values are given priority, and language is brought in as evidence for aesthetic evaluation, while in stylistics, beauty is captured by considering language as the foundation. In this, aesthetic values are considered secondary. The nature of stylistics is descriptive. It studies and analyses the distinctive features of any style but does not evaluate it. This is the scientific method, so from this perspective, proper analysis and clarification of the language of literature are necessary for accurate evaluation and review of the real elements of assessment. If literary criticism doesn't rely solely on subjective and random conceptions of literature, then there would be no objection to calling stylistics literary criticism. In reality, Ramchandra Shukla's method of criticism would have been more closely related to stylistics, if he had not criticized literary works based on public welfare.

The question arises as to which aspects of stylistics should be taken into account in order to enable it to undertake proper scrutiny and testing of literature. The correct examination of literature cannot take place without an analysis of language. Language is essential for the literary structure, so literary researchers must keep an eye on the aesthetic aspects of each linguistic form. Therefore, this critique will only be effective if it includes a clear explanation of literary elements such as figurative language, meter, rhyme, imagery, and poetic technique, as well as the definitive and appropriate use of literary analysis tools. In this task, only linguistics can be helpful. Where linguistics is unable to solve the literary value of a work, literary theory comes to its aid, and where literary theory cannot grasp linguistic specificity, linguistics can help provide a full understanding of that specificity. Therefore, literary criticism begins where language study ends.

The goal of linguistics is to determine the structure or organization of language, and the goal of literary theory is to explore the aesthetic aspects of literary works. Therefore, the perspective of linguistics is objective and realistic, and it provides the literary critic with not only theoretical insights but also concrete and practical methods. Literary criticism evaluates linguistic structure, which reveals how a work of art is created and why it is distinct from other forms of art, and why it occupies a prominent place in literary studies. However, the difficulty lies in that the study of the internal value of literature is done in a subjective manner, so an objective analysis of literature is not possible. Therefore, by emphasizing the combined study of linguistics and literary theory, scholars like Roman Jakobson have stressed that we all should realize that linguists who ignore the poetic process of language and literary theorists who are indifferent to linguistic issues are both far behind in their time. European scholar Stankiewicz also expressed strong support for the mutual cooperation of these two perspectives, stating that if a linguist and literary critic want to make their collaboration fruitful, it is necessary for the linguist to be well-versed in poetic forms and all issues related to its tradition, and for the literary critic to have a proper understanding of the latest techniques being employed in modern linguistics

and the achievements in this field. Therefore, taking these two perspectives as a basis, stylistics examines the structure, code, or process of literary texts, within which the values of literature are included.

13.7 STYLISTICS AND TRANSLATION

As we have previously mentioned, stylistics is a practical method of linguistics, and translation is also a practical method of linguistics. Although these two methods are different from each other, there is a relationship between them that needs to be understood. There may be several aspects to the study of language and literature in the field of style science, including a specific role for translation. There are two applications of style science: intralingual application and interlingual application. In intralingual application, language and literature are analyzed and examined. In interlingual application, language and literature are studied, but there is also the possibility of analyzing word and language style in dictionaries and translations. Before considering translation, it is necessary to pay attention to the translation process and its style. Nida has defined translation based on equivalence, first at the level of meaning and later at the level of style. In this way, the style also has its importance in the translation process.

In order to preserve the original meaning, an attempt is made to keep the original style intact. Every language has its own style, and the style continues to evolve depending on the subject and genre. The main types of style are generally classified into three categories - general style, narrative style, and genre style of writing.

- A. **General Style:** This style is user-dependent and involves the contribution of the speaker's social, cultural, educational, economic, geographical, etc. contexts. This includes the views of traditional, formal, informal, personal, and intimate styles. In addition, the Hindi language style includes traditional Sanskrit-based style, Arabic-Persian mixed style (Urdu), common spoken style (Hindustani), and English mixed style (Hinglish).
- B. **Subject-Specific Style:** This is a style related to usage and domain, that is, it is related to the subject or work area. Scientific, commercial, journalistic, office and other styles are found under this.
- C. **Genre Style:** This is literature oriented. Various usage-specific forms such as poetry, drama, novel, criticism, etc. exist under this. In poetry, we generally find structured or free verse, while in drama, we find mainly dialogue style and prose.

In addition to these styles, individuals also have their own styles. Differences can be seen in the styles of Ramchandra Shukla and Hazari Prasad Dwivedi, Prem Chand and Jai Shankar Prasad, Nirālā, and Pant in Hindi. Translating their work is quite difficult. In addition to this, translators also have their style, which may clash with the style of the original author. In the translation

of Omar Khayyam's Rubaiyat, Fitzgerald's personality shines through, and in Hindi translations by Harivansh Rai Bachchan, Maithili Sharan Gupta, Sumitranandan Pant, etc., their own stylistic elements can be seen in the translations of Fitzgerald's English translations. Thus, in translation, the problem arises of using an equivalent style in the target language to the style of the source language. Therefore, when translating from the source language to the target language, it is necessary to understand them in the context of stylistics.

In the translation of style, not only does the issue of language structure arise, but attention must also be paid to equality at the level of language style. This also has its importance in social and cultural contexts, which result in different language styles. Both the original language and the target language have different social and cultural structures. It is also possible that a style that is important in the original language may not be as important in the target language. In this situation, stylistic sciences play a specific role, and equivalent forms are used in the translation of stylistic differences. For example, the English word "indigo" means "*nīlā*" in Hindi, but in different contexts, specific meanings of "*nīlā*" are found. In English, "Blue ribbon" is a symbol of "specific value-respect", while in Hindi, "*nīlā*" is a symbol of prestige and welfare - "*Nīlakanṭha*" is used for Lord Shiva because his throat is considered to be blue due to drinking of poison. The navy is also colored blue. Similarly, the word 'blue' is now used in various fields such as Blue blood in genetics, Blue moon in astrophysics and rare items, Blue penciling in the correction process, Blue jacket in navy, Blue collar in labor jobs, Blue chip as trustworthy share, Bluebook as in official report, and Blue stacking as a literature-loving woman. Based on these words, the styles of both languages are determined. Differences in style are also found in sentence structure, for example:

1. I have a sweet tooth.
2. Where shall we stand if people reject our plea?

In this way, understanding the style aspect of the translation process and using style science can assist in its solution.

13.8 SUMMARY

The emergence of stylistics has occurred as an interdisciplinary study in the fields of language and literature. It involves analysis and exploration of the creativity and literary qualities inherent in literary works, along with the structure and composition of the literary work based on evidence of style. In reality, various distinctions in language can be seen in different contexts, situations, purposes, and goals, which are given the term "style." A detailed examination of style has been done in Indian and Western poetics, but its specific form has emerged from modern criticism and other European review methods. The nature of style has developed from many concepts related to style, and the study of this same style takes place in stylistics as an

application of language science. Stylistics encompasses both the scientific principles, rules, and practices of language and the aesthetic and artistic aspects of literary criticism. This is why stylistics can provide a theoretical basis for translation in both the source language and target language perspectives, as it helps to understand the stylistic aspect of the translation process and to transform stylistic distinctions in the source language into the target language.

13.9 GLOSSARY

Internal criticism, Discourse, Paradigm, External criticism, Style, Antithesis, Narrative style, Genre style, General style

13.10 Exercises

Question 1: Mark the correct statement with a check mark (✓) and the incorrect statement with a cross (✗).

- a) Literature is a linguistic art.
- b) Literature can be created without language.
- c) The study of the language of literature is called stylistics.
- d) Style is a creative use of language that harmonizes aesthetic beauty and linguistic structure.
- e) In Indian poetics, style is not considered close to the theory of diction.
- f) Vakrokti is a style of expression or statement that is distinct and unique from ordinary language usage.
- g) Style is not subject to variation from one medium to another.

Question 2: Answer all the questions.

1. The origin of the word 'style' in Indian literature is considered to be derived from the Sanskrit verb root '*shil*'. Write three or four sentences to explain this.
2. What is style? Provide an answer in five sentences in the context of Western literary criticism.
3. Style is a figure of speech. Explain this in three to four sentences.
4. Write a brief comment on style as a choice.
5. Style is an individual in the sense that the personality of the author is reflected in it. Explain this in your own words.
6. Explain the difference between external and internal criticism.
7. Several names have been suggested for the science of style. Which name do you accept? Provide an answer with reasoning.

8. What is the derivation of the word stylistics in Western languages? Provide other foreign and Hindi alternatives to this word.
9. Define the stylistics and describe its historical development.
10. Who were the pioneers of modern stylistics? Explain their ideas on style science.
11. Clarify the difference between stylistics and linguistics and explain whether stylistics is an independent discipline or a branch of linguistics.
12. Clarify the relationships between stylistics and literary criticism and explain how style science has influenced literary criticism.
13. Based on the relationship between poetry and language, do you agree that stylistics is a combined discipline of linguistics and literary criticism? Provide your opinion along with arguments.
14. What is the significance of stylistics in the translation process? Explain with examples.



UNIT 14 PARADIGMS OF STYLISTICS AND INDIAN POETICS

Unit Structure

- 14.0 Objectives
- 14.1 Introduction
- 14.2 Stylistics: Different Paradigms
 - 14.2.1 The Conceptual Paradigm
 - 14.2.2 The Contextual Paradigm
 - 14.2.3 The Narrative-based Paradigm
 - 14.2.4 The Linguistic Paradigm
 - 14.2.5 The Comprehensive Paradigm
- 14.3 Stylistics and Indian Poetics: A Comparative Reference
 - 14.3.1 Stylistics and The Rasa Theory: Comparative Reference
 - 14.3.2 Stylistics and The Alamkāra Theory: Comparative Reference
 - 14.3.3 Stylistics and The Rīti Theory: Comparative Reference
 - 14.3.4 Stylistics and The Dhvani Theory: Comparative Reference
 - 14.3.5 Stylistics and The Vakrokti Theory: Comparative Reference
 - 14.3.6 Stylistics and The Aucitya Theory: Comparative Reference
- 14.4 Stylistics and Translation Reference
- 14.5 Summary
- 14.6 Glossary
- 14.7 Exercises
- 14.8 Some Useful Books

14.0 OBJECTIVES

Through the study of this unit, you will be able to:

- Compare the paradigms of stylistics and the usefulness of their study;
- Determine whether their relevance is limited to the theoretical aspect of translation or if they have practical application;
- Interpret which theories of Western and Indian poetics connect "meaning" with style;
- Explain the contribution of stylistics and Indian poetics to the translation process; and
- Give a synthesis of how poetic theories assist the translator in creatively interpreting the text (freedom of interpretation).

14.1 INTRODUCTION

We had an introduction to style and stylistics in the previous unit. Stylistics is a progressive Western theory of literary criticism. It is generally defined in two ways. The first definition is dictionary-like, where it is considered a science of the study of style. The second definition is functional, where it is defined as a system of critical analysis that is text-based, objective, substantive, preconception-free, language-mediated, analytical, and descriptive.

It is expected to acquire knowledge of the various types and diversities of stylistics along with being familiar with the nature of stylistics. Within the context of this text, our objective is to obtain an introduction to these different types and diverse models of stylistics and highlight their contribution to the process of translation.

When we take a text as a source text, we comprehend it based on its Dhvani level, word level, sentence level, proposition level, and meaning level of the language in which it is written. However, in the complex and coherent textual unit of language, there is an additional element that remains active in the perception of its meaning, which is called the style element. Its relationship is related to the effectiveness of the recipient, the meaningfulness, and the intention of the text. The same thing is also applicable while creating a target text in the process of translation. Therefore, knowledge of various types and dimensions of stylistics under translation studies and training is useful for us. Needless to say, the knowledge of these is related to both theory and application of translation and is going to play its role in understanding and adapting the source text from the viewpoint of various types and dimensions.

Stylistics has a close relation with Indian poetics. It is true that stylistics, though an application of linguistics, contains the principles of Western literary criticism. The German School, French School, Czechoslovak School, Russian School, British School, and American School are prominent in Western stylistics. The theories of Indian poetics; the Alamkāra theory, Rīti theory, Dhvani theory, Vakrokti theory, and Auchitya theory appear to have a close relation with stylistics. From the viewpoint of translation, stylistics has many types and models.

14.2 STYLISTICS: DIFFERENT PARADIGMS

In translation studies, it will be useful for the learners of linguistics to know that while discussing stylistics from their own perspectives, scholars have described its many types. The main ones among them are descriptive stylistics, structural stylistics, linguistic stylistics, literary stylistics, functional stylistics, and influencer stylistics. Similarly, scholars have also discussed many models for stylistic study which provide important insights while converting the source text into the target text.

These models have been classified on many bases. These bases are -

1. Conceptual
2. Contextual
3. Narrative
4. Linguistic and
5. Comprehensive paradigm

A total of eighteen models have been formulated on these five bases.

14.2.1 The Conceptual Paradigm

Within the Conceptual paradigm, we shall find the description of the Style Marker pattern, Selection-Combination paradigm, and Forward Rendering paradigm.

Style Marker Pattern

Style markers emerge from such uses of language which are contextual. The meaning is that context should be there at all levels of the language- Dhvani, word, form, rhythm, and meaning. The word 'Style Marker' literally means that which marks and underlines the style. At different levels of language, the grammatical usage, ungrammatical usage, and analytical usage of the language unit become contextual and become style markers. If we explain contextualization further, then it proves the intentionality of the ornamental structure of the text. The special punctuation in language by which this intentionality is specified is called style marker. Although style marker is connected to the concept of style, knowledge of descriptive linguistics is considered necessary to identify the characteristics of language at all its levels. European stylist Nils Eric Anqvist has introduced this paradigm. If we underline a style marker in the source text, then for the sake of consistency we are also expected to use the same style marker when translating into the target text.

Selection-Combination Model

One concept of style is that of selection-combination; while defining it, it is often said that style is a selection and combination. Roman Jakobson has referred to 'selection-combination' as a concept of style. This is not a general selection and combination of language but a specific selection and combination. When a writer creates a text, he consciously selects and compiles specific linguistic units. This process of selection and combination employs intendedness in the text. This selection and combination in the text is active in all the elements of the text. Selection-combination is active at the Dhvani level, morph level, sentence level, and semantic level. It is not active only at the discourse level of the language, because it is a bipolar model of style. When we combine sentences at the sentence level, then a discourse is formed from this combination. So, another level of discourse is not required here. It is integrated into the composition of the sentence itself.

Style has also been called forward presentation. Here, in creative language, selection-combination is directly related to the author, whereas forward presentation is related to his readers. Wherever the skill of forward presentation is active in the eyes of the reader, intendedness is implicit there. Four characteristics of forward presentation are considered. This concept was introduced by Czech linguist Jan Mukařovský. He called it a 'strange deviation'. But later, Jakobson's parallelism was also accepted in it. Some scholars also added characteristics like 'deviation' and 'scarcity' to it. These four characteristics of the forward presentation pattern also come under the selection-combination pattern. There they are called deviated selection and deviated combination, parallel selection and parallel combination, scarce combination and scarce combination.

In the process of translation, highlighting the specific selection-combination made by the author helps in its conversion into the target text. In the process of conversion, it becomes important to take the help of the selection-combination model to maintain its narrative and impact value in the target language as well. Similarly, by highlighting the foreground parts in the source text, paying attention to them, and understanding the intendedness, we can make its equivalent and equally effective translation into the target text.

14.2.2 The Contextual Paradigm

Contextual Paradigm-One: This is the first model to consider the source text. It is basically a function of the intended communication. Contexts are of two types:

1. Micro context.
2. Larger context.

Micro context is that which represents an unmarked set of components from a stylistic point of view, but large context is the opposite. It is that section of the message that goes ahead of the stylistic skill and is its external part. Context is a lexical framework, or it emphasizes the role of the textual environment. Here it is necessary to see which linguistic features within the text are stylistically appropriate and which features are inappropriate, and unnecessary. Anqvist considers this type of distinction important. Here the term 'Etic' is used for the whole. Textual and situational environments come under it, while stylistic intentional features are selected at the 'Emic' level. They are selected from the irreducible features present in the social environment. Apart from these two definitions, Anqvist has also proposed a term like 'Envelope' for the totality of characteristics and has expressed the total of the intended characteristics by the term context. Based on this paradigm, the translator can get help in his translation process. There is only one drawback, it is impossible to classify all its categories because context is infinitely variable due to being defined by language, culture, and time.

Contextual Paradigm-Two: Another model based on context has been specified by Anqvist.

Keeping in mind the objections raised upon the reference model, the context has been divided into Textual context and Extra-textual context. Textual context also has two templates. First linguistic template and second creative template. The linguistic template has phonetic, phonemic, orthographic, morphemic, lexical, and syntactic contexts. In the creative template, the beginning, middle, and end of the genre of utterance, paragraph, poem, drama, etc. are taken. Needless to say, all these elements are included in the discourse. Apart from this, its relationship with the surrounding textual parts of the text is also taken. It can also be kept under intertextuality. Apart from these two, he has also taken meter, literary poetic form, and printing arrangement in this template. In the extra-textual context, he has taken into account the type of speech, poetic subject matter, speaker or writer, listener or reader, gender and age differences, education, social class, position, etc., besides gestures, body postures, dialect, and language and situational and environmental context. If the translator remains alert from all these aspects while reading the source text and understanding them and remains conscious and aware while converting it into the target language, then his translation will be successful and meaningful without any flaws.

Contextual Paradigm-Three: Another theory has been proposed by Spencer and Gregory. Both of them have taken textual parameters like field, mode, and Tenor. Field connects the story/narrative to its subject matter. An essay written on physics and a love letter show differences in terms of field. In longer texts, the fields change. Medium/Mode or type is that dimension which keeps account of linguistic difference. For example- Spoken and written subject narrative. The difference between written and non-written is also worth noting here. Tenor or intent shows the relationship between the speaker/writer and listener/reader. Like formal and informal contexts, in this way time, dialect, field, type or medium, and tenor influence each other.

Cohesive Contextual Paradigm

This was proposed and established by Wolf Gang Heiber. For the analysis of any literature, Heiber has proposed five types of context categories. 1. Syntactic context 2. Associative or isotopic context 3. Conjunctive context 4. Connotational context 5. Social context.

Linguistic Situation-Controller Paradigm

This social situation controller paradigm has been proposed by Derek Davey and David Crystal. Nine dimensions have been mentioned in this model. These nine dimensions are discussed by them in three parts. In

- (a) category he discusses individuality, dialectics, and temporality.
- (b) In class, it describes discourse and participation. Under discourse, the distinction between simple, complex, reading-writing is described, while

under participation, simple, complex monologue and dialogue is discussed.

- (c) There is a discussion of regionality, stratification, professionalism, and uniqueness in this class. Derek Davey has also proposed a question table to establish this model.

Stylistics provides a more objective basis for the sensitive reactions that occur based on perception while reading any work. This gives it the quickness of reaction. This model is active in this direction. On its basis, the analyst can do a meaningful analysis of any poem, story, play, essay, or text taken from it.

14.2.3 The Narrative-based Paradigm

As is clear from its name, narrative is at the center of this model. Under this, four models are found- The structural model of the narrative, the Text-linguistic model, the Plot Science model, and the Pag model.

Structural Model of the Narrative

Its proponent is Lubomir Doležel. According to him, the weakness of linguistically oriented stylistics is that it seeks to derive descriptions and patterns from language. Hence, it fails to take into account that the text itself has an autonomous connotational structure. Here, the structure of signs in the text is expected to be explained based on a specific textual theory. The general theory of signs is considered a branch of connotational science. According to Doležel, the organization of textual units in a causal sequence is the first essential characteristic of a text. The text is considered a function of time. The second important characteristic of textual structure is the dimension of its content, which goes beyond the conceptual capacity of linguistics. It is believed that the most important point in developing a structural theory of poetry in fiction is to define its primary unit. Initial studies in this direction have highlighted such a unit, which is the Motif. Propp systematically investigated the motives in Russian fairy tales. He did the work of systematically searching for motives in the texts of the fairy tales and resultantly he reached the general motive functions. Doležel has also mentioned the chronological sequence of motive theory. In this context, he talks about these three-

1. Intentional presentation,
2. Visual-Constitution and
3. Narrative-Building

In this way, this model mainly proves to be a model of poetic analysis of fiction, in which serious care is taken to understand the essence of the story and its meaning. Doležel has also analyzed Hilton's story 'The Killer' on this basis.

Text-Linguistic model

The responsibility of considering the sentence structure of a text was sometimes given to text grammarians and sometimes to paralinguistics. Nils Erik Anqvist has proposed a model in which he believes that a specific Stylistic Analysis of characteristics is a part of decoding the text. Textual grammar has its paradigms, their relevant difference is between definite linear paradigm and indefinite linear paradigm. Ptofi has worked in this direction. Roland Harvey has also expressed his extreme viewpoint in this direction with a simple but coherent argument. For Harvey, identification of a good style is possible through an essay's effective style. This also includes textual style breakers.

Plot Science model

Thomas G. Powell has laid down a framework of grammar for the narrative to know the meaning and correlation of each sentence through special skills. This framework has been made based on Chomsky's transformational grammar. Powell also deals with the aspects of connotation here. In this paradigm, style comes forward in the form of selection. Bromond presented the concept of narrative possibility and selection. Kristeva took the concept of the subject in the essential sense. The theory of narrative structure is largely built from literature-anthropology and linguistics. However, many of its concepts are from the field of linguistics. Here, narrative grammar has been presented parallel to transformational grammar, whose basic problem is to consider things as important. They are-

1. The semantics of each sentence and
2. Correlation of these meanings with specific skills.

In this grammar, Grema has talked about external structure and internal structure. According to Fian Dijk also, there should be a difference between text and narrative. If text is the external structure, then narrative is its deep structure. This model is also very helpful in the analysis of the text of a long work like a novel, a long story, etc.

PAG model

This model is proposed by Richard Gunter of the University of South Carolina to accurately judge the meaning of any work. 'PAG' is a circular word. Here P stands for Politics, A stands for Action and G stands for Geography. At its core is content analysis, through which the meaning of the work is examined. Here Politics means characterization and character description in a way. Action is an event and action business. Dating also comes under it. Place, environment, landscape, etc. come under Geography. This model is not based on words but on poetry.

14.2.4 The Linguistic Paradigm

The grammatical models are based on the principles of language. Among these, the descriptive linguistic model, transformational generative grammatical model, and systematic grammatical model are important.

Descriptive Linguistic Paradigm

Under this, stylistic discussion and analysis of any text is done based on linguistic characteristics and elements of all levels of language. This model helps in making the analysis more subtle and objective. Descriptive linguistics is active at the level of Dhvani, word, morph, sentence, and meaning. With the help of the characteristics of these levels, it can analyze and explain any work or text. Linguistic characteristics mean characteristics like voiced-unvoiced, aspirated-unaspirated, open, closed, circular, and non-circular in consonants and vowels at the level of Dhvani. At the word level, it means overt meaning and covert meaning, at the morph level- free, bound, substituted morphemes, verb-morphemes, adjective-morphemes and at the sentence level, it means centrifugal/extrovert and centripetal/introvert structures. At the level of meaning the intention is, synonyms, antonyms, components, vertical, co-class meaningful, subsidiary meaning, etc.

Transformational-Generative Grammatical Paradigm

On this basis, the deep structure contained in the text is revealed. In other words, the hidden structure of the text is made available. Along with this, the deep structure of the grammatical transformation is meaningfully investigated.

Systemic Grammatical Paradigm

This is a model based on grammar formulated by British linguist M.A.K. Halliday. Based on this model, Ravindranath Srivastava has done a deep analysis of poet Kedarnath Singh's poem 'We shall live at home, but we won't be able to live in them' (translated from Hindi). This model makes its analysis possible based on sentence structure. In this, the analysis is based on categories like unit, class, structure, and order. Along with this, the discussion and analysis are also based on the connotation, subtlety, depth of meaning, etc.

If we evaluate these models from the viewpoint of translation, then the importance of linguistic knowledge in the translation process is the same as that of grammatical models. Whether it is a descriptive model, a transformation model, or a systematic model, all of these are based on different types of linguistic paradigms. Hence, their important role in the translation process cannot be denied. As in the translation process, both the viewpoints of the original consciousness of language and the target text, are important.

14.2.5 The Comprehensive Paradigm

The Comprehensive paradigm is also relevant in stylistics. One of these models is the recurrent model of the subject, meter, and style, while another model is the comprehensive paradigm of the discourse-linguistic structure and the entire meaning. Here, the text analysis is also divided into several stages. In the first stage, the entire meaning of the original text is obtained and expressed through intuitive knowledge. This paradigm is specified by Sinclair. It gives an important place to intuitive knowledge in the stages of the stylistic model. Not only this, it advocates the critique and analysis of the text from the point of view of holistic effect. In the second stage of analysis, Sinclair focuses on the analysis of linguistic structure. Here, linguistic structure is seen at all linguistic levels. In the analysis of these structures, abundance, regularity, rarity, etc. are underlined. Basically, in this paradigm, the analysis and discussion of the entire linguistic structure are most important. Before this, where the spontaneous, intuitive meaning is obtained, based on this, its full intended meaning is revealed. Its third and Analytical phase is the mutual deployment of facts obtained from various mathematical units and its harmonious formulation with the meaning obtained from intuition.

14.3 STYLISTICS AND INDIAN POETICS: A COMPARATIVE REFERENCE

Before the six principles of Indian literary theory were expounded by the Ācharyas, Mahākavi Kālidāsa had already acquired an artistic definition called '*Anyathākaraṇa*' or 'Alternative Expression'. Kālidāsa used the term '*Anyathākaraṇa*' in the context of creating Shakuntala's portrait by Dushyant. He creates her portrait but cannot depict it accurately, and it becomes something else - 'more and more diverse images'. It becomes '*Anyathākaraṇa*'. All literary theories of India and the West establish their foundation on this '*Anyathākaraṇa*'. The term that gained currency in stylistics and became the focal point of stylistics is '*Agraprastuti*' or forward/advanced rendering. The original establishment of this term is that we will know that this establishment also leads us towards profound structure rather than the external structure of language. In translation, one must understand the profound structure of the source text first. According to this understanding, it is necessary to transform it into the external structure of the target language. The question arises as to how many roles stylistics and Indian poetics can play in understanding the profound structure of the source text and how much help they can provide in transforming it into the external structure of the target language.

Stylistics and Indian poetics both consider 'text' as autonomous. In the process of analyzing both, they consider the language of the 'text' as the only thing to be studied. They believe that the 'text' has its structure, and deep analysis is necessary within that structure. In this way, stylistics emphasizes the importance of objectivity due to its connection to the language of the

‘text’. The six principles of Indian poetics also claim primarily objectivity. In its developed form, stylistics emphasizes the importance of both the text and the reader. Initially, it was solely based on the text, and similarly, Indian poetics also gives importance to the reader and the text. All principles of the West and the East are based on language. Both consider poetic language unique. *Alaṃkāra*/Figures of speech, *Rīti*/style, *Dhvani*, and *Vakrokti* - all four principles are connected directly to the uniqueness of poetic language. *Rasa* is also born from a unique language scheme of poetry. At the level of expression, the regulation of emotions, vibrations, experiences, communicative emotions, etc., becomes specific rather than general. *Rasa* or bliss depends on this specific language and is born from it. In daily life, language usage is natural and automatic, but in poetry, it does not remain natural and becomes creative language. It becomes different and prominent.

In other words, a translator expects to contemplate the prominent aspects of a creative text, enabling them to delve into its intricate structure and identify its essence. Stylistics aids the translator in this endeavor, and such assistance can be obtained through a knowledge of Indian poetics. If the translator pays attention to the formal features, rhetorical attributes, and figurative elements in the text, and tries to understand the literary passage while keeping them in mind, then a proper comprehension of its emotions, meanings, and intentions becomes possible. Just as the knowledge of descriptive linguistics is considered essential for the act of translation, similarly, familiarity with stylistics and Indian poetics should also be expected. Such texts enhance the translator's knowledge in this direction and assist them in the execution of the translation task.

The following facts become clear in the order of comparing the six principles of Indian poetics with stylistics:

Just as stylistics is based on the framework of linguistics, and has acquired its techniques, similarly, Indian poetics has received its framework from Sanskrit grammar. These grammarians have described the nature of words. The differentiation between the verbal and the semantic aspects of figures of speech like *Alaṃkāra* is also based on specific sutras of Panini. References to *Upamā*, which include the technical terms *Upamāna* and *Upameya*, are also based on the *Aṣṭādhyāyī* and *Mahābhāṣya*. Bhartṛhari's theory of language is very important, and the development of suggestion in the theory of *Dhvani* is based on the perception of both words and meaning. The elements of its style are Sound, word, form, sentence, and discourse/meta-narrative, which form the linguistic basis of stylistics and Indian poetic theory. In this way, both stylistics and Indian poetic theory are language-centered in their discourse.

The translation process is also language-centered, where literary theory presents its analysis by examining a particular language. In translation work, the relationship between the analyzed and the analyzing occurs between two languages.

The language context of stylistics is based on both descriptive linguistics and discourse linguistics. From Dhvani to sentence, all linguistic levels are examined in descriptive linguistics, while the expressive level of language, the analysis of statements, is done in discourse linguistics.

There are many types and forms of stylistics. Essentially, it is a process of language-medium, text-based, objective analysis and interpretation that defines the intention and significance of the text based on which it articulates the stated intention and meaning. Its presentation point is the external structure of the language, and the destination point is the deep structure of the language. In the process of stylistic analysis, the most accessible and popular form is the foregrounding form, which has four components.

- Deviation
- Derailment
- Parallelism
- Scarcity

In the Indian poetic theory, the concepts of '*Anyathākaraṇa*/otherness', as defined by Kālidāsa, cannot be equated with forward rendering. In the figure of speech, these four elements come together. Whereas in reversal to Vakrokti, Denotation comes as meaning, the case of deviation, derailment, parallelism, and scarcity are negated and are embodied only in its absence.

14.3.1 Stylistics and The Rasa Theory: Comparative Reference

Indian Rasa-Theory acknowledges the reader as the center, in the same way as it presents the idea of empathy for the knowledgeable and exhibiting reader. The state of the elements, experiences, and communicative emotions considered in Rasa-Theory is parallel to the proportionality of Prakriti in Aesthetics because there is a unidirectional proportionality of Rasa in the elements, experiences, and communicative emotions. These three fulfill their roles by considering a single Rasa as the destination. This is also known as the proportionality of the Prakriti level in Aesthetics.

Comparing style theory with scientific theory, it can be said that while the perspective of the style theory is psychological, the presentation in the Gestalt theory of stylistic presentation is based on Gestalt psychology. The concept of the unification of psychology is also active in it. In this way, the dynamics of psychology are obtained in both theories in broad terms. However, upon closer examination, they are not similar, but rather different. The number of components in the formation of a taste is the result of the combination of all those elements. In contrast, in the presentation of the Gestalt theory, if even one component element is present, the presentation is completed. The mandatory co-presence of all components is not expected there.

14.3.2 Stylistics and The Alankāra Theory: Comparative Reference

In the analysis of figures of speech, the theory of figures of speech first categorizes them into verbal and semantic, which are considered variations between the levels of words and meanings. In some cases, due to the repetition at the level of words, there is also an inherent similarity between stylistic Dhvani level and word level. In "*Vakrokti*" (twisted expression), there is parallelism at the level of Dhvani, which is the analysis of the level of form before and after the twist, and there is also the rarity of the level of form in some cases. In "*Prakaraṇa-Vakratā*" (episode twist) and "*Prabandha-Vakratā*" (essay twist), there is variation, *Vakrokti*, and parallelism at the level of statements. However, this does not imply that stylistics and Indian poetics are the same. In the process of aesthetic experience, only one level of language, the level of statements, is active. The relationship of permanent emotion, cognitive suggestion, subjective experience, and communication is also only with the level of statements. But here, the other levels of language do not have a separate existence, as in stylistics where Dhvani, form, sentence, statement, and meaning have separate powers and continue to participate in the text. There is inequality between the two on this point. In stylistics, where variations, *Vakroktis*, and parallelism are actively present and centered, in aesthetic theory, there is no central acceptance of this. Here too, a contradictory situation arises between these two doctrines.

If we compare style studies with the theory of figures of speech, both the alternative and sequential arrangement of language are active on both poles. At each level of language, differences in parallelism can be found, but in the study of figures of speech, no language level is designated by leaving out words and meanings. In parallelism, emphasis is placed on agreement, but in Indian figure-of-speech theory, there is no restriction on what provides it with agreement. The figure of speech theory examines the parallelism of consonants at the level of Dhvani, not of vowels, but in style studies, both consonants and vowels are examined for their parallelism.

In the theory of figures of speech, where subtle distinctions are made among the different types of figures, stylistics cannot provide the same level of depth and subtlety in its categorization. While stylistics describes the organization of fluctuations at the level of the phrase, in the theory of figures of speech, this perspective and fine-grained analysis are entirely absent. Again, due to its use at various language levels, stylistics is often clearer and more systematic, whereas the theory of figures of speech, although it may encompass language levels such as the sentence or the phrase, is only divisible in terms of words and meanings, which is its limitation. Not only that, but stylistics can include many rhetorical figures of the theory of figures of speech as an unacceptable semantic *Vakrokti*. Consistency is highly valued in stylistic theory. In stylistics, this consistency is active as a rhetorical or constitutive element, while in figures of speech, it remains a mere basis for

classification. Additionally, the entire practice of thinking about figures of speech cannot account for the Dhvani levels of tones.

14.3.3 Stylistics and The Rīti Theory: Comparative Reference

Regarding the question of The Rīti theory, it is also a process of selection and combination, just like in stylistics. Vāmana has given the concept of observation and discussed the issue of hierarchy. Under this, he talks about a signifier that appears accurate and appropriate for the intended signified, which cannot be replaced by any other signifier. The purpose is that the poet cannot replace an accurate word with another replacement word. In stylistics, there is alternative selection, while in Rīti theory, it is observation. In Rīti theory, there is a discussion of qualities, and among the 20 qualities specified, one quality is equality, which has become consistent in its scope in stylistics. However, in Rīti theory, there is an emphasis on language purity and a prohibition on impure language use, while in stylistics, the formation of word groups, which breaks the grammatical language, gives birth to connotative meaning. Therefore, stylistics accepts ungrammatical uses.

In the theory of poetic composition (Rīti-Siddhānta), importance is given to the poet beyond the text. This theory considers both the actions and inactions of the poet. However, in stylistics, the focus is on the text and the reader. Therefore, here the actions and inactions of the poet are overlooked, and there is an absence of him altogether. Rīti-Siddhānta is an examiner of the qualities of language, but in stylistics, a flawed composition can also be considered meaningful. In Rīti-Siddhānta, emphasis is placed on the purity of language and adherence to linguistic norms. Here, in stylistics, there is a transgression of norms. The importance lies in the meaningfulness and significance of compositions arising from flaws and errors. In Rīti-Siddhānta, equality is a category of qualities, while in stylistics, this concept is a vital idea. It is an important component or element of metaphysics or dynamism. The concept of equality, due to its understanding, rejects structural disparities in poetic compositions in Rīti-Siddhānta, but in stylistics, it emerges from the same structural disparities, which become a catalyst for meaningfulness and significance. Among the flaws in Rīti-Siddhānta, there is also a flaw of inadequacy. But in stylistics, this state of inadequacy gives rise to individual variation. It reveals implied meaningfulness. Hence, the notion of flaws in Rīti-Siddhānta, does not remain a flaw in stylistics but becomes a positive characteristic of qualities.

14.3.4 Stylistics and The Dhvani Theory: Comparative Reference

The Dhvani theory is primarily dependent on the Vyañjanā Śakti. Stylistics also operates to express the intended meaning. The central point in Dhvani theory is meaning, and all its distinctions are made in that regard. The entire play of Dhvani divisions is primarily dependent on the object and ornamentation. At the same time, the classification of Dhvani is done on the basis of emergence of word power and meaning power. Dhvani is intended,

and also unintended. The suggestive sequence is also unsuggestive. But stylistics explores intended meaningfulness at the levels of Sound, word, form, sentence, expression, and meaning. In the thinking of Dhvani theorists, poetic tradition is also important, especially when they contemplate the prosodic aspect. But there is no mention of it in stylistics. Stylistics can include it in intratextuality if desired. The phonetic aspect of the Dhvani theory is extremely developed and rich, but stylistics has not reached that goal in terms of clarity and depth. Although the Dhvani theorist has attempted to determine the intended meaning, the literal meaning is conveyed through normal usage. The speaker and listener have different expectations for various contextual reasons. Similarly, the intended language cannot be universally understood like literal language. Stylistics supports this belief. Therefore, there is an analysis of suggestive and intended meaning, but there is no specific classification. Nonetheless, stylistics is an extremely systematic and comprehensive principle due to its foundation in all levels of language.

14.3.5 Stylistics and The Vakrokti Theory: Comparative Reference

Just as stylistics applies to all levels of language, the Vakrokti Siddhānta is active at many levels of language as well. The phonological level of stylistics is the same as the phonetic figure of speech, which is based on its phonetic distinctness. Where there is a morphological level in stylistics, there is pre- and post-lexical distinctness in the Vakrokti Siddhānta. The semantic level in stylistics is examined at the sentence level in the Vakrokti Siddhānta. However, the level of sentence structure in stylistics has not been examined in Vakrokti Siddhānta. The level of discourse in stylistics is examined as a topic and a treatise in Vakrokti Siddhānta. The variations deviation parallelism in stylistics gets included in Vakrokti. Their distinctiveness includes both parallelism and deviation. The parallelism of Sound level is active at the level of consonants in distinct syllables, but there is no mention of the vowel Sound scheme in Vakrokti Siddhānta. The rarity of stylistics is not examined in any way in Vakrokti Siddhānta.

Stylistics and Vakrokti both consider poetry language to be unique. Stylistics has gained technicality from linguistics and has also acquired the scientific power of principles, but Vakrokti theory lacks such a linguistic framework. Stylistics examines language levels at the level of style, sentence, expression, and meaning, whereas in Vakrokti, although there is phonetic distinctiveness at the level of Sound, there is a lack of distinctiveness of vowels. In phonetic distinctiveness, a repetition is considered as a Vakrokti, it is taken as parallelism in stylistics. Another thing that draws the attention of an enlightened reader is that if distinctiveness can come from repetition of vowels, then why is the repetition not taken at those other levels of language that Kuntaka has studied? The subtlety of sequential thinking in the Vakrokti theory and its equal activity at all linguistic levels cannot be defined. The reason for this can be attributed to the fact that in the age of Kuntaka, the

central importance of repetition in the expansion of empathy may have been limited to the syllable, and not at other levels.

Stylistics establishes the principle of foregrounding, which further conceptualizes its manifestations, examines them, and applies them at all levels of language, which are deemed more appropriate and meaningful from a representational perspective. Yes, both Vakrokti theory and stylistic theory gain elemental similarity in a way that acknowledges the existence and significance of intertextuality. Kuntaka has discussed several *Vakroktis* in the context of topic and treatise in his Vakrokti theory, which is based on intertextuality. There is another similarity between these two theories in that they both recognize the existence and importance of figures of speech, phonetics, and style. In Vakrokti's theory, this is seen in terms of composition and discourse. In the *Alaṃkāras*, the emphasis is primarily on words and meanings, even though the integration Rīti of sentences and discourse in terms of meaning is not considered. In the theory, there is no exploration of discourse in the analysis of styles and attributes. In stylistics, there is guidance on parallelism and deviation at the level of sentences. However, in Vakrokti theory, where a sentence or a verbal *Vakrokti* is mentioned, there is no consideration given to sentence structure, but rather the examination of meanings and figures of speech.

Kuntak mentions the primary consciousness of gods, humans, demons, etc.; the secondary consciousness of animals, birds, insects, etc.; and, the *Vakratā* of water elements. In stylistics, the *Vakratā* or foregrounding based on the subject matter is only present at the level of its utterance. The object is considered included in the specific linguistic construction. Although there is a difference between these two principles, they can refine and complete their respective principles by accepting each other's principles. Just as in stylistics, the language is analyzed and classified at all levels, similarly, the theory of *Vakrokti* can also expand its discourse level parallelism and deviation through the distinctiveness of story and composition (*Prabandha*)

14.3.6 Stylistics and The Aucitya Theory: Comparative Reference

The sixth principle of Indian poetic thought is the Theory of Appropriateness or Aucitya Siddhānta, which includes the previously established five principles. However, while those five principles are based solely on the specific language of the text, the Theory of Appropriateness is not just language-based. It mentions fourteen categories that are based on extra-linguistic values. The characteristic indications of appropriateness in this theory are rooted in common attributes, in other words, they are made clear through similarity (*upamā*). Here, the core language of scriptures is not active. In contrast, in stylistic thought, the indications of characteristics are entirely elemental, and not rooted in common attributes. In the analysis of the theory of appropriateness, not only positive but also negative examples are given. What is appropriateness and what is not? Both are exemplified here.

However, the wisdom of Aucitya theorists is subjective and random. There is no concrete basis for this. Lack of concreteness can also be found in the organization of appropriateness, but there is a clear indication of characteristics and examples in stylistics. At the same time, the coherence of the organization between them is logical. There is no discussion of negativity in the examples of characteristic divisions in stylistics.

While the theory of stylistics examines its characteristics at the level of Sound, the principle of appropriateness completely ignores the level of Sound or phoneme. The principle of appropriateness is silent about vowel and consonant sounds. Many distinctions of appropriateness are included at the level of discourse, except for Kshemendra's *Prabandhārtha*, which lacks a proper understanding of the level above the sentence. Therefore, even the level of sentence structure has been ignored there. The scientific nature obtained from examining the theory of stylistics cannot be obtained in the theory of Aucitya. The theory of stylistics is entirely based on language, extra linguistic possibilities are included at the level of discourse. However, of the 27 principles of the Aucitya-theory, only 13 are language-based. The remaining 14 divisions - are based on linguistic and socio-cultural values and consciousness. The Aucitya-theory also includes the relationship between cause and effect and a lack of objectivity. The Aucitya-theory cannot be considered a timeless truth because socio-cultural values change over time. Therefore, a value that was once established as appropriate cannot remain permanent, it changes and thus the stability of the Aucitya-theory is broken. The level of standardization in the Aucitya-theory is not predetermined. Here, standardization is only one-dimensional, which ultimately remains incomplete, while in the principles of stylistics, standards operate on multiple levels and are fully present in a scientific form.

In this way, the level of measurement cannot be determined in the Aucitya theory, and a distinctive level of linguistic elements cannot be found in all its divisions. Therefore, it remains an incomplete single-level measurement, while in stylistics, measurement is tri-level. It is a multi-dimensional measurement where first there is conception, then representation, and then actuality.

The Indian context of stylistics is different from the Western context of stylistics. While Western stylistics began 150 years ago, in the Indian context, its equivalent study presents thinking and contemplation that goes back to twelve hundred years. Although no thought like proper stylistics is available in the tradition of Indian poetry theory, all the contemplations that have taken place in this area make the symmetry and asymmetry of stylistics apparent. It can be said that in the Indian context, *Rasa Siddhānta*, *Alaṃkāra Siddhānta*, *Rīti Siddhānta*, *Dhvani Siddhānta*, *Vakrokti Siddhānta*, and *Aucitya Siddhānta* are taken as equivalent thoughts of stylistics. None of these theories is exactly like stylistics, but they certainly demonstrate similarities and differences. Therefore, comparing the two, their mutual similarities and differences can be understood. In the contemporary Indian context, Western stylistics have been formulated and described in many

languages of India, among which Hindi and other Indian literature are prominent. Here, Western stylistics is present in the form of an Indian body. Like the West, here too, there has been a formal study of stylistics under the name of stylistic metrics, along with the study of the essence of composition or text.

The system of Indian poetics discusses six principles: Rasa-Siddhānta (Bharata), Alamkāra-Siddhānta (Bhāmaha and Daṇḍin), Rīti-Siddhānta (Vāmana), Dhvani-Siddhānta (Ānandavardhana), Vakrokti-Siddhānta (Kuntaka), and Aucitya-Siddhānta (Kṣemendra). If stylistics were to be included in India, it would be considered the seventh principle after these six. When we compare Indian poetics principles with stylistics, no two principles can be the same because each principle has its unique establishment. In Indian poetics, the Rasa theorists have mentioned *Alamkāra*, the *Alamkāra* theorists have examined *Alamkāras* under the realm of *Vakratās* and the Vakrokti theorist Kuntaka has only mentioned it as a section. However, the presence of *Alamkāras* in all three places does not make the three principles the same, as each principle has a different center of the establishment. Similarly, Ānandavardhana established the Rasadhvani by combining his Dhvani-Siddhānta with the Rasa theory of Rasavādins, which has its center of establishment in the Rasa itself. This theory of Ānandavardhana is different from the previous two theories. In Indian poetics, the discussion of *Alamkāras* is only incidental in the *Nāṭyaśāstra* of Bharata, while for Bhāmaha, Daṇḍin, and Kuntaka, it is a fundamental aspect.

14.4 STYLISTICS AND TRANSLATION REFERENCE

If one considers the principles of stylistics, it can be said that all its thinking is meaning-oriented. It is a literary doctrine whose purpose is to explain the interpretation of the literary text, its profound meaning, and its analysis. Therefore, style is not only connected to the external structure of language but it has also been seen to be connected to its deep structure. Graham Hough defines style as "meaning".

Similarly, it is worth considering what is the purpose of Indian poetics, what is its research and intention. It is said that its purpose is '*Kāvya Ātmā*'. That is, it is the life element of poetry, without which poetry cannot be formed or cannot remain alive. This is what the scholars have called '*Kāvya Ātmā*' and '*Kāvya Jīvita*'. If we think about this proposition, then the theory also depends mostly on the specific language. Western stylistics considers the existence of creative language to be dependent on the specific language. In this context, it is worth remembering that the language of literary creative translation is this specific language only. Therefore, in the process of translating such a text, both Western theories like stylistics and Indian poetics prove to be important. Recently, Derrida introduced his new theory while considering translation. He believes that a translator is free to take a different meaning from the

generally accepted meaning of a creative text. He can present his translation by keeping in mind the new meaning he has understood. If we take the work of translation in the light of Derrida's theories, the role of literary theories is very important because all literary theories help us understand the meaning of a creative text. Stylistics especially performs this function.

It is important to know the comparative context of stylistics and Indian poetics so that we can determine whether the kind of criticism that developed in the West during the second half of the 20th century CE is present in Indian poetic thought or not. If it is present, then what are the similarities, differences, and contradictions between these two? For students of translation, it is important to understand how stylistics plays its role in the process of translation and how it contributes. In this way, if we want to examine Indian poetic thought, we will find out whether it can provide any assistance in the process of translation, which is like what was found in India thousands of years ago regarding poetic thought. The purpose of this text is to understand how stylistics and Indian poetics can contribute to the process of translation, and in what way their contributions can be made. From this perspective, this text becomes readable and thoughtful for students of translation.

14.5 SUMMARY

Along with stylistics, knowledge of translation is also required due to the variety of models of stylistics. Before starting the analysis of a text, the translator should be able to determine which model would be more required and useful for the text he has taken for analysis and whose essence he is trying to uncover. To the extent that the understanding of the meaning of the text depends on the usefulness of the model, its reconfiguration also depends on the suitability of the model to this extent. The text taken for translation must have some kind of style, whether that text is of official notes, drafting, instructions, permission, and announcement, whether that text is of journalism or news media, whether it is an advertisement text or even a creative text. Therefore, the model of stylistics helps the translator here. In the context of these models, poetics is also useful, due to which Indian poetics comes closer to stylistics. Some of the other aspects of Rasa theory, Alamkāra theory, Rīti theory, Dhvani theory, Vakrokti theory, and Aucitya theory are visible in modern stylistics. This shows that Indian poetics also has a special place in the development of stylistics, which makes it an important subject of study for the genre of translation.

14.6 GLOSSARY

Representation, Deviation, Configuration, Contingency, Alternative sequence, Variation, Arrangement, Vakrokti, Rarity, Parallelism, Paradigm, Stylistic metric, Stylistics, Structural, Collective.

14.7 EXERCISES

1. Define the conceptual paradigms of the nature of stylistics.
2. What is the role of paradigms in Stylistics?
3. What is the similarity between Western and Indian contexts of foregrounding and Vakrokti? Explain.
4. Analyze the comparative contexts of stylistics in Western and Indian contexts.
5. Introduce the six principles of poetics analyzed in the Indian context.
6. How do stylistics and Indian poetics contribute to the process of translation theory? Explain.

14.8 SOME USEFUL BOOKS

- Anqvist, Nils Erik, (1971). *Linguistic Stylistics*, Paris, Mouton
- Fowler, Roger, (1986). *Linguistic Criticism*, Oxford, OUP
- Halliday, MAK, (1971). “Linguistic Functions and Literary Style”, In *Literary Style: A Symposium*, Seymour Chatman (Ed.), New York, OUP
- Jakobson, Roman, (1971). “Linguistics and Poetics”, In *Literary Style: A Symposium*, S. Chatman (Ed.), New York, OUP

UNIT 15 MEANING: DIMENSIONS, TYPES, AND THEORIES

Unit structure

- 15.0 Objectives
- 15.1 Introduction
- 15.2 What is Meaning?
- 15.3 Words and Meaning
 - 15.3.1 Definition of Word
 - 15.3.2 Coordination of Words and Meaning
 - 15.3.3 Depiction of Meaning
- 15.4 Semantic Theories
 - 15.4.1 The Conceptual Theory
 - 15.4.2 The Theory of "Universal" and "Individual"
 - 15.4.3 Componential Analysis of Meaning
- 15.5 The Four States of Language
 - 15.5.1 Parā
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 - 15.5.3 Madhyamā
 - 15.5.4 Vaikharī
- 15.6 Factorial Elements of Meaning
 - 15.6.1 The Desire to Speak (*Vivakṣā*)
 - 15.6.2 Appropriateness (*Yogyatā*)
 - 15.6.3 Expectation (*Ākāṅkṣā*)
 - 15.6.4 Proximity (*Sannidhi* or *Āsatti*)
- 15.7 Sentence Meaning
 - 15.7.1 The Nature of Sentence Meaning
 - 15.7.2 Theories of Sentence Meaning
- 15.8 Summary
- 15.9 Glossary
- 15.10 Exercises
- 15.11 Some Useful Books

15.0 OBJECTIVES

The objective of this unit is to help you understand how we express meaning through the coordination of words and structure in the context of language. Words are considered carriers of meaning, while structure gives meaning in a communicable form. Thus, to comprehend meaning, we must view language as a whole.

After reading this unit, you will be able to:

- Define the concept of meaning;
- Explain the relationship between words and meaning;
- Differentiate between word meaning and sentence meaning;
- Describe the various perspectives on the nature and functions of meaning in linguistics and Indian thought;
- Explain the process of how language evolves from mental representation to external expression; and
- Clarify the stages of language and the philosophical concepts of modern linguistics.

15.1 INTRODUCTION

After discussing the introduction, dimensions, patterns, and relationship between style and discourse in stylistics, this unit focuses on meaning and its various dimensions.

In what situation do we use the expression, "What I mean is...?" Here, the term 'meaning' or 'sense' refers to the intent or implication behind the words—the meaning we wish to convey. From this perspective, we can consider two aspects of meaning: one, the inherent meaning contained within the words or sentences, which is readily apparent; and two, the intended meaning, which is not immediately obvious and requires explanation.

There are two approaches to this explanation. One is related to ambiguity, which arises due to incomplete sentence construction. This ambiguity is often used for humor or rhetorical effect. For instance, in the phrase, "Can you lay the bed on the shelf and sleep?" the response might be, "I can sleep," implying that a toy bed is being referred to for the shelf, while actual sleeping is done in a real bed. The ambiguity could be clarified by adding "in it" after "lay." The second approach relates to intent (*vivakṣā*), or what we wish to express. Ambiguity arises here due to incomplete sentence construction as well. For example, if a son says, "I cannot go today," and then quickly clarifies with, "I mean, I have an exam today, so going is difficult," he is trying to avoid misunderstanding. From this discussion, we can conclude that language operates on two levels: a general level of meaning and a higher level where we need to understand the intent behind what was said. Symbols and signs help resolve such interpretive challenges.

Symbols and Signs

In language, words function as symbols of meaning. Symbols are considered arbitrary, meaning that speakers of a language are familiar with the pre-assigned meaning of each symbol. Similarly, there is a system of symbols that is socially determined, rather than naturally occurring. There are two types of symbols: linguistic symbols (words) and non-linguistic symbols (signals), such as traffic lights. The arbitrariness of symbols means that there is no inherent relationship between symbols and the meanings they convey.

For example, what we call a "cat" in English is referred to as "बिल्ली" in Hindi. There is no reason why a particular word must represent a specific object.

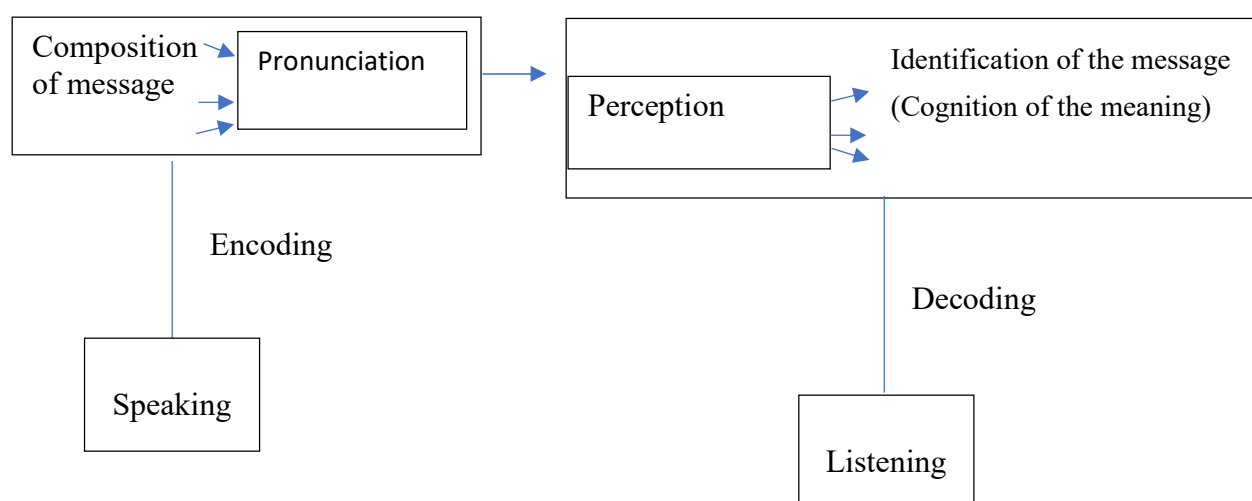
Unlike symbols, signs are based on cause-and-effect relationships and establish a natural connection between the two. For example, "A sour burp means indigestion." This can be logically explained: from observing the cause, we infer the effect. This process is expressed through the verb "infer," and such meaning is referred to as inferential meaning. Signs are not restricted to natural phenomena alone; we also infer intent from people's actions, such as observing anger in someone's behavior ("His action was indicative of his anger"). From this discussion, we can conclude that arbitrary systems are human-made, allowing us to analyze and describe their structure.

15.2 WHAT IS MEANING?

In any communicative situation, the message or information conveyed through a system of signs is the meaning. For example, the growl of an animal communicates aggression, while a red traffic light communicates the instruction to stop. This imposed meaning relies on the intention to convey information. Therefore, natural phenomena like dark clouds do not inherently carry meaning, even if they indicate the likelihood of rain. We infer meaning from the cause, even if there was no intent to communicate.

We wish to further clarify the definition of meaning. In the context of linguistics, the sounds produced by animals or the information conveyed through signals do not fall within the scope of meaning. Meaning, as we define it, pertains exclusively to human language. Human language is a complex system involving several interconnected processes, from the articulation of sounds to the comprehension of entire sentences or discourses. The meaning expressed through such a complex linguistic structure is also inherently complex. For this reason, scholars who write about semantics often describe multiple types of meaning, each logically sound in its own right.

In this unit, we will explore the nature of meaning in its various forms and examine its place within language.



[(a) Communication of the Message]

Diagram 15.1: Communication by Language

This diagram illustrates how spoken language reaches the listener from the speaker. The listener, upon hearing the spoken language, comprehends the speaker's message. Communication is possible because the spoken form of language conveys meaning or a message. Thus, the listener can grasp the intended meaning through the spoken form. Logically, we can conclude that the sounds of language inherently carry meaning—they represent meaning in some form.

Here, it is essential to distinguish between the concepts of signification (denotation) and representation. Animals also signify meaning through sounds, with a one-to-one correspondence between each sound and its meaning. In human language, however, the sounds themselves do not carry meaning. It is the words, composed of sounds, that serve as symbols of meaning. The relationship between words and meaning is arbitrary and imposed. That is, it is the language community that determines the meaning of words. In other words, the relationship between words and meaning is not intrinsic but external and imposed.

Words represent meanings, and their relationships are imprinted in our minds. Words and meanings reside within the repository of our brain. The meaningfulness of words in a language is realized only within a sentence because all our expressions are conveyed through sentences. If we simply say 'water' (without any context), it does not convey any significant meaning on a communicative level; it only indicates a reference to a substance. This is the lexical meaning. If a person says 'water' in a situation of thirst, it implies that they need water. This is the sentence's meaning. It is essential for us to clearly understand the difference between lexical meaning and sentence meaning. Lexical meaning pertains to the brain's repository, and we use it in communication. The unit of communication is the sentence, through which we convey our messages. This is sentence meaning. In this unit, we will explore these two concepts in greater detail.

15.3 WORDS AND MEANING

The repository of knowledge, which we refer to as the "knowledge base," is the collection of all linguistic knowledge—words, and meanings, the rules or information regarding the construction of words and sentences, and our understanding of the external world (such as familiar individuals, past events, etc.). It is based on this information that we express ourselves through language.

Here, our objective is to focus solely on the meaning at the word level. In other words, we aim to explore how meaning is represented in the mind in the form of words (in the state of 'Paśyantī'). It is generally assumed that every word has a specific meaning and that a meaning is represented by a particular word. For instance, the word 'horse' refers to the animal named horse. However, the concept of a one-to-one correspondence between a word and its meaning can sometimes lead us away from a deeper understanding of the

word's meaning. In this context, we would also like to address a misconception related to words and meanings. It is often believed that a concept is only valid if it is expressed through words—in other words, thoughts or meanings exist only when there are words to represent them. While this may hold some truth in the case of abstract concepts (and even then, only to a certain extent), it does not apply to the external world. Our knowledge base is much larger than linguistic units. We accumulate knowledge first, and then, as necessary, create words to represent it. We can also express thoughts without words. For example, imagine seeing a strange or new creature. You might describe it as "a strange creature, about the size of a cat, with a trunk like an elephant, and ears like a mouse." In this way, we can also explain abstract concepts through descriptions. From this, we can conclude that the domain of 'meaning' imprinted in the mind is much broader, while the words that express that meaning may be limited.

15.3.1 Definition of Word

To understand the relationship between words and meaning, we must first understand the function and place of words in language. Words stored in the mind are used in sentence formation at the level of expression. In semantics, the internal vocabulary is referred to as the lexicon, and its words are utilized in sentences.

It is true that words, whether conceptualized in the mind or used in a sentence, are the fundamental units of meaning. There is, however, a distinction to be made: words may exist in their original form in the mind, while in sentences, they take on both lexical and grammatical meanings. In Sanskrit grammar, these two aspects of words are considered distinct. In sentences, we use "*padas*" (word forms), which carry both lexical and grammatical meanings.

15.3.2 Coordination of Words and Meaning

The very title of this section serves as an example of the concept it discusses. Coordination is created by the joining of 'Co' and 'ordination'. This can be referred to as synchronization or alignment. The question arises: is "coordination" a combination of two words or a single word? This phenomenon can also be observed in language interaction. For instance, in English, there is a word "walking stick." While "walking stick" appears to be two words, from the perspective of meaning, it represents a single object and should therefore convey a unified meaning.

In the formation of new words, languages often use descriptive symbols. For example, in Hindi, the word "*keśa kartanālaya*" (literally, hair-cutting establishment) serves as the descriptive equivalent for "salon," which consists of three words. Similarly, in English, it is sometimes called a "hairdressing salon." From this example, we can infer that the meaning of a word is not necessarily a predetermined or fixed entity. This is because we extract specific fragments from our vast store of knowledge and create words to

represent them. We also derive "new meanings" or new dimensions of meaning from other languages, borrowing words from them or creating new descriptive terms.

For instance, the English term "Fire Officer" has been translated into Hindi as "*agniśamana adhikārī*" (literally, fire-extinguishing officer). This descriptive term is functionally more useful because the English term "Fire Officer" does not clarify whether the person is responsible for starting fires or extinguishing them. The translator must therefore create synchronization or alignment between the two languages to ensure proper meaning.

15.3.3 Depiction of Meaning

We assume that the meanings of words stored in the mind are not isolated units, like entries in a dictionary. Rather, our knowledge consists of interrelated concepts, and we comprehend the meaning of words within this broader context. For example, when we hear the phrase "plant a tree" or "cut a tree," our understanding of the word "tree" extends beyond the mere word; we recognize it as part of the broader category of vegetation, distinct from other plants like grass or shrubs, and within that category, we distinguish between subtypes such as the peepal tree or neem tree.

How do we explain the meaning of a word? When someone says, "John hit the dog," we easily comprehend the meaning because we are familiar with the words, "dog" and "John." However, if someone asks, "What is a dog?" we would need to explain its meaning. A simple answer might be "an animal." With more detail, the answer would be "a domesticated animal that bites." This explanation still does not fully differentiate a dog from a cat.

Dictionaries are necessary for providing definitions of words. Some dictionaries clarify meanings by providing examples of usage, while others, especially reference dictionaries, require detailed definitions. For example, let's compare two dictionary entries for the word "dog":

- Collins Dictionary of the English Language (1979): "*Dog—domesticated canine mammal.*"
- Longman Dictionary of Contemporary English (1978): "*Dog—common four-legged flesh-eating animal.*"

Collins provides a definition that situates "dog" within the category of mammals and the subclass of canines, with "domesticated" specifying its role. Longman's definition is more descriptive, focusing on the animal's number of legs, carnivorous nature, and behavior. By adding the 'pet' word to Longman's definition the meaning gets completed.

15.4 SEMANTIC THEORIES

These two processes of giving meaning give rise to two types of meaning. The first type of meaning is called denotation. The second type of meaning is called clarifying the sense of the meaning.

In the literature on semantics, there are numerous perspectives on the concept of meaning, which are often referred to as theories of meaning. Here, we will discuss a few prominent theories and examine the underlying principles that connect them.

15.4.1 The Conceptual Theory

The first and most widely accepted theory is by Ogden and Richards, in which they establish the notion of meaning. Their view can be clarified with a diagram:

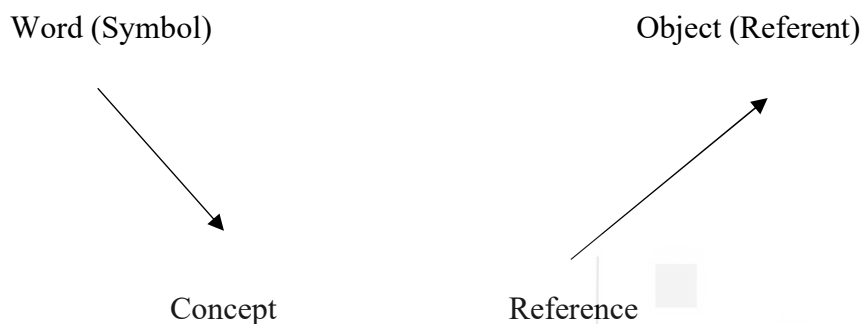


Diagram 15.2: Meaning

According to their theory, there is no direct relationship between a word and the object it signifies. The word is a symbol for the concept that exists in our minds as its meaning. The object is the actual instance of that concept, which we recognize through sensory experience. Linguistic technology presents a similar view. The word "cow" is a concept imprinted in our minds based on generalization. The actual cows in the world are instances of this concept. These individual instances may have unique characteristics, but all of them share the defining features of the concept. Simply saying "cow" (as in the sentence "The cow gives milk") refers to all possible individual instances, i.e., all the cows in the world. To refer to a specific instance (a particular cow in the world), we must specify it by saying something like "a certain cow" or "that cow of mine."

In the context of the conceptual theory of meaning, we can refer to two intellectual traditions: cognitive psychology and the ideas of the Indian philosopher Bhartrihari regarding "universal" (*jāti*) and "individual" (*vyakti*).

Cognitive psychology investigates how concepts are acquired and recognized. For instance, when a small child starts identifying dogs by the sound "woof-woof," they may initially call other animals like cows and lions "woof-woof" as well. This is the first stage of conceptual acquisition, where the child categorizes all non-human animals into a single class. With further knowledge, the child learns to distinguish a dog from a cat. Similarly, second-language learners may make similar mistakes when they try to apply concepts from their native language to a new language. For example, an English speaker may use the word "neck" for both the Hindi words "*galā*" (throat) and "*gardana*" (neck). Unless they learn to differentiate the two concepts in Hindi, they may continue to make errors in usage.

15.4.2 The Theory of "Universal" and "Individual"

In grammar, nouns are classified into two types: common nouns and proper nouns. However, under the influence of English grammar, proper nouns are often interpreted as names of specific people or objects. The discussion of "universal" (*jāti*) and "individual" (*vyakti*) has its roots in the Indian linguistic tradition, particularly in Bhartṛhari's work *Vākyapadīyam*. According to Bhartṛhari, "universal" refers to a concept. The concept of "cow" is cow-ness, and the concept of "pot" is (pot-ness). These words do not refer to a single cow or pot. In Bhartṛhari's framework, the meaning of a proper noun corresponds to the concept of individual instances, which we refer to in modern linguistics as instances.

We have seen above that the names of people, animals, or objects, which grammar refers to as proper nouns, are a subclass of the broader category of individual instances.

15.4.3 Componential Analysis of Meaning

We can view meaning as a collection of various components related to a concept. This is referred to as a componential analysis of meaning. We can demonstrate this through the analysis of four contextually related words.

Let's assume we establish three components: human, adult, and male. The presence (+) or absence (-) of each component in a word's meaning can be shown as follows:

Word	Human	Adult	Male
Man	+	+	+
Woman	+	+	-
Boy	+	-	+
Girl	+	-	-
Cow	-	+	-
Calf	-	-	+

By listing the components inherent in words, we can differentiate each word from others. In conclusion, we can say that apart from perfect synonyms, no two words will have an identical componential analysis. This method is used in linguistic technology, where semantic networks (semantic nets) demonstrate relationships between words in this manner.

Componential analysis is, in a sense, a complex process because identifying and listing all possible components of each word is a laborious task. A semantic network (semantic net) performs this task in the form of a

framework. Take the following sentence, for example: "A cow is a mammal." Similarly, "A rat is an animal." Both examples exhibit the natural characteristics of the class in the subclass words ("cow" and "rat"). This is known as inheritance. The inherited traits (i.e., the general characteristics of animals) include four legs, a tail, sexual organs, mammary glands, etc. The subclasses of animals include carnivorous animals (lion, fox, etc.), hooved animals (cow, pig), and horned animals (cow, buffalo). Compared to the process of componential analysis of individual words, the construction of a semantic net is simpler, and the information derived is more useful.

As discussed earlier (see 15.3), the fundamental words of the language and the knowledge structures associated with them are stored in our brains as part of our mental lexicon. However, we do not know the exact form in which this vocabulary is stored in the brain. Scholars have proposed various theories on this subject. Some suggest that words exist in the form of concepts, while others argue that they are stored as images. In conclusion, it can be said that words are available to us in the form of signs or symbols. We utilize their spoken or written forms in language to express meaning within sentences. We consciously understand the nuances between words and their meanings. For example, we can explain the difference in meaning between the words, "slap" and "smack." The Indian philosophical theory of "*yogyatā*" (appropriateness) can assist us in understanding the nature of meaning.

15.5 THE FOUR STATES OF LANGUAGE

In examining where and how linguistic knowledge resides in the brain and how it transforms into spoken language, we will explore the ideas of Indian thinkers. These concepts, although over 2,000 years old, are scientifically relevant to modern linguistics, which has not yet reached their depth.

Structural linguistics, which emerged in the early 20th century, avoided considerations of language's relationship with the mind. It focused on analyzing the visible structure of spoken language and was unconcerned with meaning. Structuralists, who were behaviorists, viewed language solely as behavior and dismissed considerations of mental states, emotions, or intentions as unscientific.

In contrast to the behaviorists, Noam Chomsky, an American linguist, adopts a cognitivist perspective. He argues that analyzing only the spoken or expressed form of language is insufficient for two reasons. First, according to Chomsky, language is a mental phenomenon. The human brain internalizes the rules governing linguistic structures and behaviors, and our linguistic performance is controlled by these internal rules. The mind's linguistic capabilities are vast and creative, with many potential forms that never fully manifest in expressed language. Therefore, linguistic structures based solely on spoken language are incomplete. Chomsky's second reason is that the analysis of spoken language can lead to ambiguity.

For example, if we look at the following sentences from a structural perspective, they may seem identical (Chomsky's theory, examples ours):

The ambiguity between these two sentences is addressed by Chomsky through the concept of mental structures. We interpret these sentences through transformations and clarify their meanings based on their underlying structures. This interpretation can be observed in the following sentences:

- | | | | |
|----------|-----------|--------|-------------------|
| 1. Mohan | considers | Sohan | foolish. |
| 2. Mohan | finds | Sohan | foolish. |
| Subject | Verb | Object | Object Complement |

Chomsky uses mental processes to resolve the ambiguity in these sentences. We interpret them through transformations and better understand the correct meaning of the sentences by looking at their underlying structures. The interpretation is clearer in the sentences below:

- 3. Mohan thinks that Sohan is foolish.
- 4. Sohan thinks that Mohan is foolish.

As you can see, recognizing the underlying structures makes the meaning clearer, which was not evident in sentences (1) and (2). Similarly, Chomsky gives two more sentences whose interpretation based on their structures yields two distinct meanings:

- 5. Flying planes can be dangerous.

One meaning is that flying the planes is dangerous, and the other is that the flying planes can be dangerous. By looking at these sentences in different contexts, the meaning becomes clearer. This process of transformation is mental.

- 6. Flying a plane can be dangerous (flying).
- 7. A flying plane can be dangerous (flying plane).

Here, analyzing the linguistic structure deliberately helps us. The words indicate what kind of phrase they form. This kind of situation often arises during translation when we need to carefully interpret a phrase.

Based on such arguments, Chomsky spoke of two levels of language. One is the internal language in our minds, and the other is the expressed, spoken language (the one we hear or write). The external form is a manifestation of the internal language. It can also be said that the internal form is the real, immutable form of language, while the external form is merely a reflection of it.

In this context, we will discuss the four stages of language described in Indian linguistic thought: Parā, Paśyantī, Madhyamā, and Vaikhārī. Let us now discuss these four stages.

15.5.1 Parā

Although 'Parā' is mentioned among the four stages, many thinkers do not discuss it. Bhartṛhari only addresses the remaining three stages. The reason for this could be that Para is not a stage of language execution; it is the fundamental biological basis of language. The term 'Parā' is derived from 'para,' meaning 'other,' signifying a divine force distinct from the material world. In other words, language is a divine gift bestowed upon humans, which no other species possesses. Bhartṛhari referred to language as 'Sabda Brahma,' which can be seen as either a divine force or a product of evolution. Chomsky refers to this stage as the innate property of human language.

15.5.2 Paśyantī

This is the first level of human linguistic capacity. Based on the ability to acquire language, humans have internalized the rules of language construction, vocabulary, pronunciation, and all other knowledge stored in the brain, which we refer to as Paśyantī. This is the internal language of humans. The root of the word 'Paśyantī' is 'Driś,' which means to see, understand, observe, or perceive. In this sense, we internalize linguistic structures and facts based on what we hear. This stored capacity in the brain is referred to as linguistic competence. This is our internal language. Today, it is widely accepted that this internal language or linguistic capacity is the basis upon which we speak.

15.5.3 Madhyamā

As the name suggests, Madhyamā refers to the stage between linguistic knowledge (competence) and linguistic behavior (speaking). Today, Madhyamā is an early stage of language utterance. It is considered that the Bhagavad Gita was delivered by Sri Krishna to Arjuna in Madhyamā Vāk. What we intend to say in a sentence takes its preliminary form in this stage. The type of sentence is determined, the necessary words are selected, and the tone and style are chosen based on the purpose of the conversation. In brief, we can say that before any sentence is uttered, the correct option is chosen from the available possibilities in the mind.

In the Madhyama stage, a sentence does not fully form, and expression takes shape as we speak. For example, we may change a sentence as we speak:

Statement 1: "I will not spare my servant."

Statement 2: (Implied) "I will take action against him."

We can say that in the Madhyamā stage, we act as creators, and at the level of utterance, we act as listeners to examine the statement. We review mistakes,

ambiguity, or the possibility of misunderstanding in the statement, and we make corrections accordingly.

15.5.4 Vaikharī

Vaikharī is the stage where language is executed, either orally or in written form. Structural linguists primarily studied this external form of language. Psycholinguists attempt to analyze language at the Paśyantī and Madhyamā stages as well. The renowned French linguist Ferdinand de Saussure was a structuralist, yet he recognized the internal stage of language. He used the term '*Langue*' for internal language and '*Parole*' for expressed language. However, most of his work focused on the structural analysis of '*Parole*.' He mentioned several techniques for analyzing '*Parole*.'

Chomsky used the term 'performance' for *Parole*. For the construction of sentences at this stage, he employed the term 'surface structure.' He believed that the correct identification of the surface structure could only be achieved based on the internal language.

15.6 FACTORIAL ELEMENTS OF MEANING

To understand the placement of meaning in language and the role of meaning concerning words and sentences, it is useful to examine previous philosophical ideas. Extensive discussions on the form and function of language have taken place in the past, which today we refer to as the philosophy of language. In the modern era, psycholinguists have explored the mental nature of language. Their primary goal is to identify the universal elements of all languages and analyze language as a rule-based behavior. A third perspective on language has emerged from information technology, where the computer plays a key role. To work on language-related tasks, computers require linguistic information—both the structure and meaning of the language. In the following diagram, we see a synthesis of these three perspectives, with information technology at the center.

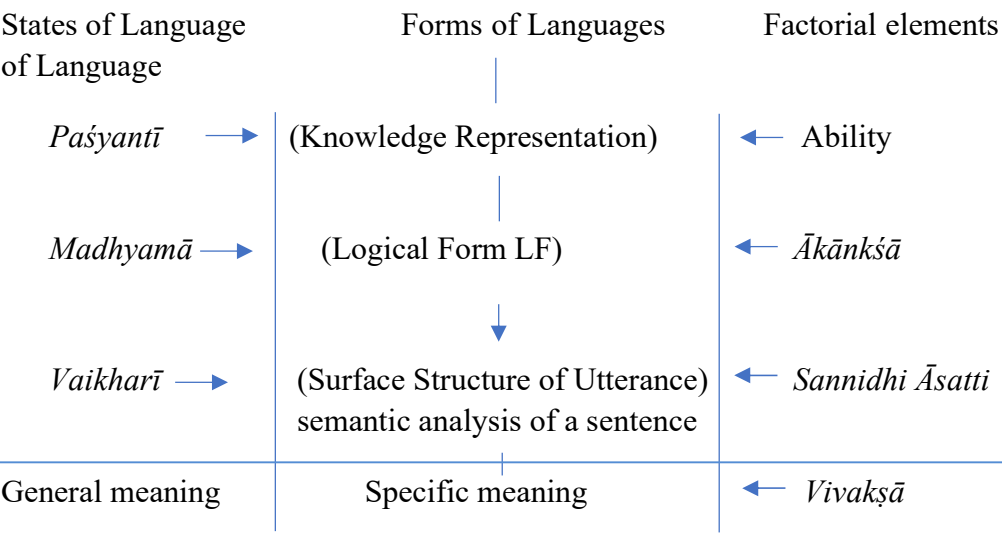


Diagram 15.3: The relationship between language structure and meaning

In the diagram, the different stages of language and the factors of expression are shown to be in harmony. The 'Parā' stage, which is the initial and most abstract state, is not included here because it represents a latent mental power unique to human consciousness. This state can only be studied as a function and structure of the nervous system. Philosophically, it corresponds to the concept of 'Brahma.' From a linguistic standpoint, it may not be directly related to the structure of language itself.

15.6.1 The Desire to Speak (*Vivakṣā*)

The stages of 'Paśyantī,' 'Madhyamā,' and 'Vaikharī' are each associated with one corresponding factor. These relationships will be explained in greater detail later. The fourth factor, '*Vivakṣā*,' refers to the desire or need to express something. Some scholars only consider the first three factors, excluding '*Vivakṣā*' from the discussion. However, in this analysis, '*Vivakṣā*' is tied to both meanings of 'Vaikharī.'

In traditional Sanskrit grammar and poetics, there are three types of meanings: '*Abhidheya*' (the primary meaning), '*Lākṣaṇika*' (metaphorical meaning), and '*Vyañjaka*' (suggestive meaning). '*Abhidheya*' is the basic or literal meaning understood through cognitive processes. '*Lākṣaṇika*' is an implied meaning often specific to cultural or linguistic contexts. For example, in Hindi, the word '*gadhā*' (donkey) implies stupidity or an insult, whereas this connotation may not exist in other languages. Similarly, '*ullu*' (owl) is considered an insult in Hindi but not in Tamil or English. Thus, '*Lākṣaṇika*' is context-dependent.

'*Vyañjaka*' or suggestive meaning is highly contextual and personal. For instance, a speaker might say, "The tea is nice and hot," and the listener understands the implied message without it being explicitly stated. Similarly, if someone says, "There isn't enough sugar," the implication might prompt the listener to offer more sugar. This study of context-dependent sentences has led to the development of various linguistic theories such as pragmatics and speech act theory.

However, '*Vivakṣā*,' or the intention to speak, is not always considered a concrete analytical domain because its function is more subjective and variable. Consequently, it is not generally included in the key factors of determination of meaning. The process of translation requires careful consideration of contextual meanings and the theories of language behavior.

15.6.2 Appropriateness (*Yogyatā*)

We previously discussed that 'Paśyantī' represents the latent store of language in our minds, acquired through learning and experience. In this mental lexicon, there are two primary elements: the structural rules of language and the world-related semantic knowledge. The factor of '*Yogyatā*' refers to the appropriateness of word combinations in the language. In the mental lexicon, words are stored as representatives of the truth about the world, and this

truthfulness ensures accurate communication. For example, we know the word 'pregnancy' is related to women, so saying "This man is pregnant" is semantically incorrect.

In Indian linguistic tradition, this concept is called '*Yogyatā*.' Certain words are only appropriate with specific other words. For example, 'naughty' is appropriate for a 'child,' not for a 'grandfather.'

Similarly, in everyday language, phrases that extend beyond literal meanings, such as idioms and metaphors, reflect a broader conceptual understanding of '*Yogyatā*.' For instance, idiomatic expressions like 'to be over the moon' (to be extremely happy) depend on context but are accepted within certain linguistic communities. In conclusion, '*Yogyatā*' is a part of knowledge representation that governs the way everyday language is structured. Knowledge representation isn't a mere follower of truth in the physical world. We store in language terms a large number of words possible in an arbitrary manner.

15.6.3 Expectation ('*Ākāṅkṣā*')

When we talk about the remaining factors, we focus on the 'Paśyanti' stage, where the seed of language is embedded in the mind, containing both words and grammatical structures. The selection of appropriate linguistic elements takes place in the '*Madhyamā*' stage, where expression begins to take form. This selection of elements is guided by the factor of '*Ākāṅkṣā*,' or expectation.

'*Ākāṅkṣā*' refers to the internal linguistic expectation that a sentence imposes on word choice. For instance, if the intended message involves the pronoun 'I' and the word 'happiness,' the appropriate verb or phrase must align with these elements:

- I am happy.
- I have happiness.

In this way, the '*Ākāṅkṣā*' is the causal element for determining the appropriate linguistic object in the internal language. In modern linguistic theory, Noam Chomsky refers to this as 'selection restrictions,' where words impose certain expectations about the kinds of words that can accompany them. For example, the verb 'say' can be followed by a direct object or a clause:

- He said something (a verse).
- He asked me to go (said that I should go).
- He said that.
- He said 'donkey' (He called me 'donkey')

15.6.4 Proximity (*Sannidhi* or *Āsatti*)

'Sannidhi' or *Āsatti* is an essential factor for meaning recognition in the 'Vaikharī' stage (expressed language). It refers to the proximity of words that work together to convey meaning. In languages like Sanskrit, word order is more flexible, so *Āsatti* is less significant. However, in English, word order is critical for maintaining meaning.

For example:

John killed the tiger.

Tiger killed John.

Printed the book.

The printed book.

In the following section (15.7: Sentence Meaning), we will discuss how the meaning of a spoken sentence flashes in the listener's mind. In the manifestation of sentence meaning, *āsatti* (contextual coherence) is a key factor, and in the absence of *āsatti*, comprehension of meaning is hindered.

15.7 SENTENCE MEANING

We know that words are the carriers of meaning; however, words alone cannot form expression. In linguistic communication, the speaker's message is conveyed only through sentences. The sentence is the smallest unit at the level of linguistic meaning expression. A sentence is composed of one or more words, and it is the structured sequence of words that forms a sentence. Thus, the integrated and holistic meaning of the words in a sentence is known as *vākyārtha* (sentence meaning).

In a sentence, the subject (or agent) and the predicate are the two central elements, and the other words confirm the combined meaning of these two. The first condition for *vākyārtha* is the presence of appropriateness (*yogyatā*) in all the words. In the sentence "Rāma ate," only names of edible items can come. Here, words like "stone" or "shirt" lack the required appropriateness in the context of this sentence.

This is meaning based on expectation. *Vākyārtha* is formed by the combination of the meanings of the words. We have discussed that expectation (*ākāṅkṣā*) is one of the elements that determine the meaning of words, as a word chosen for a sentence demands the presence of certain other specific words or structures. For example, after "I know that", a fact should follow in the sentence, not a question or exclamation.

Proximity or contiguity (*āsatti*) is the process of grouping meaningful words, through which we reach the sentence meaning (*vākyārtha*). If the elements lose their position, their function (or meaning) gets destroyed. This is why the comprehension of the entire sentence's meaning is hindered.

Some scholars define a sentence as a "group of meaningful words." Since no word in language is inherently meaningless, why do we use the term "meaningful words"? The words used in a sentence must possess factors like appropriateness and expectation, which is what gives them meaning. Without these, words in a sentence do not contribute to meaning and may be considered nonsensical.

15.7.1 The Nature of Sentence Meaning

Just as the meaning of a word is abstract (generic meaning), some Sanskrit grammarians proposed that sentences also have an abstract form called 'sentence universals.' The specific uttered sentence is its example, connected to the context in which it is spoken. This instance, marked by intonation and emphasis, reveals the intended meaning.

For example:

- This mango is sweet. (general statement)
- This mango is sweet. (with appreciation)
- This mango is sweet. (compared with others)
- This mango is sweet. (with surprise or emphasis)

This analysis has its limitations. Explaining the core and contextual meanings of every sentence is a complex task. For this reason, modern linguists have introduced the concept of form meaning of a sentence. In this sentence, the form meaning is represented by the structure: pronoun-noun-adjective-auxiliary verb. For all sentences with this structure, we can assign meanings based on the context. In this way, each sentence expressed carries its meaning, whose validity is derived from the generic sentence imprinted in the mind.

15.7.2 Theories of Sentence Meaning

Words are meaning-bearing units, and their combination gives rise to sentence meaning. However, this process is not mechanical, like adding numbers in an equation. Consider the following sentence:

- The officer seated the children.

In this instance, we have a triadic word structure, with each word exhibiting a range of meanings. The term "children" could refer to the children of an official, to those of an animal, or even to neighbors' children. The word "children" might suggest young individuals, or, if the official is elderly, the children could be adults. Similarly, "official" can have several interpretations: it might refer to a person's name, a father who is an official, or an officeholder in front of whom the children are standing. The verb "seat" also carries multiple connotations: it could imply seating very young children, asking adults to sit upon arrival, or stopping someone who intends to leave

quickly. From the analysis of this sentence, we can deduce that it could yield seven to eight different interpretations in various contexts, though the speaker intends to convey only one specific meaning, which should be comprehended by the listener.

To elucidate how the intended meaning emerges, we shall discuss two principles from Sanskrit philosophy. Mimamsa philosopher Kumārila Bhaṭṭa introduced the concept of Abhihitānvayavāda to explain sentence meaning. According to him, in a sentence, the terms used are not merely referred to as "words" but as *abhihita* (spoken). This suggests that, in sentence meaning, it is not the words themselves but their usage within the sentence that serves as the basis for meaning. Bhatta argues that when the words within a sentence have interrelation (*anvaya*), the sentence meaning (*vākya-artha*) becomes clear. In the example provided, if the intended meaning refers to a government official seating the lost children standing before him on a bench, the meaning of the three words is clarified through this interrelation.

In the Indian grammatical tradition, the theory of Sphoṭa is also discussed. Sphoṭa refers to the instantaneous revelation of the intended meaning of a sentence in the listener's mind. There is a long tradition of Sphoṭa theory, and various interpretations have been put forth over time. Different types of Sphoṭa have been examined, such as *varṇa-sphoṭa* (syllable meaning) and *śabda-sphoṭa* (word meaning). Here, we will focus on Bhartṛhari's *akhaṇḍa vākya-sphoṭa* (undivided sentence meaning). According to this view, once the entire sentence is heard, the sudden flash of its intended meaning in the mind constitutes the recognition of the sentence's meaning.

15.8 SUMMARY

What we express through language is a "message" from the perspective of communication and the "meaning of expression" from the linguistic perspective. The transmission of meaning is an activity common to all living beings. The essential element for communication, which is meaning, is encoded in the minds of living creatures. Other creatures can only express limited meanings through a restricted range of sound signals.

Language, however, is a unique characteristic of human beings. Humans have devised a system for conveying meaning through language. Words are formed from spoken sounds, and these words serve as vocal symbols for specific meanings. Sentences are constructed by combining words, and the meaning of a word is essentially a part of the mental base representation of knowledge. Words are the tools of this knowledge representation.

What is the meaning of a word? For us, a word is a symbol of the meaning imprinted in our minds, which is referred to as a generic meaning, an abstract concept. Using this concept as a foundation, we refer to the units present in the material world. These units refer to particular instances, which can be identified as proper nouns. Scholars have attempted to analyze word meaning through its components, viewing each word as a collection of these

components. A more effective approach is to consider the interconnectedness of words based on their relevance, which helps us arrive at word meaning. In the mental knowledge base, all words are interconnected, a topic that will be covered in Unit 16.

The significance of word meaning can only be fully understood in the context of its usage within a sentence. This can be explained through the determinants of meaning concerning the four stages of language. In the Paśyantī stage, the brain's knowledge base contains sentence templates and words. Appropriateness (*yogyatā*) here forms the basis for selecting the correct words in the sentence. Madhyamā is the stage where the expression begins to take shape. In this stage, *ākāṅkṣā* (expectation) determines the appropriate words and forms for the sentence. *Sannidhi* or proximity is a feature of expressed language, ensuring that the units within a sentence—such as clauses and phrases—remain interconnected. Without this connection, meaning is obscured.

Words and word meanings are components of the knowledge base, but real language pertains to expressions. Therefore, the primary objective of studying semantics is to comprehend the unified meaning that emerges from words within sentences. By understanding the meanings of individual words, we can grasp the meaning of the entire sentence. The Sanskrit grammarian Kumārila Bhatta referred to this process of meaning revelation as *Abhihitānvayavāda*. Words must be connected through *anvaya* (mutual relation). We have discussed the nature of this *anvaya* in detail in Sections 15.5 and 15.6. The renowned philosopher of language Bhartṛhari, along with many other grammarians, proposed the Sphoṭa theory. According to this theory, once the words, grammatical elements, and other linguistic factors are understood, the intended meaning of the entire sentence flashes into the mind. This is the essence of the Sphoṭa theory.

15.9 GLOSSARY

- Denotation: The intended meaning or message we aim to express.
- False conception: A belief or thought that is incorrect.
- Intertwined: Well-connected or interlinked with one another.
- Specialized: Specific for two or more meanings.
- Complete synonyms: Two words with similar meanings that can replace each other in all contexts.
- Innate: naturally acquired, not learned.
- Intonation: The manner or tone of speaking.
- Universal: Applicable to all (languages of the world).
- Intended: The meaning we wish to convey.
- Etcetera: others.

15.10 EXERCISES

Meaning : Dimensions,
Types, and Theories

1. Choose the correct answer and fill in the blanks.

- i) What does not have meaning?
 - a) Sound
 - b) Form
 - c) Word
 - d) Sentence
- ii) Which of the following is not a component of the meaning of the word "elephant"?
 - a) Human
 - b) Male
 - c) Hunter
 - d) Domestic
- iii) Which stage of language is not associated with linguistic knowledge or behavior?
 - a) Parā
 - b) Paśyantī
 - c) Madhyamā
 - d) Vaikhari
- iv) What is meant by "Paśyantī"?
 - a) Spoken language
 - b) Propositional meaning
 - c) Usage
 - d) Internalized language

(Refer to the corresponding sections in the unit to verify your answers to question 1.)

2. Answer in one sentence.

- i) What is 'meaning'?
- ii) What kind of relationship exists between an object and a word?
- iii) Where is the meaning of words located?
- iv) What is the relationship between a word and its meaning?

- v) Clarify the meanings of the terms "universal/generic" and "individual."
- vi) If a language lacks a word, will the speaker know its associated meaning?
- vii) All cows in the world are manifestations of the concept of "cow" in the material world.
- viii) What is "yogyatā" (appropriateness)?
- ix) What is the literal meaning of "āsatti" (proximity)?
- x) What is the "Vaikhari" stage?
- xi) At what level of language does the Sphoṭa theory claim meaning is revealed?
- xii) Is there a concept of a "universal sentence"? What might it mean?

3. What does "vivakṣā" refer to?

- a) Universal reference of meaning
- b) Individual reference of meaning
- c) Common language
- d) Language used in specific contexts

4. In approximately 500 words, describe the four stages of language and their relationship to meaning.

15.11 SOME USEFUL BOOKS

- Catford, J.C., (1965). *Linguistic Theory of Translation*, London: Oxford University Press
- George, F.H., (1964). *Semantics*, London: The English Universities Press
- Hurford, James R., & B. Heasley, (1983). *Semantics: A Coursebook*, London: Cambridge University Press
- Lyons, John, (1995). *Linguistic Semantics*, London: Cambridge University Press
- Nida, E.A., (1995). *Language Structure and Translation*, Stanford University Press
- Ogden, C.K., & I.A. Richards, (1923). *The Meaning of Meaning*, New York: Harcourt, Brace & World

UNIT 16 SEMANTICS

Unit Structure

- 16.0 Objectives
- 16.1 Introduction
- 16.2 Semantics: Definition, Method, and Scope
 - 16.2.1 The Method of Semantics
 - 16.2.2 The Scope of Semantics
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16.0 OBJECTIVES

When we begin discussing semantics in linguistic analysis, we must consider a well-defined method of analysis for meaning, one with its own set of rules and structure. Does semantics truly have a methodology similar to syntax? In this unit, we will explore how the integrated study of syntax and meaning is the core objective of linguistics. Semantics alone, viewed from the perspective of universal elements, can be one-sided.

We will also discuss how, beyond linguists, experts in fields such as computer science, literary theory, logic, philosophy, and psychology also engage in the analysis of meaning. Each discipline has developed its processes for semantic analysis. Thus, semantics is a broad field of study with multiple dimensions.

After reading this unit, you will be able to:

- Present the structure of meaning in language;
- Demonstrate the inseparability of semantic and linguistic structure;
- Define semantics and describe its methodologies;
- Illuminate the significance of meaning in linguistics;
- Analyze the framework of lexical semantics;
- Explain the relationship between form and meaning while interpreting the role of meaning in structure;
- Discuss the universality of semantic structure; and
- Clarify how the representation of meaning is approached in other academic disciplines.

16.1 INTRODUCTION

In this unit, we will explore the nature and functions of semantics. When we label a subject as 'Science,' we envision a well-defined structure in our minds. Such a field might include formulas like in mathematics, rules like in physics, or organized structures (even if incomplete) like in syntax. If these elements are missing, we may not regard the subject as 'Science'. But can we frame semantics within formulas or rules? If not, can we still call it 'Science'?

There is a basis for calling this field a science. Just as biology classifies living organisms (such as plants and animals) based on their characteristics, phonetics can also be considered a science, as it classifies sounds based on their features. It then describes the process of pronouncing each sound, along with its physical properties.

In grammar, we use two approaches to study language: analysis and description of sentence structures. Phrases form clauses, and clauses form sentences. Categories like gender, number, person, tense, aspect, and mood play a role in sentences. These are known as grammatical categories because they have a direct impact on sentence structure. In fact, these are also semantic categories, as they connect the meaning of a sentence to real-life situations, such as gender based on biological sex and number indicating quantity. Likewise, categories like tense, which are relative to the time of speech, modify the original sentence according to the actual state of affairs.

In discussing sciences, it is important to note that we must differentiate between natural sciences and social sciences in terms of method and process. The laws of natural sciences are definite and exceptionless, whereas, in social sciences, we analyze situations considering a range of variables. This is why different approaches are proposed to study subjects in the social sciences. Semantics is similar to social sciences, as meaning relates to various aspects of human life. Writers, philosophers, psychologists, and information technology professionals all attempt to understand language and meaning

from their perspectives. In this unit, we will discuss different perspectives and approaches to semantics.

We will also examine the concept of semantic structure. Additionally, we will see that form and meaning are not independent systems, but rather two interconnected aspects of language.

16.2 SEMANTICS: DEFINITION, METHOD, AND SCOPE

The definition of semantics is straightforward, but its true significance can only be fully understood in the context of the study and analysis of meaning. Semantics is the field that analyzes the meaning expressed through language. To fully understand this definition, we need to explore the concept of 'meaning'. In the previous unit, we discussed meaning in detail.

John Lyons, in his book *Linguistic Semantics*, states that "since the discussion of meaning in language occurs within the context of language structure, the meaning of language is not confined to words alone but is also conveyed through sounds, intonation, and morphology (word fragments)."

We must also consider another aspect of semantics. Words serve as repositories of linguistic knowledge, containing meaning as a conceptual entity. This is what we call the lexical meaning. When these words are used in sentences, they express sentence meaning through their lexical meanings. The study of the relationship between lexical meaning and sentence meaning is also a goal of semantics. Various disciplines approach meaning from different perspectives. For example, poetics analyzes the powers of words, such as metaphor and connotation, while machine translation focuses on identifying meaning in the appropriate context.

16.2.1 The Method of Semantics

We categorize the various combinations of two clauses (mostly those referred to as compound sentences in grammar) under the class called operations. Words that join clauses are known as operators in fields like mathematics, logic, and computer science. Sentences involving operations work with precision, akin to mathematical methods, meaning they are exceptionless. Let's consider an example:

1. If a metal like iron is heated, it expands.
2. If a metal like iron is not heated, it does not expand.

Due to the presence of two negatives, the second sentence becomes synonymous with the first, which is a general rule in mathematics. In such sentences, we can make several transformations through the use of words without changing the essential meaning.

3. If we go to a higher altitude, the temperature drops.
4. If we descend, the temperature rises.

Here, the negative conveys the opposite meaning, and the relationship between sentences three and four is similar to that of sentences one and two. These examples illustrate the rules governing sentence structure. We aim to demonstrate how these structural rules are tied to meaning.

To highlight the inseparable link between sentence structure and meaning, we will use the conjunction "and" as an example. In linguistic discussions, especially in English, the structure of the word "and" is seldom addressed because, in English (and to some extent in Hindi), it appears to be the simplest form of sentence connection:

- Word and word
- Clause and clause

However, in languages like Sanskrit and Tamil, the construction of conjunctions like "and" can only be understood based on semantic structure. In Sanskrit, "and" between two words is expressed by adding "*ca*" to both, as in "Ramaśca Kṛṣṇaśca" (Rama and Krishna). However, at the sentence level, the use of "*ca*" is minimal. How then is conjunction formed at the sentence level in Sanskrit? We will explain this with examples from Hindi. In English, two types of sentences are connected by "and":

5. Rāja had food and went to sleep.

This sentence represents two sequential events in terms of time. Hindi can express this using (*aur*) "and" as in English, or by employing a gerund form similar to the Sanskrit suffix "*tvā*" (e.g., *khādītvā*, meaning "after eating"), such as "*khākara*" in Hindi. Sanskrit would not use "*ca*" here. In English, we can also show a cause-effect relationship using "and."

6. Jack fell down and broke his crown.

In Hindi, we can use "and" or a causal expression like:

7. The bottle fell and broke.

7(a). The bottle broke because it fell.

In Hindi, understanding sentences related to the operator "and" requires an understanding of the elements of semantic structure. Simply using sentence structure alone cannot fully analyze all uses of "and."

In conclusion, the process of joining words and clauses is a necessity of syntax. In English, this process is often fulfilled with the use of "and." This is why the discussion of conjunctions in syntactic analysis is minimal in English. However, semantics gives us insight into how conjunctions like "and," and "having verb-III," are used in sentence structures at various levels of translation. Thus, we can say that syntax and semantics are two complementary aspects of language analysis. Without syntax, semantics can only discuss lexical meaning, which we refer to as lexical semantics. The discussion of lexical semantics will continue in the next section.

16.2.2 The Scope of Semantics

Semantics is essentially an applied field of study, making it relevant to all disciplines concerned with language. Syntax and semantics share an inseparable relationship, which we will explore from various perspectives in this unit. Logic examines the structure of meaning in language from its unique viewpoint, a topic that will be discussed further. In the field of computing, there is a domain known as language technology, where various language-related tasks are operationalized. Programs like machine translation and spelling and grammar checks require a precise understanding of the semantic aspect of language. The connection between philosophy and meaning (i.e., truth) has existed since ancient times. It can be said that the diverse perspectives from various disciplines on the nature of meaning contribute to the broad scope of the field of semantics.

16.3 MEANING IN LINGUISTICS

In linguistics, phonetics, syntax, and other components are key areas of study. Semantics is also considered an integral part of linguistics. In ancient Indian linguistic thought, there was a belief in an inseparable connection between form and the meaning in language. In modern times, linguists hold varying perspectives regarding the role of meaning in language analysis. Here, we will discuss the views of two major linguistic schools in this context.

16.3.1 Meaning in Structural Linguistics

Structural linguistics emerged in the early 20th century CE, with its foundational ideas introduced by the renowned French linguist Ferdinand de Saussure around 1905 CE. American linguist Leonard Bloomfield established the framework of structural linguistics in his 1933 CE work *'Language'*. This framework was widely practiced globally until it was challenged by Noam Chomsky, around 1970 CE.

To understand the place of meaning in structural linguistics, it is essential to consider its psychological foundations. As you may know, structural linguistics is rooted in behaviorism, while Chomsky's theory is based on mentalism. Structural linguistics does not rely on mental foundations for the description of language. Instead, it treats language as a form of human behavior, akin to other behaviors. Structural linguistics adheres to the scientific approach of analyzing observable behavior without offering subjective interpretations. Thus, grammar based on the principles of structural linguistics is known as descriptive grammar.

According to Bloomfield, "The meaning of a linguistic form is the situation in which the form is uttered, and the response or behavior it provokes in the listener as a result of the utterance." He acknowledges that the situations we discuss can be related to any object or event in the world. However, since it is impossible to account for all possible objects and events, Bloomfield prioritizes the description of behavior over the discussion of meaning. He explains that mentalists refer to meaning in terms of 'thoughts,' 'concepts,' 'images,' or 'feelings,' which are abstract and cannot be directly observed.

Bloomfield, identifying himself as a mechanist (as opposed to a mentalist), contends that we can only understand emotions, thoughts, and the like in terms of language behavior in specific situations.

While Bloomfield does not deny the existence of meaning, he locates it within and alongside the structure of language itself. For him, meaning can be found only in the forms and structures of language. Thus, he posits that the relationship between different linguistic elements defines various types of meaning. "The formal characteristics of utterances are their pronounced features, while the associated stimuli and response behaviors form the characteristic meanings."

Bloomfield identifies three types of meaning that are tied to structure. The first is constructional meaning. For instance, the plural forms in words like "children" or "clocks" have the shared meaning of plurality. The constructional meaning of these words is that they are nouns with plural forms. In the sentence "Paresh is singing a song," the constructional meaning is that an individual is performing an action or task. On a formal level, we can describe this sentence structure as "subject + verb + object" (SVO).

The second is functional meaning. The position of a form within a sentence determines its function, and this functional meaning is derived from the relationship between the form and its context. For example, in the sentence "I ate the apple," the word "apple" serves as the object, which gives it a particular meaning in the sentence. Any word that occupies this position shares this functional meaning.

The third is class meaning. Forms that share the same function belong to a form class, and the meaning of the class is the class meaning. For instance, all verbs indicating movement or direction (such as come, go, arrive, send, etc.) form a class. Both the situation and the class are linguistic categories. The form classes of words are what we refer to as word classes or parts of speech. Based on this, words are organized into categories like nouns, pronouns, adjectives, verbs, and so on.

In this way, the discussion of words and other linguistic elements in behaviorist structural linguistics does not focus on their meaning per se. Rather, they are understood based on their role in structure, and this role is what constitutes their meaning.

16.3.2 Meaning in Transformational-Generative Grammar (TGG)

Chomsky, in contrast to the behaviorist view, follows a mentalist perspective, considering language to be rooted in the mind. According to Chomsky, linguistic competence is the internalized knowledge of language that is embedded in the mind, enabling us to produce sentences. He proposed two levels of linguistic representation (which have evolved): the deep structure and the surface structure. The deep structure refers to the underlying syntactic arrangement of a sentence before it is expressed, while the surface structure refers to the actual arrangement of words in an expressed sentence.

In 1957 CE, Chomsky introduced Transformational-Generative Grammar (TGG) through his groundbreaking work *Syntactic Structures*, offering a strong theoretical critique of behaviorist linguistics. His approach elevated the role of meaning in language, something that behaviorism had largely overlooked.

Chomsky did not develop a separate theory of semantics or engage in detailed discussions of semantics itself. However, he acknowledged that meaning plays a key role in sentence analysis and generation. In '*Syntactic Structures*', Chomsky proposed a framework for sentence generation, as outlined in the diagram below:

This structure follows the syntactic arrangement of sentences, where the sentence (S) is divided into a noun phrase (NP) and a verb phrase (VP), with the verb phrase consisting of a verb (V) and a noun phrase (NP). The noun phrase consists of a noun (N), and the verb specifies the action, such as "eats," while the noun specifies the entities like "cow" or "grass."

S (Sentence)	Noun Phrase (NP)	Verb Phrase (VP)
(Sentence)	(Subject)	(Predicate)
VP	Verb (V)	NP
(Predicate)	(Verb)	(Noun Phrase)
NP	Noun (N)	
(Noun Phrase)	(Noun)	
V	Eats (V)	
(Verb)	Eats	
N	Cow, Grass (N)	
(Noun)	Cow, Grass	

Diagram 16.1

From this basic structure, a Hindi sentence would follow the pattern of 'Noun + Noun + Verb' (NNV), resulting in meaningful sentences like "The cow eats grass" (*gāya ghāsa khātī hai*). However, this rule does not address the generation of nonsensical sentences like "Grass eats the village cow."

To address this issue, Chomsky introduced modifications to the syntactic rules, incorporating lexical elements that influence sentence structure. In revising his theory, he introduced the concept of projection rules. For example, the verb *cāhana* ("to want") can combine with a noun ("I want work" – *mujhe kāma chāhie*), a verb-noun phrase ("He wants to go home" – *Vaha ghara jānā cāhatā hai*), or a subordinating clause ("I want that I go" – *main cāhtā hūn ki main jāūn*).

In his later theories, Chomsky abandoned the concept of deep structure, replacing it with the notion of logical form. The logical form refers to the

semantic representation of the spoken sentence, capturing its meaning-based structure. We can illustrate his updated theory with a simplified diagram.

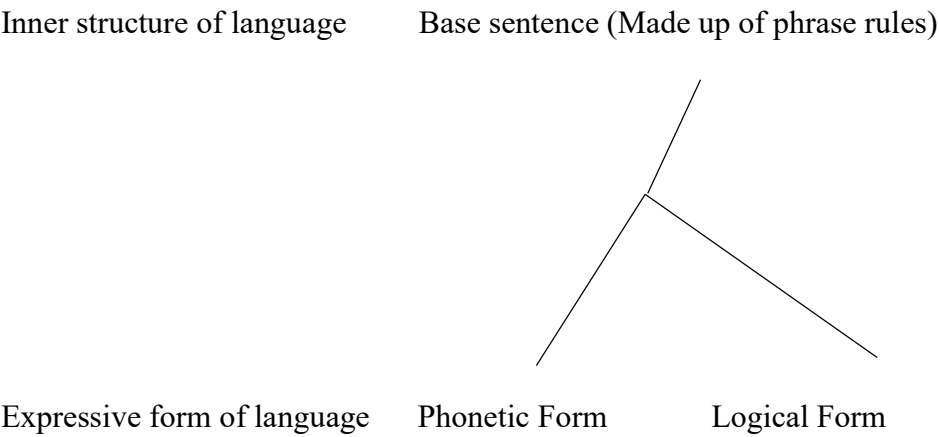


Diagram 16.2

In Chomsky's theory, several new theoretical concepts have been added over time, while many older assumptions have been discarded. It is not feasible to discuss these developments in detail in this unit. Therefore, it is practical to provide information on the status, focusing on the nature of semantics.

'Meaning' is the central focus of the study of linguistic semantics. Linguistic semantics is a component of linguistic grammar. The primary goal of linguistic semantics is to develop a formal and theoretical structure of meaning, similar to how phonological and syntactic structures have been developed. Beyond theoretical frameworks, it aims to sharpen our understanding of meaning. According to this structure, the meaning of a sentence and its logical form (LF) are entirely identical. By assuming this identity between sentence meaning and logical form, we can analyze synonymy, the truth value of a sentence from a semantic perspective, semantic ambiguity, redundancy, and the identification of semantic features and relations in natural languages.

---J.J. Katz's statement

16.4 LEXICAL SEMANTICS

Before the universal formulation of semantic structure in linguistics, grammarians of various languages extensively discussed the semantic aspects of their respective languages. They examined concepts such as synonyms, antonyms, and homonyms, as well as the phenomena of meaning change. The study of semantic change has long been a favorite subject for grammarians, who observed processes such as semantic expansion, contraction, and transfer in a historical sequence. Although their studies hinted at universal processes, they remained limited to particular languages. Linguistics, however, places the highest importance on analyzing universal elements in linguistic analysis, as only then can it claim the status of a science.

The analysis of word meanings in a language is referred to as lexical semantics. It is termed lexical because it does not involve the study of

sentence structure or sentence meaning. Although lexical semantics initially began with descriptions of individual languages, today we can also identify universal elements within this field.

16.4.1 Synonymy

Words with similar meanings are called synonyms, and the relationship between such words is termed synonymy. It is often said that true synonyms do not exist in languages because languages do not maintain redundant systems unnecessarily. However, the existence of synonyms cannot be denied. For instance, in Hindi, there is the Sanskrit-derived word *saṃkhyā*, the Prakrit-derived word *sāṃjha*, the Persian word *shāma*, and the English loanword evening. Similarly, in English, we might encounter Latin-derived, Anglo-Saxon-derived, or French-derived words as synonyms, such as aid, help, and assist. Even in these cases, complete or absolute synonyms are rare because the context of usage often introduces subtle differences in meaning. For example, we say aided school but not helped school or assisted school. Languages often abandon one of the synonymous forms, as in the case of *cunāva* (established) versus *intikhāba* (now obsolete). Sometimes, synonymy begins to erode due to semantic expansion. A fascinating example of this is the Hindi words *pitā* and *bāpa*. Today, *bāpa* is not used in the sense of father (*pitā*), though it retains traces of the original meaning in various contexts.

Examples include:

- Tērā bāpa kahān hai? (Where is your father?) – Derogatory mention of father.
- Tere bāpa kī ṣaḍaka hai? (Is this your father's road?) – Sarcasm.
- Bāpa re bāpa (Oh my God) – Expression of surprise.
- Dāde bāpa (Ancestors) – A technical term for forefathers.

Thus, we see that today *pitā* and *bāpa* no longer share the same meaning.

Under the concept of synonyms, we would like to introduce the notion of sememe. A distinctive feature of the Sanskrit language was the use of multiple words to refer to the same object. For example, the lotus flower can be referred to as *Kamala*, *Paṅkaja*, *jalaja*, *Nīraja*, *Saroja*, *Ambuja*, and *Rajīva*. Although these words point to the same object, we cannot ask someone to bring “two *paṅkaja* flowers” from the market. So, what is the purpose of these other words? Statisticians suggest that *Paṅkaja* can symbolize an individual who has risen from a state of suffering to a position of superiority. In this way, the figurative meanings of these words may differ. Additionally, their usage in poetry can be influenced by the rhythm or meter. We can thus say that the contextual or stylistic meanings of these words when used to refer to the same object, form the collective semantic content known as a sememe.

To further clarify these semantic relationships among synonyms and to illuminate their varied uses, scholars have introduced the concept of componential analysis of word meanings. This approach also brings us closer to a universal analysis. From the perspective of language teaching, content

developers often try to capture the differences or divergences between two languages. Consider the following example:

यह शहर छोड़कर भाग गया	He fled/ran away from the city.
बच्चे दौड़ रहे हैं	Children are running.
यह गाड़ी तेज चलती है	This car runs/moves fast.
भाग-दौड़	Running around.

By listing such contrasting usages, we cannot always arrive at generalizations or rules.

Semantic component analysis can be useful for understanding semantic structures; however, it would require the creation of such tables for every word. Information technology has conceptualized WordNet and attempted to display the relationships between words through the same "network structure." For a detailed introduction to WordNet, you may refer to Section 5.5.2 of Unit Five in MTT-017.

16.4.2 Antonymy

Just as languages do not possess true synonyms, they also do not have true antonyms. In elementary classes, the following examples of antonyms are typically provided:

Good – Bad Tall – Short Black – White

The basis of this system is the polar relationship between these words and the extensive continuum of distance between the two poles. Saying "This man is not tall" does not imply that he is short. We can understand the polarity of the meanings of these words through the following diagram:

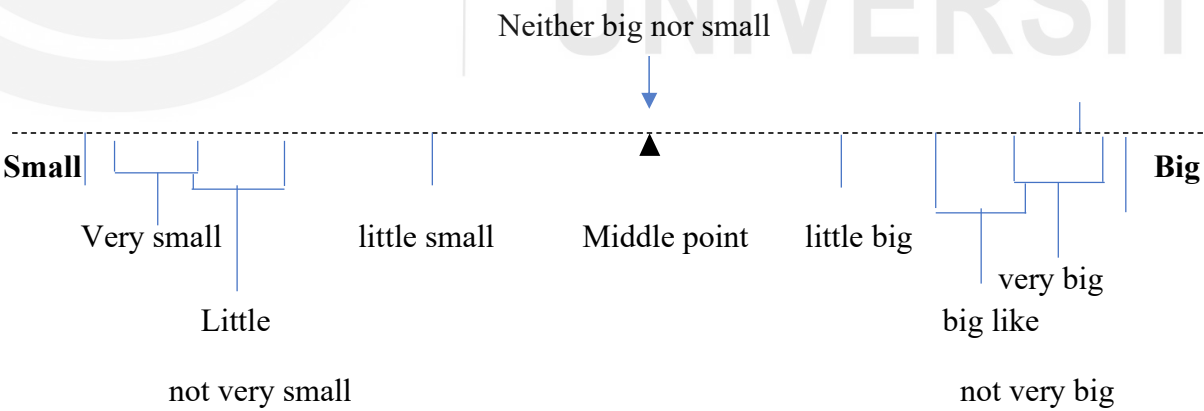


Diagram 16.3

The words "small" and "big" are conceptual and indicative of categories. In this context, their anonymity can be understood. Phrases like "somewhat big," "very big," etc., are concrete manifestations. Nevertheless, they are subjective. When someone says, "That house is very big," what meaning are they conveying—does it have five rooms or fifty rooms? Here, synonymy assists us. A house with 7-8 rooms is referred to as a house, with 10-20 rooms

as a mansion, and with 30 or more rooms as a palace. In this context, we can infer the approximate meaning of "very big." In the following sentence, you can see how meaning relations are connected to context:

"Big according to a coaching center, small according to a college."

The types of differences between "tall" and "short" vary according to cultural contexts. In the Indian context, men below 4.5 feet are called "dwarves," and those above 5.5 feet are considered tall. People of average height are considered medium. A man who is 5.5 feet is shorter in stature compared to someone who is 6 feet, but not a "dwarf." Thus, antonymy between "tall" and "short" can only be viewed in the context of "small," and "dwarf" does not have a direct antonym.

Some grammar textbooks also consider "night" and "day" as antonyms. However, in these cases, the relationship is not one of antonymy but of complementarity. In color terms, we not only observe complementarity but also gradation. Terms like "dark red" and "light blue" express different meanings from each other.

Conclusively concepts such as synonymy and antonymy are essential components for analyzing the semantic structure of the primary text. When seeking synonyms in translation, appropriate expressions can be found according to the conditions between gradation, antonymy, and complementarity. If we can consider these universally, we can describe many features of semantic structures across diverse languages. English has a more prevalent use of hypernyms, such as "furniture," "crockery," "tapestry," and "cutlery." Such words are lacking in Indian languages. However, Hindi has coined terms in some instances. Without knowledge of this process, machines (computer translation) would translate literally, which would be absurd.

16.5 SEMANTICS AND THE SEMANTIC STRUCTURE OF LANGUAGE

Syntax clarifies the structure of sentences. We attempt to capture sentence structure in various rules so that, based on these rules, we can deliberately or through machines generate sentences. Indeed, Chomsky stated during the promulgation of his grammar that his rules would have the generative capacity for sentences. If we can move from rule determination to generation, syntax can truly be considered a science.

Just as syntax is related to the analysis of sentence structure, if semantics is related to the structure of meaning in language, we can also confer the status of science to semantics. The difficulty lies in the fact that an expressed sentence is a tangible object; we can listen to a sentence and determine whether it is syntactically correct. In comparison, the structure of meaning does not have any tangible form. Many scholars consider the meaningfulness of a sentence to be a characteristic of grammar itself.

We can clearly observe the nature of semantics within this duality of language. What are the fundamental components of a sentence in a language? In Sanskrit grammar, the two constituents of a sentence are called "subject" and "predicate." In common terms, these can be referred to as the "agent" and the "action performed by the agent." Chomsky designates the two primary components of a sentence as NP (Noun Phrase) and VP (Verb Phrase). We can see that in the Indian interpretation, the form of a sentence is shaped based on meaning, whereas Chomsky defines it based on structure. This relationship between form and meaning in language provides the structure for semantic analysis in the context of syntactic analysis. The form of semantics emerges when universal elements of the correlation between form and meaning become apparent. Thus, the analysis of these elements can be considered half of the structure of language, reflected in sentence structure.

Conclusively the meaningfulness of semantic structure is only realized when we can represent universal elements in the context of meaning. Considering the inseparability of meaning and sentence, this analysis will lead us to the substitution of Universal Grammar, which is the main goal of modern linguistics and a significant demand in the field of information technology. In this context, we will further discuss some issues of semantic structure while highlighting universality. In the context of the role of this discussion, we will first discuss the relationship between form and meaning.

Additional Notes:

Sememe Concept: Under the category of synonyms, the concept of sememe is relevant. It refers to the semantic components that constitute the meaning of a word.

Stylistic and Contextual Meanings: Words may have different connotations or stylistic uses, especially in literary contexts like poetry.

Componential Analysis: Scholars use this method to break down word meanings into their fundamental components, aiding in understanding semantic relationships across languages.

16.5.1 Form and Meaning

We can clarify the relationship between form and meaning through the names of forms themselves, such as the meaning of the word shall be called word meaning, and the meaning of the sentence shall be called sentence meaning. The difficulty arises when we need to clarify the concepts of morphological units like roots, morphemes, and affixes.

In language, we create various words from a base word using derivational affixes. These affixes are referred to as grammatical categories. Therefore, the meaning of derivational affixes is called grammatical meaning. In the context of nouns, these categories include case markers, and in the context of verbs, they include gender, number, person, tense, aspect, and mood. Words formed from derivational elements of certain base words are called lexemes

in linguistics. In a lexeme, the referent or meaning remains constant, while its form changes grammatically in different contexts.

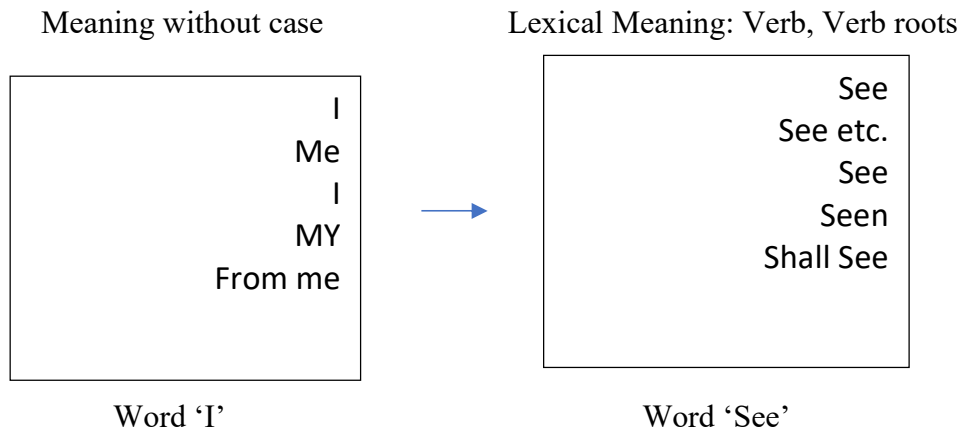


Diagram 16.4 Lexical Meaning: Pronouns of 'I'

Thus, word meaning is a combination of lexical meaning and the grammatical significance of affixes. The concept of a lexeme is an effective method to reach the various meanings of a word. The difficulty arises when attempting to define the term 'word.' In English, "to me" consists of two words, whereas in Hindi, "मुझे" (*mujhe*) is a single word. How can we proceed toward generalization here? According to Sanskrit grammarians, the term 'word' is used in the sense of a representative form of a lexeme. When that word is used in a sentence, it is called a *pada*. The definition of a *pada* is "a word with a *sup* and *tiñ* suffix," meaning that *sup* affixes are used for nouns (substantives), while *tiñ* affixes are free from tense and aspect indicators for verbs.

In English grammar, the concept of *pada* does not exist, as English assigns the term *pada* to prepositional phrases. This problem can be resolved by considering the structure of case markers in the context of sentence meaning. We will discuss case markers further.

Furthermore, we will mention another difficulty in the context of form and meaning. In English, "generally" is a single word. In Hindi, "आम तौर पर (*Āma Taura Para*)" is used, and sometimes "भी" is added, creating "आमतौर पर भी (*Āma Taura Para bhī*)." This introduces difficulty in establishing equivalence at the word level. Similarly, "watermelon" is used in English for "तरबूज" (*tarabūja*). The reason is that while in hindi we consider (*tarabūja* & *kharabūjā*) as specific types, English considers them as two members of the "melon" category. The final problem can be resolved by constructing a universal semantic knowledge base.

Now, let us discuss sentence meaning in the context of form and meaning. Sentence meaning is not merely the arrangement of word meanings. It also includes the following aspects along with the correct arrangement of diverse word meanings:

1. **Intention:** For example, you may go! can be a command, request, or permission.

- 2. **Context:** The vegetable is spicy, which could mean "Please give me water."
- 3. **Prosody:** The word Run! in the imperative sense, when pronounced with a long and high intonation, conveys a sense of danger.
- 4. **Word Choice:** Please is a polite term, whereas when addressed to small children as "Please keep quiet," it can carry a condescending or sarcastic tone.
- 5. **Word Order:** Different word orders emphasize different aspects of a word's meaning.

Similarly, other factor elements can be observed in the analysis of sentence meaning. Accurate analysis of sentence structure is essential for the analysis of sentence meaning.

16.5.2 Semantic Elements in Language Structure

Modern linguistics places greater emphasis on the analysis of sentence structure and the generation of sentences based on syntactic rules. In contrast, traditional grammar is mostly limited to the description and analysis of words. We would like to examine how prominent the semantic aspect is in this analysis and explore the place of universal elements in various linguistic grammars. For this discussion, we will focus on the arrangement of words, classes, and factors.

Word Classes:

Some scholars count eight-word classes in English grammar, and following this tradition, Kamta Prasad Guru also identified eight-word classes: noun, pronoun, adjective, adverb, conjunction, preposition, and interjection. Conjunctions are words that connect components at the sentence or phrase level, such as "and" or "therefore." Collective words are prepositional phrases like "for," "because of," and "like," which indicate noun phrases. Emotion-indicating words like "आह" (*āha*), "वाह" (*wāha*) are interjections.

Modern linguistics, however, recognizes only five-word classes:

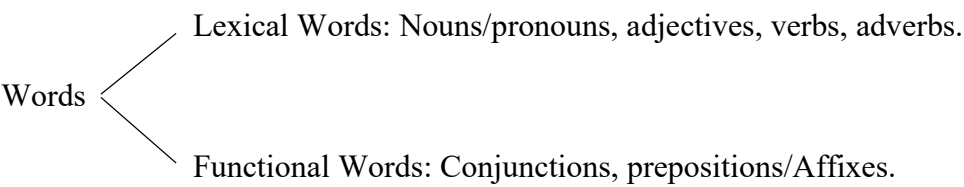


Diagram: 16.5

Exclamatory words are considered as independent sentences.

Nouns and pronouns are treated as the same class. In English grammar, both are referred to as substantives, which denote objects or ideas. We consider these four categories as four types that describe words in a language.

It is now appropriate to understand the word classes in the Sanskrit grammatical tradition. Pāṇini, in his grammar *Aṣṭādhyāyī*, mentions four Word-Classes:

1. *Nāma* (Substantives): Words that denote objects or ideas.
2. *Ākhyāta* (Verbs): Words that denote actions.
3. *Upasarga* (Prefixes): Derivational elements that significantly alter the meaning of a root verb when prefixed.
4. *Nipāta* (Articles): Functional words.

Subject and Predicate are two crucial elements of sentence formation. The subject generally consists of nouns and predicates consist of verbs. Verbs can come in subject too. E.g.

To get up early is a good habit.

The predicate contains information about the subject, such as the subject's action or situation. The predicate mainly contains verbs, but nouns can also be used, such as

Keshav is a doctor.

Now, the question arises what purpose do the *upasargas*/prefixes and *nipātas*/articles serve that are used in Sanskrit?

The purpose of *upasargas* and *nipātas* in Sanskrit is crucial. In Sanskrit word formation, prefixes significantly alter the meanings of roots, often removing the original sense. For example, with the root 'hr̥', words like *samhāra* (destruction), *āhāra* (food), and *vihāra* (leisure) are formed, none of which retain the original meaning. *Upasargas* are unique to Sanskrit, as Dravidian languages like Tamil do not use them. Therefore, *upasargas* cannot be considered universal categories. *Nipāta* serves as a functional word class.

The question arises as to why Sanskrit grammar does not categorize adjectives or adverbs separately. Sanskrit sentence structure provides the answer:

- Example: "सा सुंदरी" (*sā sundarī*) – "She is beautiful" or "A beautiful woman."

We observe that based on the position in the sentence, a word can function as a noun or an adjective. Thus, it can be said that the indiscernibility of nouns and adjectives, as well as verbs and adverbs, is a universal fact from the perspective of semantic structure. Some languages differentiate these functions in sentence structure, while others do not. Similarly, adjectives and adverbs indicate different functions based on word order, such as "Fast train" vs. "The train is fast." Therefore, there is no need for two separate categories here.

The position of the Case in sentences

Are Cases based on meaning or structure? Or is the study of both form and meaning necessary for Case analysis?

Pāṇini discussed eight Cases and their markers in his grammatical text, the *Aṣṭādhyāyī*. Modern linguistics does not consider both the Genitive and the Exclamation/addressing as Cases. Among the remaining six, the *kartā* (nominative) case serves as a pivot of the sentence, and the sentence's 'subject' part. The remaining five Cases are:

Case	Example Phrase	Function
Accusative	(called) the children	Target of the action
Instrumental	(cut) with a knife	Means
Dative	(gave money) to Ram	Recipient
Ablative	(withdrew money) from bank	Displacement
Locative	(Darkness) in the room	Place or Time

Diagram: 16.6

These Cases are based on the verb, meaning they expand the meaning in accordance with the verb. Often, Cases are described from the perspective of meaning, such as:

Accusative: The 'result' of an action to be obtained or the person or object upon which the action is performed.

Instrumental: The means by which the action is accomplished.

Locative: The time or place in which the action is accomplished.

Often, languages exhibit a lack of harmony between the usage of meaning and cases. Consider the following examples where the sentences have the same meaning:

1. Sheela helped Meera.
 2. Sheela gave help to Meera.
 3. शीला ने मीरा की मदद की। (*Śīlā ne Mīrā kī madada kī.*)
 4. शीला ने मीरा को सहायता दी। (*Śīlā ne Mīrā ko sahāyatā dī.*)
 5. शीला मीरा उक्कु उदवि सैयदाल। (*Śīlā Mīrā ukku udavi senyadāla.*) – (Tamil)
- Mīrā - को मदद की। (*ko madada kī.*)

In sentence one, *Mīrā* functions as the accusative case and help act as a verb, whereas in sentence two, *Mīrā* functions as a Dative and help is in the accusative case. In sentence three, according to relational grammar analysis, *Mīrā* does not relate to the verb, whereas in sentence four, *Mīrā* functions as a dative. In sentence five (Tamil), due to the verb *seya* (to do), *udavi* (help) functions as accusative, and *Mīrā* functions as dative.

In phrases with cases, case markers or case suffixes are examples of morphological constructions, and the context of case usage relates to its semantic aspect. Until we study both form and meaning in a coordinated manner, we cannot describe the universal elements of morphological construction.

16.5.3 Relational Grammar

Relational Grammar is an initiative in modern linguistics that attempts to view the structure of language from the perspective of meaning. This grammar discussion on Nominative (agent) presents grammatical transformations from the perspective of meaning. Relational Grammar posits that the claim of sentence roles (*Nominative, Accusative, Instrumental*) proceeds in that order. That is, if a sentence has a Nominative case, this becomes the subject of the sentence. In the absence of a Nominative (as in the case of passive voice), the accusative becomes the subject. In the absence of both, the responsibility falls on the instrument. Consider the following examples:

1. Mohan cut the mango with a knife.
2. The mango was cut by a knife by Mohan.
3. The knife cuts nicely.

Note that the instrumental case merely describes the quality of the knife and does not align directly with the Nominative role.

4. Finger may be cut from a knife.
5. The mango could not be cut by Mohan.

In sentence five, Relational Grammar states that when subordinate words receive the nominative role and are used by higher words, phrases like ‘by Mohan’ function as adverbial factors, as demonstrated in the underlined words in subsequent sentences.

6. The King killed the enemy with an arrow.
7. The arrow pierced the enemy.
8. The hammer hits and pushes the nail deeply.

The following two sentences appear very different in meaning from a semantic perspective. However, if you consider them as original sentences

with a subject-object structure, you will realize that their meanings are the same from a semantic perspective.

बत्ती जल रही है।

Meaning: The lamp is burning.

मुझसे बत्ती नहीं जल रही है।

Meaning: The lamp is not burning from me.

In conclusion, we can say that understanding meaning is essential for the clear comprehension of sentence structure. This endeavor of sentence analysis indirectly also reveals the structure of meaning.

16.6 THE FUNCTIONAL ROLE OF MEANING IN OTHER DISCIPLINES

We have mentioned that the study of semantics is not confined solely to the field of linguistics. Many other disciplines take an interest in meaning and meaning-related concepts. We can also include the approaches of these subjects within the scope of semantic structure. These disciplines include logic, poetics, literary theory, information technology (primarily in the areas of natural language resources and artificial intelligence), cognitive psychology, sociology related to knowledge, philosophy of mind, various branches of neuroscience, and others. For the sake of example, we will discuss only logic and poetics.

16.6.1 Truth-conditional Theory

The basis of this theory is logic, as logic determines the rules concerning whether the elements of language construction are correct or authentic. Its primary objective is to examine, in the context of a sentence, whether it is true or false.

The limitation or boundary of logic is that it does not consider all types of sentences in language, but only focuses on propositional sentences (Propositions). The branch known as symbolic logic can establish the truth of other associated sentences after assuming any proposition to be 'true.' Consider two examples:

1. If "I am a teacher" is true, then "I am not a teacher" is false.
2. If "Mohan came and Mīrā went" is true, then "Mohan did not come, Mīrā has gone," "Mohan came and Meera did not go," and "Neither Mohan has come nor Mīrā has gone" are all false.

Predicate logic not only employs strategies to determine the truth of associated sentences but also analyzes the truth of sentences based on the truth of their constituent words. In this respect, predicate logic is a more useful approach for analyzing sentence meaning. A scholar named Boole

presented this logical theory as Boolean algebra, which is now extensively used in the development of computer programs.

Logic mentions some processes as dimensions of truth based on the coherence and association of sentences. We will briefly describe some specific processes here:

1. **Synonymy:** If sentence X is equivalent to Y, and X becomes false implies Y is also false, then both statements are synonyms. For example:

Statement	Contrary Statement
X: He is employed.	He is not employed.
Y: He works.	He does not work.

In translation, we can effectively use this process. Instead of translating at the word level, if we can translate one synonymous sentence from one language to any synonymous sentence in another language, translation can become simpler and more fluent.

2. **Entailment:** Within synonyms, there is an inherent entailment relationship between sentences. From “She is pregnant”, it follows that she is married.
3. **Inconsistency:** This is the opposite of entailment. For example, “He is not married” is inconsistent with “He has a wife.”
4. **Reiteration (Paraphrase):** This is a different type of synonymy. The meaning of Triangle is a shape with three angles. If we say "A triangle has three angles," it contains the essence of reiteration.
5. **Contradiction:** This is the opposite of reiteration. If we say "Triangles do not have three angles" or “Triangles have four angles,” we are speaking against established truths.
6. **Presupposition:** If our statement is based on another truth, we refer to that truth as a presupposition. For example, saying, “It is very cold” presupposes the existence of a cold season.
7. **Anomaly or Absurdity:** If we presuppose a contradiction, it results in an anomaly. For example, calling someone the "eleventh player of a tennis team" presupposes that a tennis team has at least eleven players, which is factually incorrect. Our physical world knowledge tells us that “Mountain wings” is an absurdity. Although, according to logic, it is an absurdity, in ancient texts, this is considered a valid statement.

Finally, it is pertinent to mention that computer science utilizes the principles and rules of various logical approaches. Thus, computer science has its semantics, which analyzes the meaning of sentence structures, finds solutions in cases of ambiguity, and reutilizes semantic knowledge through processes such as parsing and linguistic analysis.

16.6.2 Poetics and Literary Criticism

While general linguistics confines itself to statements made in ordinary language, poetics discusses all the expressions created by a literary artist that differ from the ordinary. Expressing something beyond the ordinary is the first characteristic of literature.

Logic states that only birds that fly have wings, whereas a literary artist creates expressions like "the flight of imagination" and "wings of imagination," generating metaphorical diversity. Such expressions are called metaphors or *Lakṣaṇā* (Metaphor). These figurative uses and similar devices like symbols and similes provide new dimensions to the semantic expression of words.

In Indian poetics, three types of word powers are considered:

1. **Abhidhā (Literal Meaning):** Where the lexical meaning of the word is intended.
2. **Lakṣaṇā (Metaphorical Meaning):** Where the intended meaning is disrupted, and a new meaning is evoked.
3. **Vyañjanā (Connotative Meaning):** In addition to the general meaning of the expression, a new meaning is revealed according to the speaker's intent.

From this discussion, we can conclude that *Lakṣaṇā* and *Vyañjanā* also contribute to the achievement of sentence meaning. Poetics has described various distinctions of meaning through the combination of these three. Consider the following example:

Example:

- Speaker: (To Gopal Das) "You are Harishchandra."

The speaker implies that Gopal Das is deceitful (the opposite of truthful Harishchandra). Calling Gopal "Harishchandra" disrupts the intended meaning, hence it is a metaphor. Thus, poetics refers to this as *Lakṣaṇā*-based connotative meaning. We can say that through the term "word power," poetics has primarily presented the framework of semantic structure at the level of sentence meaning.

Under the subject area known as Linguistic Philosophy, scholars have developed fields such as Pragmatics and Speech Act Theory. According to Speech Act Theory, many expressions can be categorized as utterance-generated acts. These acts include:

- Constatives: Statements, answers, information.
- Directives: Requests, commands, permissions.
- Commissive: Promises, gifts, pledges.
- Acknowledgements: Good wishes, apologies, congratulations.

In every expression related to these acts, the force generated by the utterance can also be observed. For example, the sentence “The door is open” is an informational sentence, but it also implicitly requests that someone close the door. Thus, Speech Act Theory goes beyond semantics by attempting to connect the speaker's intent with the linguistic meaning. For more information on this subject, refer to John Searle's book.

Literary Criticism is an increasingly burgeoning field in the modern era. Scholars like Jacques Derrida, Heidegger, Paul de Man, and others have analyzed the meanings expressed in literary works on multiple levels. These scholars take the meaning of the message or proposition of the entire work and attempt to reach the author's underlying implications through language. A subject area similar to this in linguistic analysis is Prose Analysis or Text Analysis (Text Linguistics). Thus, new fields transcend mere semantics and sentence meaning, establishing analyses of the entire text's meaning. Each subject area has its own methodology, which provides a new dimension to the structure of meaning.

16.7 SUMMARY

How can we consider semantics as 'Science'? Does it have its own structure, similar to how syntax has rules and types of transformations? Unlike the physical sciences, it is not a rule-bound subject; rather, like the social sciences, it is a subject that analyzes behavior. If we can identify universal elements in linguistic behavior, we gain a strong basis to call it a science.

The syntax is relatively more tangible because it reveals certain rules like formation and transformation (even with exceptions). Here, we will discuss the indiscernibility of syntax and semantics. The aspect of meaning is evident everywhere in the description of linguistic systems. In modern linguistics the two fundamental components of a sentence are the Subject and Predicate. According to Chomsky's theory, the two segments of a sentence are NP (Noun Phrase) and VP (Verb Phrase). This description, being more related to sentence construction, is more based on meaning. Similarly, traditional grammar has concepts like word classes and factors, which are based on meaning. Regardless of the various interpretations of word classes, if we universally adopt two classes (nouns and verbs) and then discuss the usage of other classes based on the language, linguistic analysis can become more scientific. Similarly, factors also show variation across languages. If we consider the positioning of semantic factors, linguistic analysis can achieve universality. It is through the harmony between form and meaning that we can perceive the structure of semantics.

Three types of meaning can be enumerated:

1. **Word Meaning:** It represents the repository of knowledge imprinted in our minds. This repository is uniform for humans, excluding local or individual characteristics. In the internal relations of these words

(synonymy, antonymy, etc.), we can also perceive the structure of semantics.

2. **Sentence Meaning:** It is influenced by the combination of words in the sentence along with factors such as prosody, word order, speaker's intent, and intention.
3. **Prose Analysis, Literary Criticism, etc.:** These fields strive to view the meaning of the entire text or work. Thus, semantics has many dimensions, and each study or subject area has its perspective on the functional roles and structure of meaning.

In this unit, we have also discussed that linguists talk about meaning. Literature, logic, philosophy, poetics, word power, and devices like *alaṃkāras* (figures of speech) use processes related to meaning comprehension based on analysis. Computer science utilizes these principles of logic to shape language-related programs.

Thus, semantics is not a limited subject area. We should strive to understand the structure of semantics on a broad platform in the context of the entire language.

16.8 GLOSSARY

1. Synonymy: The state of being synonymous.
2. Antonymy: The state of being opposite in meaning.
3. Form: In the sense of structure or configuration.
4. Universal: Universal elements that can be seen equally in all languages.
5. Promiscuity: The state of not being different or separate.
6. Phonetics: The subject that studies pronunciation, properties, and characteristics of speech sounds.
7. Invariably: A rule that has no exceptions.
8. Morph: A meaningful unit of a word.
9. Operator: Conjunction words like "and," "or," etc., that perform sentence combination or other functions.
10. Applicational: A principle that has a use (i.e., application) in a specific field.
11. Overlapping: When two words share some common meanings.
12. Totality: Completeness or entirety.
13. Generalization: The description of general statements or rules.

14. Complementarity: The relationship where two parts complement each other.
15. Morpheme: A class of forms with the same shape.
16. Derivational Suffix: Suffixes that form new nouns, adjectives, etc., from existing ones.
17. Knowledge Base: Stored material in a computer that consists of facts related to relationships, rather than just data.
18. Oblique: A declensional form of a noun before a case marker.
19. Natural Language Processing (NLP): The task of analyzing and processing real language.
20. Artificial Intelligence (AI): The capacity of a computer to perform tasks like playing chess, resembling human intelligence.
21. Cognitive: Related to the brain's thinking and understanding ability.
22. Nerve: The nerve system facilitates the flow of information between the brain and the body's organs.
23. Implicit: Meaning that is hidden or not directly expressed implied meaning.

16.9 EXERCISES

1. Answer the following sentences with "Yes or No."

- 1) The meaning of a sentence is formed by the combination of various meanings of words.
- 2) In social sciences, there can be exception-free, rule-based systems.
- 3) Semantics is only related to linguistics.
- 4) Bloomfield is a behaviorist, and Chomsky is a mentalist.
- 5) We can call the logical form of a sentence the semantic structure of the sentence.
- 6) The absence of postpositions can be seen in Indian languages.
- 7) Full synonyms do not often exist in languages.
- 8) Relational grammar does not emphasize the meaning aspect.
- 9) Computer science uses the principles of logic.
- 10) Syntax is an independent field of study from semantics.

(Confirm your answers with the information given in the relevant parts of the text.)

2. Complete the sentences with appropriate words.

- 1) The name of John Lyons' book is _____ Semantics.
 - 2) The two aspects of language analysis are _____.
 - 3) Structural linguistics follows a _____ perspective.
(Mentalist/Behaviorist)
 - 4) According to Chomsky, the two stages of language are _____.
 - 5) The logical form of a sentence and its meaning are _____.
(Complementary/Interchangeable)
 - 6) Synonymy, antonymy, etc., are discussed in _____ semantics.
 - 7) The English metaphor is equivalent to _____ in poetics.
 - 8) All forms created by derivational suffixes in a word are called _____.
(Morphological/Lexical)
 - 9) The words in a language are of two types: lexical words and _____ words.
 - 10) _____ is observed in the use of cases across languages.
(Universality/Diversity)
- (Along with the given clues, find other possible answers in the reading material.)

3. Answer the following questions in 150-200 words.

- 1) In a language, what is the place of words from the perspective of meaning?
- 2) In which other fields, does the discussion on meaning take place?
- 3) What are the three types of meaning identified by Bloomfield in language?
- 4) Explain the conjunction from the perspective of form and meaning.
- 5) According to Chomsky, what are the two forms of expressed language?
- 6) Explain the concept of "Sememe."
- 7) What is meant by "*Pada*" according to Sanskrit grammar?
- 8) Which two-word classes can be called universal?

9) What are sentence-level synonyms?

Semantics

10) Which discipline or field studies mean from a broad perspective?

16.10 SOME USEFUL BOOKS

- Bahri, Hardev, (1959). *Hindi Semantics*. Allahabad, Bharati Press Publications
- Katz, JJ, & Chomsky, (1969). 'On Meaning' (an article) John R. Searle, *Speech Acts: An Essay in the Philosophy of Language*
- Lyons, John, (1995). *Linguistic Semantics*, Cambridge, CUP
- Palmer, FR, (1976). *Semantics: A New Outline*, Cambridge, Cambridge University Press



UNIT 17 THE APPLIED CONTEXT OF LINGUISTICS AND TRANSLATION

Unit Structure

- 17.0 Objectives
- 17.1 Introduction
- 17.2 The Function of Linguistics
- 17.3 The Application of Linguistics
- 17.4 Translation in the Context of Applied Linguistics
- 17.5 Contrastive Analysis in Linguistics
- 17.6 Contrastive Analysis and Translation
- 17.7 Linguistics and Machine Translation
- 17.8 Summary
- 17.9 Glossary
- 17.10 Exercises
- 17.11 Some Useful Books

17.0 OBJECTIVES

After studying this unit, you will be able to:

- Explain the functions of linguistics;
- Describe the applied nature of linguistics;
- Recognize that translation is a part of the applied aspect of linguistics;
- Identify the nature of contrastive analysis in linguistics;
- Distinguish and illuminate the relationship between translation and contrastive analysis; and
- Analyze the utility of linguistics in machine translation.

17.1 INTRODUCTION

In previous lessons, you have learned that linguistics has now emerged as a vast and interdisciplinary field, encompassing areas like sociology, psychology, education, anthropology, literature, neurology, computer science, biology, and more. With such a broad reach, how could translation remain untouched by linguistics? Translation is, in fact, an applied domain of linguistics. At its core, translation is a linguistic process, centered around

language. Both the source language and the target language play essential roles in this process. While transforming a message from the source language into the target language, attention is given to the meaning, tone, and content inherent in the message.

Each language possesses its distinct structure and nature. Every language is composed of phonetic units, words (lexemes), phrases, sentences, and texts, all of which are interconnected, yet differ from language to language. Understanding one without the other is difficult. For a translator, it is crucial to have knowledge of these linguistic units and to understand their differences, as the common element between translation and linguistics is language itself. Linguistics scientifically and analytically explores the different units of language—phonetics, words (lexemes), phrases, sentences, and texts. In the process of translation, these linguistic units are indirectly analyzed at a mental level as the translator moves through the translation process.

17.2 THE FUNCTION OF LINGUISTICS

Linguistics, as a theory, is the study of the internal structure of language. Hence, the investigative content of linguistics pertains to the material within the domain of language itself. Linguistics primarily focuses on the structure, composition, and rules of language. However, at a higher level, linguistic theory transcends the boundaries of specific languages and connects with the universal aspects of language. Linguistics encompasses the study of word formation, sentence structure, the meaningful use of sounds, and the context in which language is employed. These aspects form the core subjects of linguistics. Through such inquiry, linguistics addresses the "what" and "how" of language. Theoretical frameworks in linguistics are constructed based on the analysis of multiple languages.

In addition to the description and analysis of the nature and structure of languages, linguistics also explores historical, social, and psychological aspects. The history of a language and its various systems falls under the historical dimension of linguistics. The sociocultural study of language is the domain of sociolinguistics. Understanding language as a tool for cognitive processes and identifying the innate characteristics of the human mind through language is the focus of psycholinguistics. Computational linguistics examines the application of computational rules and artificial intelligence in language analysis. Furthermore, the analysis of language's creative potential as a form of verbal art, especially in literature, is also considered within the scope of linguistics. Thus, modern linguistics involves studying language from various domains, disciplines, and perspectives, giving it a more comprehensive scope.

17.3 THE APPLICATION OF LINGUISTICS

In this context, modern linguistics has also turned its attention to the practical application of linguistic knowledge. The principles and methodologies of linguistics have begun to be applied in other fields such as psychology,

sociology, anthropology, and philosophy. These diverse applications are generally classified under the umbrella of "applied linguistics." An applied linguist, after critically analyzing their body of knowledge, applies it to areas where human language plays a central role and where this knowledge can enhance the functionality of those fields.

Linguistics provides answers to the "what" questions, while applied linguistics addresses the "how" and "why" questions. As the practical utility of linguistics expanded, its application began to intersect with various disciplines according to the needs of different times and places, such as language teaching, sociolinguistics, psycholinguistics, translation studies, stylistics, lexicography, and computational linguistics. Some scholars do not categorize disciplines such as sociolinguistics, psycholinguistics, and computational linguistics under applied linguistics. They view these as intersections of two knowledge domains. Sociolinguists often consider sociolinguistics to be a distinct branch of linguistics, and similarly, psycholinguists regard psycholinguistics as linguistics, not applied linguistics.

Some scholars refer to the various branches of applied linguistics as "pragmatic linguistics," as these areas are evaluated based on local conditions and needs.

17.4 TRANSLATION IN THE CONTEXT OF APPLIED LINGUISTICS

The question arises: what is the relationship between translation and linguistics? Is translation an applied aspect of linguistics, and does it fall within the scope of linguistics? If every linguistic process is considered a subject of linguistic study, then translation also falls within the realm of linguistic processes. Thus, translation is closely connected to linguistics. Linguistic theories and methodologies are applied to understand the specific process, situation, and theory of translation. From this perspective, translation is an applied aspect of linguistics and falls under its domain. Being a linguistic process, no theory of translation can exist outside the fundamental principles of linguistics, and the primary source of translation theory is linguistic theory, as every premise of translation theory aligns with linguistic principles.

Translation, being both skill-oriented and functional, is inherently a practical activity. Therefore, the application of linguistic theories to translation is natural and intuitive. The framework of translation theory is built on the foundation of linguistics. Linguists, in their analysis of communication, have accepted translation as part of this process.

In the communication process, language operates through the mechanisms of encoding and decoding. When a speaker or writer conveys a message through linguistic sounds and grammatical structures, this process is known as encoding. This message is then transmitted through speech or writing. The listener or reader, through their auditory or visual recognition of these

sounds, decodes the message and derives meaning. This process is referred to as decoding. In this exchange, the same code is used for both encoding and decoding, ensuring the successful transmission of the message. In the context of translation, the translator first decodes the text of the source language and then reconstructs or reorganizes the meaning through encoding in the target language text. This process closely mirrors the methods used in comparative linguistics or contrastive analysis. The translator, using linguistic tools, first analyzes (decodes) the source text to grasp its meaning. The next step involves a scientific, comparative, or contrastive study of the source and target languages to identify their similarities and differences. After this, the meaning is reorganized and encoded into a coherent target language text. The following diagram helps illustrate this process:

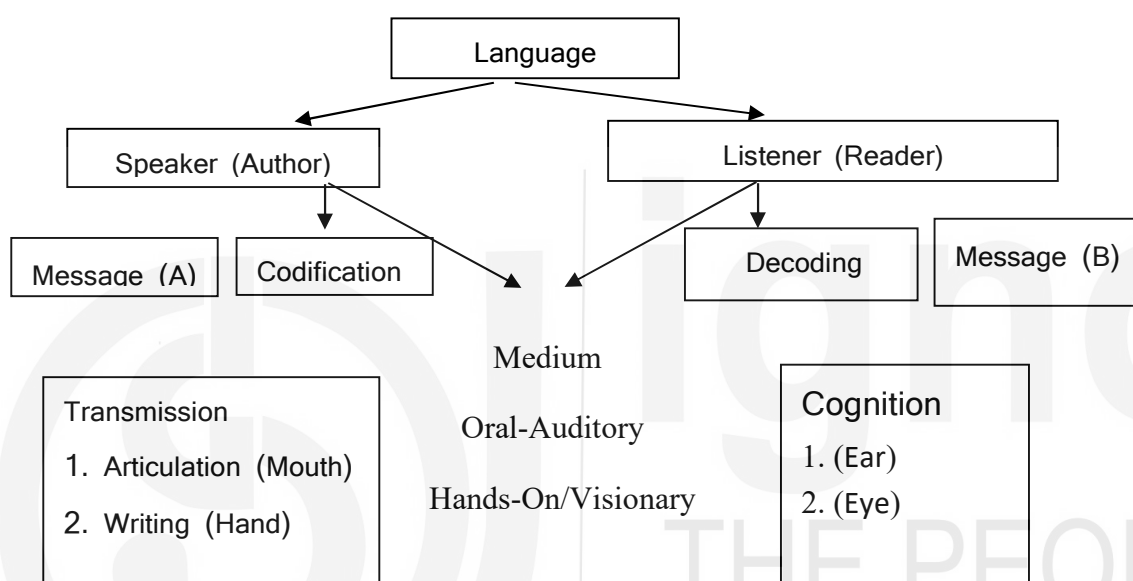


Diagram 17.1

In translation, the application of linguistic principles becomes evident. When applied to translation, the translator decodes the encoded text to derive meaning and, accordingly, re-encodes it, producing a translated text in the target language. This can also be illustrated through a diagram.

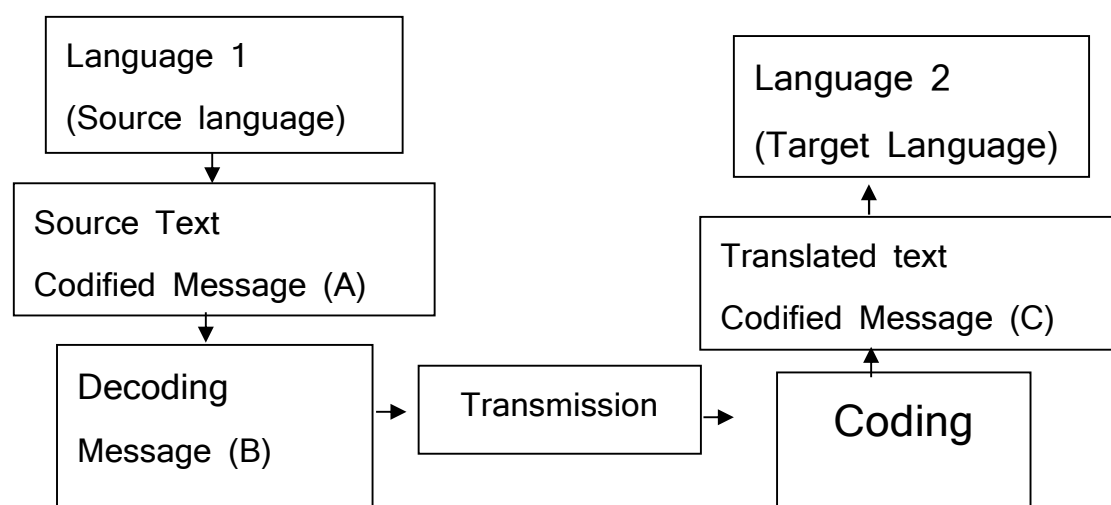


Diagram 17.2

Thus, the process involves three stages. At the decoding stage, the language is analyzed. At the transfer stage, the message in Language 1 (A) is transferred to Language 2 (B). At the encoding stage, however, this process is not entirely unrestricted, as certain constraints—such as stylistic differences—may arise. The structure and composition of the text, as well as the material, must be considered. Based on equivalence, the translated text becomes a parallel reading of the original text. You will study this topic in more detail in the course MTT-020.

The tradition of translation in India and the West predates even the translations of Panchatantra, the Bible, and Aesop's Fables, but the systematic tradition of translation as a discipline emerged in the latter half of the 20th century CE. Prior to this, discussions on translation were mainly concerned with language analysis and determining meaning. There was also some limited reflection on translation in the context of structural, semantic, functional, and communicative theories. These reflections are found in ancient philosophy, linguistic thought, literature, and religious texts. Figures like John Wycliffe (1330-84 CE), William Tyndale (1494-1536 CE), and Martin Luther (16th century) advocated for literal translation. Luther's contemporary, the well-known French thinker and translator Étienne Dolet (1509-46 CE), expressed bold and clear views in favor of sense-for-sense translation and outlined certain qualifications for a translator. As a result, Dolet became a target of religious authorities and was ultimately executed. Later, figures such as George Chapman (1559-1639 CE), Denham (1615-69 CE), John Dryden (1631-1700 CE), Alexander Pope (1688-1744 CE), Dr. Samuel Johnson (1709-84 CE), and others expressed their thoughts on translation during their respective eras. These scholars believed that a translated text should evoke the same feelings in the target language reader as the original text did for the reader of the source language. Edward Fitzgerald (1809-63 CE), the renowned translator of Omar Khayyam's Rubaiyat, introduced a new perspective on translation. According to Fitzgerald, rather than bringing the target language reader closer to the source text, the literary and sociocultural features of the source text should be presented in such a way that the translated text feels like a natural and living part of the target language, rather than an imposed translation. Similarly, Matthew Arnold (1822-88 CE) emphasized a lofty style in translation. However, during this period, linguistics did not regard translation as its primary focus, nor did it attempt to analyze translation according to linguistic principles.

In the 20th century CE, the growth of knowledge, science, and technology led to the scientific investigation of various languages. At the same time, modern linguistics also developed, leading to a revolution in linguistic theories, as well as the application of these theories to various language-related fields, including language teaching, lexicography, stylistics, semiotics, and translation studies.

During this period, renowned linguist Eugene A. Nida (1914-2011 CE) published his article "Science of Translation" in the journal *Language of the*

Linguistic Society of America in 1964 CE. In this article, Nida positioned translation as a science and argued that translation is a linguistic process. He stated that any analysis of translation must adhere to linguistic and communication theory frameworks. Nida was the first to outline the three stages of the translation process: analysis, transfer, and restructuring. He continued to analyze the translation process from 1964 to 1979 CE. Being a linguist, Nida's translation theory was primarily influenced by structural linguistics and partially by Noam Chomsky's generative-transformational grammar. Additionally, Nida's theory incorporated elements from sociolinguistics, semiotics, pragmatics, speech-act theory, and semantics. Chomsky's distinction between surface structure and deep structure also contributed to the development of translation theory. After Nida, scholars such as Catford, Peter Newmark, Bathgate, and Halliday approached translation through the lens of linguistics. In India, scholars such as Ashok Kelkar, Ravindranath Srivastava, Bholanath Tiwari, Suresh Kumar, Surajbhan Singh, Kailash Chandra Bhatia, and Krishna Kumar Goswami have examined translation through a linguistic lens. These scholars have also adopted the principles of equivalence and reorganization. Translation is thus a complex process in which various components at different levels are so interwoven that distinguishing them becomes difficult. Linguistics is inherently embedded in all these forms, which is why translation is often referred to as "translation science."

17.5 CONTRASTIVE ANALYSIS IN LINGUISTICS

In modern linguistics, contrastive analysis holds significant importance as a method of comparative study between languages. Although it initially emerged in the context of language teaching, its utility was later recognized in the field of translation as well. In the process of transferring the meaning from the source text to the target text, both contrastive analysis and translation play a meaningful role. In essence, both are concerned with language. The linguistic methods used in the analysis of languages, the categories of description defined, and the linguistic theories proposed apply to both contrastive analysis and translation. Therefore, the conclusions drawn from contrastive analysis are often beneficial in translation.

In **contrastive analysis**, the linguistic elements of two languages, specifically their translatable pairs, are compared in terms of their formal features. This comparison of linguistic elements involves selecting corresponding components, but before doing so, it is also crucial to establish the contextual comparability of these elements within specific situations or socio-cultural contexts. Although the primary goal of contrastive analysis is to achieve formal equivalence and to explain the disparities between the source language and the target language—thereby identifying the various challenges faced by the learner or translator—it is equally important to consider contextual equivalence alongside formal equivalence.

Linguist Carl James (1980), in his discussion of contrastive analysis in the context of translation, noted that sentence-level translatability between two languages can only be established when they express three types of meaning: propositional meaning, interpersonal meaning, and contextual meaning. Other linguists, within the same framework, introduced the concept of 'pragmatics' (the study of meaning in context) and argued that contrastive analysis should focus on selecting structures from the source and target languages that are pragmatically equivalent, even if they differ significantly in their surface structure.

Elaboration of concepts:

Formal Equivalence vs. Contextual Equivalence in Contrastive Analysis:

The process of contrastive analysis is primarily concerned with comparing linguistic elements at the formal level, such as phonological, morphological, syntactic, and lexical elements. This level of analysis aims to identify similarities and differences between the two languages and helps to explain the challenges a translator or language learner may encounter. Formal equivalence refers to the linguistic comparability of elements in terms of their structural form. For instance, comparing sentence structures, grammatical rules, or word order between two languages like Hindi and English falls under formal equivalence.

However, solely focusing on formal equivalence may lead to translation inaccuracies, as language is not just a system of formal rules but also operates within specific socio-cultural contexts. This is where contextual equivalence becomes critical. Contextual equivalence involves ensuring that the meaning conveyed in the source language is appropriately rendered in the target language, not just in terms of its form but also in its socio-cultural and pragmatic dimensions. The context of communication, including the social and cultural background of the speaker and the listener, plays a vital role in determining how linguistic elements should be translated. Thus, contrastive analysis must take both formal and contextual equivalence into account to achieve accurate translation.

Propositional, Interpersonal, and Contextual Meaning:

Carl James' emphasis on the three types of meaning—propositional, interpersonal, and contextual—is key to understanding the challenges in translation.

Propositional meaning refers to the factual content or logical meaning of a sentence, which can often be translated more directly between languages. For instance, the sentence "The book is on the table" carries a straightforward propositional meaning that can be easily translated across many languages without losing much of its content.

Interpersonal meaning involves the speaker's intentions, attitudes, and social roles, which may not always have direct formal equivalence across languages. For example, in some languages, politeness or respect may be

encoded grammatically (through honorifics), while in others, it may require more contextual markers.

Contextual meaning is tied to the broader situational and cultural context, which can significantly affect how a sentence is understood. For example, idiomatic expressions, proverbs, or culturally specific references may carry meanings that are deeply embedded in the context of the language and require careful consideration during translation to maintain their intended message.

Pragmatic Equivalence:

Pragmatic equivalence, as highlighted by other linguists, refers to the idea that structures chosen for translation should be functionally equivalent in the communicative context, even if they differ in surface form. This means that translators should prioritize the overall communicative intent rather than trying to find exact formal matches between languages. For example, idiomatic expressions like "raining cats and dogs" in English would not make sense if translated word-for-word into another language; instead, a pragmatically equivalent expression (such as "it's raining heavily") would be more appropriate.

In conclusion, while contrastive analysis focuses on formal linguistic elements to compare languages, it is equally important to ensure that contextual and pragmatic equivalence is maintained. Translators must balance these different forms of equivalence to achieve translations that are not only structurally accurate but also culturally and contextually meaningful.

17.6 CONTRASTIVE ANALYSIS AND TRANSLATION

The translation process is essentially a cognitive process through which a conceptual code from one language is established in the mind of the learner. As learners develop a conceptual understanding of their native language, they compare and differentiate the conceptual meaning behind symbols in the foreign language based on this understanding. Hence, in a broader sense, learning a language can be equated with translation. In this process, learners discern the grammatical rules of the target language by comparing them with those of their native language. For example, when teaching Hindi to an English-speaking learner, the following comparisons can be made:

1 Mohan beats Soltan.

मोहन सुल्तान को पीटता है।

2 Mohan gave a book to Sohan

मोहन ने सोहन को किताब दी।

3 The case has been referred to the Ministry

यह मामला मंत्रालय को भेजा जा चुका है।

In all three examples above, we observe that in English sentence (1), the syntactic rule is 'Subject-Verb-Object', while the corresponding Hindi sentence follows the 'Subject-Object-Verb' structure. In sentence (2), the main object 'book' comes before the indirect object 'Sohan' in English, whereas, in the Hindi translation, 'Sohan' precedes the main object '*Kitāba*'. Similarly, the passive structure in English sentence (3) differs from the Hindi passive structure. In English, the past participle follows 'has been', whereas in Hindi, the auxiliary verb '*jānā*' is added. Through such examples, learners can grasp the grammatical rules of the target language via translation.

1. Mohan *ke pāsa pustaka hai*. – Mohan has a book.
2. Mohan *ke pāsa kuttā hai*. – Mohan has a dog in his possession.
3. Mohan *ke paas naukara hai*. – Mohan has a servant.
4. Mohan *kā eka mitra hai*. – Mohan has a friend (of his own).
5. Mohan *ke (kā-ko) eka laḍakī hai*. – Mohan has a daughter.
6. Mohan *ko bukhāra hai*. – Mohan has a fever.
7. Mohan *mein sāhasa hai*. – Mohan has courage.
8. *Isa bhavana mein bīsa kamare hain*. – This building has twenty rooms.
9. *Hāthī ki puncha chhoṭī hotī hai*. – The elephant's tail has a small tail.

In the above nine English sentences (1 to 9), for the English relational verb form "has," the corresponding Hindi translations use "*ke pāsa*" in sentences (1), (2), and (3), and "*ka*" or "*ko*" in sentences (4) and (5). In sentence (6), "*ko*" is used, and in sentence (7), "*mein*" is employed. When conducting a contrastive analysis between these two languages through translation, it must be ensured that in Hindi, the use of "*ke pāsa*" is reserved for animate beings, such as persons or animals, and particularly for those of lower social standing (human, + non-human, lower class). The forms "*kā*," "*ke*," and "*kī*" are used for persons of the same social level (human), and "*kā*" or "*kī*" is applied when referring to familial relations (human). The postposition "*ko*" is used in cases of abstract and temporary conditions, whereas "*mein*" is used for permanent or enduring states. In sentence (8), the postposition "*mein*" is used to denote an object contained within a larger entity, and in sentence (9), "*kā/ke/kī*" is used for body parts. It is notable that in this sentence, the verb "has" is translated as "*hotī hai*" (is), indicating an inherent characteristic, such as "the elephant has a small tail." Since this is a universal fact, the use of "*hotī hai*" for "has" is appropriate.

The translator executes the transfer of the source text into the target language, where a comparison is made between one text and the other. Equivalence in translation does not only establish formal comparability but also contextual comparability. If viewed solely from the perspective of formal equivalence, translation errors are likely to occur. Therefore, in this context, contrastive analysis proves to be highly useful. For example:

1. Mohan held the child.
2. Nainā asked Śīlā to make tea for her.

Both sentences are ambiguous. In sentence (1), the verb 'held' could mean either a positive or negative sense. In sentence (2), according to context the reflexive pronoun 'her' could refer to either Nainā or Śīlā. Hence, in such cases, both formal and contextual equivalence are necessary for accurate translation. Similarly, the sentence 'Mohan has bathed in the Ganges' does not merely refer to bathing in the river but also carries the connotation of completing an auspicious task. This can only be conveyed through a combination of formal and contextual equivalence.

When distinguishing between formal and contextual equivalence, we see that formal equivalence focuses on the transference of linguistic elements such as phonology, grammar, and vocabulary from one language to another. This is often referred to as 'formal equivalence' or 'transferred comparison,' though it is not always fully achievable. Formal equivalence plays a significant role in the process of contrastive analysis.

On the other hand, contextual comparability implies that the meaning of one language cannot be completely substituted by another, meaning that the message of the source language is transformed into a message that conveys a similar meaning in the target language. This notion of a similar meaning suggests that elements from both languages can function under comparable circumstances; however, no element from one language is semantically identical to an element from another language. Therefore, complete translation is not feasible; instead, it is often referred to as general translation. The comparability obtained from this type of translation can be termed functional comparability. In specific linguistic situations, if there is an interchange of elements based on meaning between the source language and the target language or vice versa, then functional comparability is achieved. Contextual comparability plays a vital role in the translation process.

The act of replacing the content of one language with that of another constitutes translation. This replacement is directional, occurring from the source language to the target language. In this process, the content of the source language is converted into a similar form in the target language. From a linguistic perspective, no element of one language can be seen as equivalent to an element of another language. The concept of similar meaning implies that elements from both languages can operate in analogous situations. In other words, within specific linguistic contexts, there is a mutual exchange of meaning between the source language and the target language, or from the target language to the source language. Thus, what is not established as equivalence in translation can also be referred to as contextual comparability. Contextual comparability may, in a sense, also be regarded as subject-related comparability.

It is not possible to establish complete formal comparability between two languages, nor contextual comparability, because the linguistic meanings or formal meanings of two languages are indicative of the relationship between grammatical structures and vocabulary processes with situational elements. Similarly, the relationship between the phonetic and written processes with situational elements indicates contextual meaning. Furthermore, the relationship of phonetic and written processes with linguistic elements (sound and writing) conveys linguistic meaning.

Language is a form, and thus, linguistic meaning also encompasses formal meaning. The interrelationship of linguistic forms is assured, and this manifests differently across various languages. Linguistic forms are relevant to associated situational elements, and hence they signify linguistic meaning or formal meaning. Likewise, situational elements relevant to associated linguistic forms reflect the contextual meaning of that form. In other words, changing even a few situational elements may necessitate a transformation in the text or the linguistic form. A change in any element of the text implies a change in the situational elements. A good translation establishes connections with most of these situational characteristics, yet often exhibits a significant deficiency in comparability at the formal level.

Formal comparability establishes translatability between the phonetic units—such as sounds, forms, words, sentences, etc.—within the specified languages. This translatability entails determining the similarities and differences between the two languages. In essence, formal comparability can be seen as a transfer of linguistic elements.

At the level of similarity, the structure of pronouns and adjectives in English and Hindi is often quite analogous. For instance, English expressions like "My father" and "Beautiful girl" have corresponding structures in Hindi: "मेरे पिता" (*Mere pitā*) and "सुंदर लड़की" (*Sundara laḍakī*). However, at the level of dissimilarity, certain structures take on their distinct forms in both languages.

Contextual comparability, on the other hand, focuses on the contextual meanings of the two languages. It involves a comparative analysis of situational specifics. In contextual comparability, factors such as context, environment, purpose, participation, and subject matter are of paramount importance. This means that careful attention is paid to understanding who is communicating, with whom, where, when, and what is being discussed. Based on these considerations, the appropriate linguistic contexts are selected.

Understanding both formal and contextual comparability is crucial for effective translation, as it allows translators to navigate the complexities of linguistic expression and contextual nuance. While formal comparability facilitates a basic structure and linguistic integrity, contextual comparability ensures that the translation resonates meaningfully within its intended situational framework, thereby enriching the overall communicative

effectiveness of the translated text. This dual approach enables a more nuanced understanding of language, ensuring that both the structural and contextual integrity of the original message are preserved in the target language.

For example, consider the two English sentences:

1. My father has gone to Chennai.
2. My servant has gone to Chennai.

The corresponding Hindi translations of these sentences are:

3. मेरे पिताजी चेन्नै गए हैं। (*Mere Pitājī Chennai gaye hain.*)
4. मेरा नौकर चेन्नै गया है। (*Merā naukara Chennai gayā hai.*)

A comparison of these sentences in English and Hindi reveals that structurally, both English sentences (1) and (2) are similar. However, some differences emerge in Hindi. The pronouns 'मेरे' (mere) and 'मेरा' (merā) as well as the verb forms 'गए हैं' (gaye hain) and 'गया है' (gayā hai) exhibit differences that arise in the context of contextual comparability. Here, sentence (3) is honorific, while sentence (4) is neutral or informal.

Within the framework of each language, there are social and cultural contexts that lead to these disparities. Thus, contextual comparability plays a significant role in addressing these issues. For instance, the English phrases 'Good Morning' or 'Father William' would pose challenges in translation into Hindi, as they may not be readily comprehensible to a typical Hindi speaker. The concepts of 'Good Morning' and 'Good Night' do not exist in Indian culture; instead, expressions like 'नमस्ते' (namaste), 'नमस्कार' (namaskāra), 'प्रणाम' (praṇāma), or 'चिरंजीव रहो' (chiranjīva raho), and 'खुश रहो' (khuśa raho) are more commonly used. Additionally, there is no direct equivalent for the term 'Father' when referring to a priest. Therefore, for such structures, 'नमस्ते' (Namaste) or 'नमस्कार' (Namaskāra) and 'फादर विलियम' (Father William) would be more contextually appropriate.

It would not be inappropriate to state that the translation process begins with an analysis of the nearest components of the source language, followed by a transition in the second phase of the translation process. This facilitates a comparison of various structural similarities and differences. It is in this context that linguistic theories come into play.

17.7 LINGUISTICS AND MACHINE TRANSLATION

Recent research in the fields of linguistics and computer science has made it increasingly feasible to translate from one language to another with the assistance of digital computers. This significant role of linguistics in machine

translation has given rise to various disciplines, such as computational linguistics and natural language processing. Computers process material that is entirely rule-based. Before performing translations through a computer, it is necessary to input the structural, semantic, and contextual facts of both languages into the system. This involves determining which rules will apply when a particular word is used in a specific context. Additionally, if words with different characteristics are combined, it is essential to ascertain how sentences can be constructed from them. Similar information about the other language is also stored on the computer.

In this context, specific rules are established to determine the relationships of equivalence between the two languages. Accordingly, two critical components exist within the computer: one is the lexicon and the other is the morphological analyzer. Each language has its own lexicon, where every entry specifies the grammatical category of each word, along with its definition or meaning. The morphological analyzer examines the structures and grammatical forms of both languages. Each word and its contextual meaning are first defined, after which the meaning is transformed into other intended forms. The lexicon is required at every step of this process; therefore, a comprehensive corpus is also essential. The morphological analyzer tags parts of speech, analyzing the various grammatical forms.

In the syntactic structure of a language, certain words derive their meanings from the functions of sentences, as illustrated in the following examples:

My father cooked the food today.

मेरे पिताजी ने आज खाना पकाया।

It is a cooked story.

यह मनगढ़ंत कहानी है।

In sentence (1), "cooked" is in the past tense, while in sentence (2), "cooked" functions as an adjective.

Similarly, the Hindi word "आया" (*āyā*) can serve as both a noun and a verb. As a noun, "आया" refers to a domestic maid, while as a verb, "आना" (*ānā*) is the past tense form of the verb "to come." In this context, the computer must contend with several instances of polysemy and ambiguity regarding word forms. For example:

वह मेरे घर आया था।

He came to my house.

आया ने सुबह मुझे चाय दी।

The maid gave me tea.

Additional examples include:

They lost the match by one inning and 167 runs.

वे एक पारी और 167 रनों से हार गए।

She lost her purse.

उसका पर्स खो गया।

I saw a girl in the market.

(क) मैंने बाज़ार में एक लड़की को देखा।

(ख) मैं बाजार में लड़की को आरे से चीरता हूँ।

In sentence (1), "lost" means "to lose," while in sentence (2), "lost" means "to misplace." In sentence (3), "saw" has two meanings: one as "to cut with a saw," and the other as the past tense of "see."

In such analyses, the role of linguistics becomes crucial. Therefore, knowledge of the subtle rules of language is essential for addressing linguistic challenges in machine translation. Based on these linguistic rules, computer engineers formulate logical algorithms stored in the computer's memory. Similarly, advancements in machine translation are occurring in synthesizing sounds according to the principles of phonetics, leading to the development of oral translation systems, also known as immediate translation systems.

17.8 SUMMARY

Thus, we have observed that the relationship between linguistics and translation is quite close. It is not essential for a translator to have a direct knowledge of linguistics or to be an expert in the field. Just as a person speaking any language may be a good speaker and writer even without a direct understanding of its grammar, a translator requires a sufficient understanding of linguistics, particularly of the structures of at least two languages, to be successful. It would not be inappropriate to assert that if a translator possesses knowledge of linguistics or understands grammatical structures, it can significantly assist them in resolving various translation-related challenges.

17.9 GLOSSARY

Function, Application, Structure, Computational linguistics, Codification,

Decoding, Semiotics, Contrastive analysis, Comparability, Morphological analyzer, Memory bank

17.10 EXERCISES

(i) Mark the following statements as correct (✓) or incorrect (X):

- a. Linguistics is the study of the internal structure of language.
- b. Linguistics does not understand the cognitive process of humans as a medium.
- c. Applied linguistics does not answer every "how" and "why."
- d. Translation is an applied branch of linguistics.
- e. In a linguistic context, Nida referred to translation as a science.
- f. Contrastive analysis examines the disparities between the source and target languages.
- g. In structural comparability, translation equivalence is not established concerning sound, grammar, and vocabulary.
- h. Morphological analysis does not occur in machine translation.

(Answer Key: a-✓, b-X, c-X, d-✓, e-✓, f-✓, g-X, h-X. Only the answer key is provided; please match it with the appropriate context in the instructional material.)

(ii) Fill in the blanks in the following sentences:

- a. The study of language involving the rules of computers and is the subject matter of Computational Linguistics.
- b. The entire framework of translation theory is based on the of linguistics.
- c. Translation derives the meaning of the codified text through
- d. Contrastive analysis compares the of translatable pairs of two languages.
- e. Contextual comparability is viewed in a perspective.
- f. At the level of utterance, alongside structural comparability, there is a need for as well.
- g. Under translatability, the similarities and of the two languages are determined.
- h. The morphological analyzer analyzes the of both languages.

(Answer Key: a. artificial intelligence, b. foundation, c. decoding, d. linguistic/morphological elements, e. socio-cultural, f. contextual comparability, g. disparities, h. structures (or grammatical forms). Please match the answer key with the contextual references in the instructional material.)

- (iii) What is the function of linguistics? Explain in three or four sentences.
- (iv) What is applied linguistics? Explain.
- (v) What do codification and decoding refer to? Explain.
- (vi) Why is translation considered an applied branch of linguistics? Discuss.
- (vii) What do you understand by contrastive analysis? Clarify.
- (viii) What is the relevance of linguistics in machine translation? Explain.

17.11 SOME USEFUL BOOKS

Catford, J.C., (1965). *Linguistic Theory of Translation*, London, OUP.

Nida, E.A., (1995). *Language Structure and Translation*, Stanford University Press.



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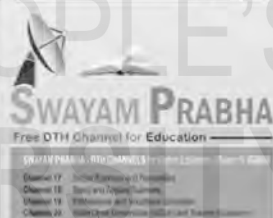
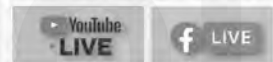
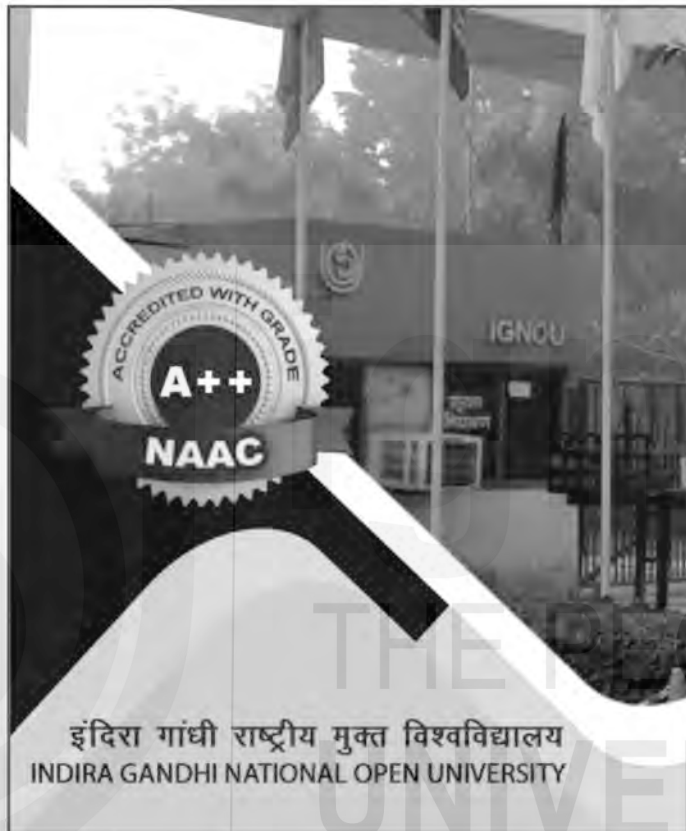
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