

Importance of Word Stock in Literature: A Study

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Abstract

Writing literary composition has never been easy as it entails subtle description of narration, theme, idea, and character, manifestation of emotional intricacies and dilation of thought. Animating passage and theme with pulsating effect are matter of right words which comes out of endless alternatives and choices and not out other way round. The larger is the treasure of words a writer possess the greater is the chances of choice making in terms of words placement and selection and therefore a brighter chance of treating minute description with throbbing depth. Treasures of words takes us closer to varieties of characters and their thought which offer us the compelling reason to be absorbed for the moment into the world of the multifarious characters and theme. And this is truly amazing moment for every writer with the bone touching realities.

Key Words: Stock, Word, Treasure, Throbbing, Memory, Emotion, Spark, Excitement, Structure, Dilation, Stir, Plot, Character

Mastery over word has never been given due importance. The hyperactive pressured life caused by current tendency of doing work with hyper frequent speed, has led most of the common man to exercise their writing with new quick fix behaviour to the extent of spoiling time tested value for acquiring new skill or gaining new idea. Acquiring mastery over words is not a matter of one time event but one must go through natural process of acquiring it. It's all about following and working out step by step sequence. The process involves focusing on the slow yet authentic principle of gaining new skill. Unfortunately, most of today's generation feel stymied by doubly hectic scheduled. Consequently, we, in a mood of quirky regale, are getting oblivious to the time tested values of acquiring and adding more nuggets of words into our memory lane.

Furthermore, the habits of acquiring new word and making it compendium of our memory and habitual speech and writing has suffered a sudden jolt by the new tendency of cyber way of taking short cut through newly born out cutting edge social application like Facebook and WhatsApp. The tendency of using this kind of new application causes change in our behavior. We are, on many occasions, subject to hook on tech, leaving our imaginative faculty unused. The widespread yet creeping erosion can be easily gazed among teachers, students, doctors and many other professional. However, despite all the jolts, growing importance of words and its new way of usage is felt with excitement in the entire academic and literary field.

A Man Progress Depends On Words

To concretize our ideas, it must be put forth concretely and imaginatively in our literary

work through the right arrangement in such a way as to bring the reader closer to the work of literature or any writing piece. The reader must have strong feel for the piece of writing. In order to stir his emotion the new idea and event must create wave of imagination and dilation of readers' eye.

Transforming and transfiguring the ideas through the dresses of words is the writer most important arsenal which transport the readers into the world of fantasy. Unfortunately, we are still fall short of describing every conceivable imagination and character's portrayal in words. We don't have words for everything. The search for new structure, new words; words which is more simple in nature is still going on. However, there are many writers who with their abundant of storage of words perform the literary task smoothly and with a bit of aplomb.

Driving Idea through Words

Rich inventory of the words can be handy not only from the point of view of intellectuality but in expressing your true self. It helps us translate your subtle imagination, idea, feeling and thought in writing and speaking. We express what we are. We colour ourselves through the stocks of word expression. In fact our expression gets enriched and articulated through sheer delivery of appropriate words and its right usage. Backed by rich thesaurus, our complex idea tumbles forth easily. Even our dull idea bubble with new energy and send striking chord to the audience with new accentuation of adjective, noun and verb. Mastery over words is the real antidote for cliché. Stock of word support us in building

big yet easy blocks of structure. We have vivid example by literary historian WH Hudson -

Endowed with a passionately earnest nature, he suffered agonies from the doubt which assailed him during the many dark years in which he wandered in the ' howling wilderness of infidelity', striving vainly to recover his lost belief in God, in life, and in himself; and suddenly there came a moment of mystical illumination, or 'spiritual new birth', which restored him, not indeed to his former religious convictions, but to the mood of courage and faith'.

We notice in the above passage how Hudson, backed by rich compendium of words maneuvers steadily, building block and block of small structure, adding phrases without adding to the complexity of the concept. And eventually he succeeds in making the structure accessible to the comprehension of the common man.

The older prose- the prose of such man as Hooker, Milton, and Dryden's own time, of Clarendon and Jeremy Taylor- was , as we have learned, too intricate, involved and cumbrous for general use; the sentences were long; parentheses were numerous; the construction adopted was often that rather of Latin than of Latin Syntax.'

Again the aforesaid passage outlines and reflects the very testimony that how the literary historian Hudson by using synonymous words like ' intricate, involved and cumbrous', present the concept of writing intricacies and incomprehensive nature of literature in a gripping style. He

further stressed the point conceptually clear by using words like parenthesis, numerous which directly strike the imaginative faculty of a common man. Also by using synonymous words, which of course, are not used for exaggeration but to take us into the historical lanes of early Dryden age and the prevailing mood of the literary period of the age when the writing habits was cumbersome in nature. The overemphasis of idea created by similar words makes any reader ready to buy his idea.

In addition to this, the stock of word support us in navigating through the jerky and craggy structure as more words means we not only craft nifty structure but the stock of words encrypted in our memory helps us to create new idea. It encourages us to cement abstract thought, enliven the murky concept and substantiate the philosophical expressions.

The second step requires that I go beyond the idiosyncratic and egocentric perception of immediate experience. Mature awareness is possible only when I have digested and compensated for the biases and the prejudices that are the residue of my personal history. Awareness of what present itself to me involves a double movement of action: Silence the familiar and welcoming the strange .each time I approach a strange object, person, or event I have a tendency to let my present needs, past experience or expectation for the future determine what I will see. If I am to appreciate the uniqueness of any of my personal self I must be scientifically aware of my preconceived ideas and characteristic and emotional distortion

to bracket them long enough to welcome strangeness and novelty into my perceptual world. The discipline bracketing requires sophisticated self knowledge and courageous knowledge.

Source: Sam Keen: To a Dancing Dog: New York: Harper & Row, 1970, Scott Peck: The road Less travelled, arrow Book, Page 28

The above passage sheds light on how the writer, Sam Keen, the theologian, with his literary maneuvers and swiftness and with the craft writing builds blocks of philosophical idea on human subtle psychological perception and thought. The paragraph, though somewhat technical in its nature, navigates the path of explaining the idea very clearly. Normally, sketching the psychological phenomenon and its implication is a bit intricate but many psychologists with the rich storage of word successfully outline the intricacies and nuances of psychological phenomenon with a texture of clarity.

Shakespeare and His Mastery over Words

Shakespeare had 15000 stocks of words which helped him releases precise imagination and idea with new lease of life. His imaginative mind springs forth great characters, innovative theme, new plot and unprecedented verse writing. The following rhyming is the sheer manifestation of his ease with which he structures the verse passages and with a texture of idea free flowing through his compendium of words.

Crabbed age and youth

Cannot live together:

*Youth is full of pleasance,
Age is full of care;
Youth like summer morn,
Age like winter weather,
Youth like summer brave,
Age like winter bare:
Youth is full of sport,
Age's breadth is short,
Youth is nimble, Age is lame:
Youth is hot and bold,
Age is weak and cold,
Youth is wild, and Age is tame.*

Words are Novelist Great Tool

Words are the one of the vitals tools for every novelist. We read novel to laugh, to be scared, to cry, to travel to planet, to feel, to think, to experience new emotion and to see and meet new character. We endear to novel for its plot, fascinating idea and for beautiful language. Stage and theater easily grab our sensor with its talkative and visual texture and its concretized form. But a novelist is left with words as one of the most pivotal and potent tool in creating the background. With right word novelist grabbed the various sensors of human being. He, with right metaphor, slimily or for that matter onomatopoeia grabs our imaginative faculty that we absorb for a while in a world of delusion. The emotionally laden words carry the evocative power which leads us to think deeply about the character. It simply cast spell. We feel not as how the character feels but how she feels as she feels.

The purpose of great characterization or plot is to create the world of disillusion where the reader not only emotionally connect with the protagonist but finds in him the reflection of his character, his life, his emotion, his experience, his agony, his smile, his achievement, his exultation. But creating 'a make believe' plot or events theme, call for crafty handling of characterization and plotting which is connected with how we maneuver with the plot and characters and various phases of emotional roller coaster life. How, even a small moment is explained in a manner which is more engaging and compulsive. But eliciting the right emotion and engaging feeling from the reader is not an easy task. And for all the emotional craft a novelist should have advance storage of words. Without it the bubbling element of a character and theme will remain stymied. Words are the windows of emotion.

*The face was wind-browned, cut by lines
of weariness and cynical resignation;
the eyes were intelligent.*

*Source: Ayan Rand, Atlas Shrugged,
Page 11, Publication: Signet*

In the above line the writer, Ayan Rand, has beautifully scripted with psychological insight the inner voice of the character. The portrayal of the facial gesture and subtle description about its movement with few yet germane words substantially depicts the intention of the character. She also with the right placement of the world succeeds in sending ample message to the reader about the inner voice of the character. Readers delve deep into the skin of the character and

enjoy the emotional life of the character as the character does.

We chased the Kochi, the nomads who passed through Kabul on their way to the mountains of the north. We could hear their caravans approaching our neighborhood, the mewling of the sheep, the baaing of their goats, the jingle of bells around their camels' neck. We would run outside to watch the caravan plot through our street, men with dusty, weather beaten faces and women dressed in colorful shawls, beads, and silver bracelets around their waist and ankles. We hurled pebbles at their goats. We squirted water on their mules. I would make Hassan sit on the Wall of the ailing corn and fire pebbles with his slingshot at the camels' rears.

Source: The Kite Runner, Khaled Hosseini, Penguin publication, p 22

We can vividly witness how the placement of onomatopoeic words like mewling, baaing evoke a tactile feeling of real picture. We not only understand with feeling about the characters but these words evoke a kind of picture in our mind. We are lost in the worlds of novel and become part of its peasantry scene. Our whole entity changes from mere readers into a character of the event. These sound and savvy words create a real and tactile background of creating not only depiction of the background but we voluntarily and unconsciously delve deep into the background. These words alert our sensory to the maximum conscious level as a result of this effect, we see more, hear more, feel more. We for a moment absorbed in the world of imagination. And this is the

dreams come true of every novelist to create a tactile illusion. But behind the creation of every plot and passage, words inject a new lease of life with its sounds as well action.

Larger compendium of words also helps the novelist to channelize the emotion of the protagonist or any minor character at every subtle circumstance. And obviously it calls for subtle and intricate arrangement of words. Through the right placement and its usage the novelist animate the imaginary character as if you are talking with the character.

Experience of Novelists with Words

Maxim Gorky illustrates beautifully in his work Gorky on literature: I am amazed by the narrative, and felt like one bereft of sight and hearing; the noisy festival in progress all around was shut off by the figure of common woman, a cook, who had performed neither outstanding deeds nor crimes of any kinds. It was hard to understand why simple words so familiar to me, who had been put into story of the ordinary life of a cook, should have stirred me so. Another French novelist: Balzac in his novel *La peaudéchagrín* where two dozen guest were all talking at the same time, create a hubbub that can hit upon the eardrum common reader. What is most important of this novel the writer depiction of the scene and character and event are so animating that the reader not only hear but see each of the guest speaking; one could see their eye smiles and gestures; their anger and experience whole panoply of human behavior and subtleties.

In the work of Marcel Proust *Pleasures and Days*, the narration of events is so vivid that

Marcel felt himself transported back in time. The writer alluded, with his knack of word placement, to certain laws of human nature that were revealed in the story, and the possibilities of covering such laws made Marcel's head spin with excitement. Through the nifty use of words, he shed light on their daily chores. We easily get transported into the world of certain society. The experience is so tactile that we for the moment become part of the insect book. Marcel's life task as a writer is to illuminate the laws of nature.

Conclusion:

To sum up, words are the air of our mood, psychology, and various expressions. It liberates our imagination. We compose great

literary work through the bricks of the words. Great ideas get cemented by its use. We give the luminously eloquent expression to emotionally intricate experiences, emotional occurrences, to feelings and behaviors. Each word if placed in a right manner can radiate the true feeling of a writer. The connections and structures of the words keep our mood energized. With every word our moods take a new turn with new alacrity and oomph. Our reading propensity oozes with every curve and turn of the passage. Great literary masters know the impotence of the words to the bone. Despite their intellectual depth, they sometimes struggle to grope for the right words for they understand the implication it carries when right words are not used.

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