

Volume 04, Issue 06, 2024**Publish Date: 21-06-2024****Doi <https://doi.org/10.55640/ijllc-04-06-04>**

INTERNATIONAL JOURNAL OF LANGUAGE, LITERATURE AND CULTURE

(Open access)

THE DEVELOPMENT OF LITERARY LANGUAGE THROUGH THE AGES

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ABSTRACT

Many factors, including societal shifts, technology, culture, and history, contribute to literary language's gradual but steady development. Literary language has changed throughout history to reflect new social and intellectual paradigms, and this research follows that change from antiquity to the present day. Examining the written traditions of classical antiquity, the Middle Ages, and the Renaissance follows an examination of the oral traditions of ancient civilizations when storytelling played a crucial role in preserving history and culture. Literary language differs between periods due to the influence of prevalent linguistic conventions, philosophical ideas, and technological developments.

Moving from verbal to written communication is a watershed moment because it paves the way for textual standardization and preservation. Greek and Latin were the *de jure* languages of the classical period when many literary genres and styles flourished. Various vernacular languages emerged during the Middle Ages when oral and written traditions mingled.

A more sophisticated and nuanced use of language was one of the many benefits of the Renaissance, which saw an upsurge in creative activity and a return to classical study. Making books more widely available and aiding in linguistic standardization, the printing press was invented in the fifteenth century and profoundly impacted the distribution of literary works.

Examining how the Enlightenment, Romanticism, and Industrial Revolution affected literary language, the research delves further into how these eras mirrored more significant social shifts. As a result of increased communication across borders, new technologies, and the proliferation of online media, literary vocabulary has become more diverse than at any time in the twentieth and twenty-first centuries.

Literary language's evolution demonstrates how human expression is ever-changing, adjusting to novel situations and technological advances. A thorough analysis of this development is given in this work, which sheds light on the complex interplay of literature, language, and society.

KEYWORDS: Literary Language, social and intellectual paradigms, Enlightenment.

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INTRODUCTION

The Phoenicians were a formidable trading power in the Mediterranean, and many scholars believe that they were also the first to perfect the art of sustained conversational sequences that could endure for hours. Mounts, when learning different languages, had trouble communicating with one another, so they devised a system of fixed sounds and symbols to replace the many metaphorical letters that needed many sounds to memorize. However, the most sophisticated method of understanding the Greek world the official writing system was based on that fundamental concept. (Armstrong, 2005b) Cave paintings first represented the five vowels they used, but by the time they progressed to more permanent forms, they resembled the letters 'epos' in the Greek alphabet. Inherently, Greek culture has a close relationship with writing, which has flourished to the point where it has garnered international renown. On the other hand, it is now apparent that the Phoenicians, who could comprehend the 'idyllic' side of life, were wise enough not to exaggerate while describing still-very-easy things. They homologated what they had accomplished in creating the universally readable and accessible alphabet they had devised.

Philosophy, law, history, and the arts all existed solely as parts of oral culture before the invention of writing as a substitute for spoken language. Greek inscriptions, Sumerian clay tablets, Egyptian hieroglyphs, and Roman engravings on columns, pilasters, and tablets are all evidence of the widespread usage and development of written language throughout human history. There are hundreds of tonogram characters, but only about 100 are utilized. Hieroglyphics and cuneiform were the earliest forms of human-made writing. While cuneiform was solely phonographic, the hieroglyphic system used phonographic, syllabic, and logographic writing forms. The first known writing system, cuneiform, emerged before 3000 BCE. It identified itself as a stick-writing procedure, using cuneiform (wedge-shaped) signs on soft clay and a stick to write the signs.

ANCIENT LITERARY LANGUAGES

Consequently, it is crucial to know the geographical, historical, and societal context and the characteristic traits of the people in question when analyzing the language of ancient literature. This is especially significant because the language's history was sometimes missing or incomplete. For a long time, scholars who have studied ancient literary languages have tried to answer how these languages were utilized at specific times, particularly in harsh environments. (Arnaud, 1990) No one has yet satisfactorily addressed the age-old mystery of how each aspect of the language came through the interplay of certain phenomena and societal factors. Today, we can only partially answer that question for literary languages spoken in Egypt, Ancient Rome, China, India, and many European countries. However, some notable efforts have been made to decipher and explain the origins of various phenomena based on languages spoken in the southern and northern Semitic regions, such as classical Hebrew, Aramaic, Ethiopian, Arab, and other languages.

The known procedures that resulted in the development of writing languages in antiquity were universal and persisted throughout human history. It would appear that the emergence of literary languages should have occurred uniformly; however, this is only true on the surface; there are numerous

assertions, some of which are rather strange, and arguments for and against these ideas that have little to do with the actual circumstances under which literary languages came into being.

2.1. Sanskrit

Sanskrit's cultural clout is too significant for it to limit people's ability to learn their language. These speakers are hesitant to let the Sanskrit supremacists dictate terms to them due to differences with the Sanskrit cultural order and the assertiveness of non-Brahmin organizations, particularly those linked to non-Vedic religious institutions. The non-Brahmin communities started to speak up on their terms regarding issues of spiritual expression, cultural practice, and ritual performance. (Armstrong, 2005a) They might draw on the abundance of spiritual and regional thesauri present worldwide. Changes in the social mores and cultural practices that define the speech of the centuries before the Christian era continue to impact comments.

Regarding Yaksa words appearing in literature, the first split-off point occurred in the sixteenth century. The Sanskrit language had fallen out of favor and was now used exclusively in esoteric and intellectual contexts. In the pre-B.C. era of India, many idioms and terms had already made their way into the native languages that were part of the Vedic and post-Vedic Indian scripts. Since their written local language only emerged after the Christian era, their primary reliance on Sanskrit literature encountered no obstacles. Sanskrit, the language of the Vedic religion and its prevailing intellectual and theological texts, was dear to their hearts.

Sanskrit has served as the primary language of reference, with most of its philosophical, artistic, and religious concepts derived from commentaries on these topics and epic and ritualistic literature. English, mainly due to the proliferation of English education, is the secondary source.

2.2. Classical Chinese

Much of it was also expressed through "Confucian" and "Daoist" philosophical systems. During that time, there was a consensus that poetry and these two philosophies could be used to find the most deserving and politically advantageous candidates for public office, including sheriffs, police officers, and district attorneys. This was just as unjust to people who lived during the transition as it is to people who live now. In retrospect, they were correct (Achenbach, 2001-2002).

Classical Chinese emerged between 770 and 221 B.C., during the Spring and Autumn and Warring States dynasties in China. At this period, China's ruling classes shifted from an essentially hereditary aristocracy to a landed gentry class that had been educated for public service. Additionally, Chinese society has evolved into a highly educated, literary, and culturally sophisticated. Land, or more specifically, the hereditary aristocracy's (and other members') intellectual world—during this transitional period—was mainly oral, transmitted primarily through poetry.

2.3. Ancient Greek

The distinctive features of the most common Greek dialects emerged throughout the Ancient World language stage. The activists, who lived two centuries after Christ, sometimes adorned their prose works with the colorful phrases of pre-classic literature by using the terminology of this era.

Three distinct periods of classical Greek literary language emerged as a result of the language's evolution and can be identified by their respective dates. Their various names include Ancient World, Classic, and Narrative languages (Armstrong, 2006b).

As a distinct area of human awareness, literature has amassed vast riches over many centuries. While everyday speech has evolved substantially throughout the centuries, literary language has retained artifacts from when spoken language was first developed. There are remnants of an old verbal language, whether it's in the form of idiomatic phrases or syntax, in the semantic structure or speech, or even in the letters themselves and their interpretations. These discoveries also pertain to the classic literature of antiquity, penned in various languages.

MEDIEVAL LITERARY LANGUAGES

Literary languages shaped by local vernaculars emerged primarily as a result of three events:

- The disintegration of the United States
- The fall of the Roman Church's prestige
- The growth of cities and sovereign kingdoms

However, unlike Greeks, throughout the Christianization process, Latins clarified the Romance of Science, Medicine, Law, and Theology more effectively. Latin had less success in literature, which developed apart from classical literary styles. The literary language in France was based on the Ile-de-Cité dialect, whereas in Spain, it was the upper-caste spoken language of Castile. While the literature of other parts of Spain had an international flavor that of Catalonia and Aragon was more closely associated with the Court. The urban culture of Italy had an impact on the literary canon. It was decided that Germany would be the meeting place for the disparate tribal tongues. During that period, the Angevine reigning dynasty solidified the French-speaking Kingdom, and as a result, the literary language in Italy was shaped by the prevailing French models. (Armerding, 1982)

During the emergence of new nation-states in Europe, Christianity maintained the continent's unity, just as the Greek language had done in the past to keep the Hellenistic world. The emergence of national literature was an inevitable consequence of the nationalization of languages. Romance languages, such as Catalan Dantesque, Italian from the Iberian Peninsula, Romanian from Romania, and French from France, were the first literary languages. An apparent schism between idealism and naturalism had already been conceptualized in Europe. (Abel, 1970) Ancient Rome's policy of consolidation and expansion, in conjunction with the establishment of Roman law, the elimination of national linguistic diversities, and the desertion of Latin as a spoken language, surviving only in the field of church Latin, contributed to the literature of Europe.

3.1. Latin in the Middle Ages

There is a distinct process by which literary language adapts to the grammar and course of spoken language, and this is distinct from the natural changes produced by the use of spoken word for scholarly purposes, which the Romance language literature inherited from Latin. The poet's deliberate decisions regarding lexis and syntax do not constitute confirmed accidental schematics of degradation. Additionally, not all literary periods have attempted to modify the classical model of written poetry from a prose perspective to suit the verse's style.

The epic poem, which inherited the power and simplicity of previous oral verse storytelling, was the most significant artistic form of the early Middle Ages. Despite being overshadowed for a long time, it regained its position as the period's primary poetic focus far before its conclusion, when new literary genres were taking shape, including monastic history and the earliest examples of vernacular literature. The current focus is on the development of a literary language; these new forms are irrelevant to the medieval epic or any monastic writing in general, and both types of texts serve mainly as inspiration for creative or re-creative endeavors, with classical Christian and pagan texts serving as models. So, we have to go to the Latin heritage in poetry (and, more concisely, in the recitation prose, the general convenience that fiction adopts under a rarefied contemporary system) for guidance. There was a revitalizing effect of ancient literature on the Middle Ages, and not just in the classical tradition; this was true for all of Latin literature, the works of which were preserved, if only in general concealment, and which were reevaluated according to various categories, with late republican and Augustan themes coming out on top.

3.2. Arabic Literature

The blossoming of Arab literature was intimately related to establishing Arabic as the globally recognized written language. In line with the summary, pre-Islamic literary prose and oral poetry played significant roles in bringing together the dispersed clans of Arabian tribes through tribal unions and allegiance rather than the pre-Islamic agricultural population. Poets achieved supremacy even before Islam because of their general knowledge and command of the poetic word. The complex process of developing, speeding up, regulating, and perfecting the literary language of the Arabs was primarily dictated by this state of affairs. Along with the result and the process of civic-cultural movement, a

people's literary language clearly indicates the courses and phases of its linguistic state's natural evolution. Distinct dynamics and processes of evolution between pre- and post-Islamic literary languages attest to the high level of competence and deliberate effort demonstrated in this area. Even though Arabic has the same or very similar tendencies, the rate of linguistic evolution is said to be determined by the nature of the modification of the mother language stock.

A watershed moment in human history occurred when the Arab people burst onto the historical stage. In the middle of the seventh century, the Arabs formed strong coalitions and unions; the most notable results of this historical shift were the fast spread of Islam and the establishment of a massive caliphate. The Bedouins' spoken language became a means of concise and refined epistolary communication between rulers and people of diverse cultures. It also became the language of government, legislation, and court proceedings. The Bedouins' rejection of the compulsory liturgical language of the Quran, which was understood by most Muslims with great difficulty but by the conquered peoples, and its replacement with Arabic oral dialects allowed the Bedouins to maintain dominion over an enormous empire stretching from the Atlantic Ocean to the Indian Ocean.

RENAISSANCE AND EARLY MODERN LITERARY LANGUAGES

Although the chief chancellors of England's time also wrote well and left legacies that are still read today, the most remarkable prose genius of the Renaissance was the essayist Francis Bacon (1561–1626), who was a brilliant re-caster of earlier works, an eight-time chancellor, and whose philosophical and literary impact reached throughout Europe and the colonies. As a member of the ruling family of his native Venice and a critical and philological scholar of ancient Roman literature (especially the comedies of Plautus and Terrence as well as Cicero's orations), Pietro Bembo (1470–1547) worked to emulate the post-classical humanist poetic use of Latin during that time. Bembo also taught Italian lovers like Henry VIII's mother, Lady Margaret Beaufort, and passionately advocated the Talassian compromise for late-medieval and early-modern Italian literary language as Renaissance Tuscan.

4.1. Italian Renaissance Literature

Learning French becomes all the rage in Florence, thanks to the influence of the Burgundian court. Florence bookstores often reprint French poetry with Italian prose translations or paraphrases. French poets' translations of works about kings' duties and the "mirror of princes" were two fourteenth-century introductions. Then, shortly after, another Florentine resident, Chaucer, penned the first English translations of Boccaccio's "Cassiopeia and Diana" from French. Chaucer-Troilo violates the travesties of Boccaccio-il Filostrato in genre, ideological and thematic principles, and individual works as it identifies the French and Chaucer literary worlds through the impact of the fourteenth-century prose novel. One can easily see the joint influence of Boccaccio and Chaucer on the multilingual French literature that arose in the second half of the fifteenth century. One way of looking at the French pilgrims in Merry Women is as archetypes of readers and writers who write with reverence for the lines that readers read.

French, spoken in Northern France, the Loire Valley, and the Champagne region, also recognized as the language of educated polite speech and the official language of the educated, was one of several territories within the Romance language culture that developed during the Middle Ages. French literary artifacts have been piling up since the 12th and 13th centuries. At the same time, Renaissance works from Italy, Latin, which has already become a universally learned language, and ancient Greek were among the first to depart from the present. She has achieved such renown that she no longer identifies as Latin; instead, she uses the term "the vulgar," or Umanita. He knew Dante, who translated it from a royal French tale, and his "romanzo" was no stranger to him.

4.2. Elizabethan English

A small group of people called Anglo-Saxons and the Normans made up England's population. A split has occurred since Chaucer, bringing literary and popular languages into harmony; this has had its impact. Back then, English was considered a member of the same language family as French and the

Scandinavian languages, to which it is most closely related. Furthermore, the inflection of the vowels can be illustrated, and there is a developed vowel system that is impacted by patterns of the Welsh accent. A more complex system of consonants is also present. A new era had begun: the nation's upper class could read and write in English.

Elizabethan English has achieved an important milestone in the evolution of modern English. A transitional period between the English of great poets like Shakespeare and the mature, superb form of the language used in philosophy and science, Elizabethan English acts as a bridge between the two. There is still a great deal of variation in style among languages; nonetheless, distinct literary styles are beginning to emerge and gain influence. These structures provide the groundwork for the modern categorization of languages into academic subfields.

ENLIGHTENMENT AND ROMANTIC LITERARY LANGUAGES

The Enlightenment brought out an undeniably reasonable necessity in both popular culture and literary canons. Common sense, or reason, is a collection of equal norms and principles that lead to the truth. Logic and reason can explain everything, so there's no need for mystery. Language is at its most mutually understood and explicit when it comes to literature. The topic of how literary language differed from direct speech arises as literary reality takes on more and more real-life characteristics. The mental and social lives of individuals and the incommunicable human fates are made more tangible through literary language, which attained atomistic precision in portraying realities.

Literary form goes even further in the Enlightenment and Romantic periods, becoming highly expressive in the emotional and logical parts of the form and exploring every possible domain. As time passes, the barrier between the speaker and the listener shrinks, allowing the numerous facets of meaning contained in individual verbal statements to shine through. The objective of the assignment was to make everything in this world more understandable and correct. As the writer gained more at ease with the language, it became more nuanced and vivid while drawing the reader closer.

5.1. French Enlightenment Literature

The works of Voltaire had an impact on every one of the early Enlightenment authors from France. To this day, Voltaire exemplifies the ideals of the century in which he was born. He demolished the long-standing foundation of political and social dictatorship's theological and justificational structures. He undermined its foundations, tore down its façade, and mocked it relentlessly in front of a stunned world that became increasingly conscious of its ridiculousness over time. It was also with Voltaire that the philosopher transformed into the towering, venerated figure he would be for the rest of the century. In other words, the most impressive encyclopedia of its time, the Encyclopedia, was published in three volumes between 1750 and 1752, one in 1753 and three in 1756 (with a supplement in 177). Someone who could sit down and read the whole thing ten times would eventually become an atheist, according to a prominent Catholic politician of the period.

Around the time of Louis 14th's death in 1715 and ending in 1789 with the French Revolution, France experienced a literary epoch known as the Enlightenment. A wide range of controversial topics were discussed in French Enlightenment literature, including those about religion, philosophy, literature, and philosophy. The tension between the free thinkers' rationalism and skepticism and the traditional, oppressive church led to this issue. In time, young intellectuals turned their backs on religion because of the impact of these Enlightenment philosophers and free thinkers. Politics eased tense ties by interfering when required, but the gap between church and non-believer society widened over time.

5.2. German Romanticism

The brothers agree that no lyrical expression of folklore could have achieved its inherent value without the Ballad. The balladeer embodies all the song stands for because of his profound empathy, enthusiasm, and personal investment in the subject matter. An essential aspect of Watkins's expression, the drama unintentionally incorporates the spirit and power of all other poetry. Now is the time to expect the only authentic art way. Goethe and Herder's growing fascination with German literature

before the Three Hundred Year War, especially the older narrative literature, literary and personal freedom, and the performance, contrasts the decline of the Enlightenment and civil writing. In contrast to more traditional schools of thought, the Romantics advocated for poets' autonomy and unprecedented creative freedom. Literary work satisfies the interests of these artists alone rather than the expectations and meaningfulness of the Enlightenment. Free literary writing takes on the issue of the oppressed individual who is left to depend on the whims of his inspiration. Great poetry has its roots in medieval popular literature, particularly the Ballad, which is acknowledged as such in the Ballad and the Musically Beautiful. The Schlegel brothers reported on the close relatives of great poetry in their 1797 dedication to Gotthold Ephraim. They cited originality, purity, suggestive pushing force, popular decisiveness, and ideal synthesis in ballads and folksongs.

19TH CENTURY LITERARY LANGUAGES

An intriguing anecdote arises from Welsh linguistic history. As previously said, the literary language emerged during the National Revival. The problem is that two concerns have surfaced throughout history... The literary language's pronunciation is one example. It had to address the issue of standard pronunciation since it was derived from regional dialects of three languages: Snowdonia, pure Grammarian, and Cardigansian. The Cardiff dialect was chosen as the model pronunciation since it was the most neutral and lacked apparent features. It was "nice" salon language. Also, there's the question of whether the language should use 19th-century foreign words or create new words from scratch using guaranteed historical word material. Most Welsh literary neologisms and stereotyped foreign words originate in the language. Here, examples from the old Welsh historians' glossaries show how adept they were at coining new words and phrases; in fact, they were so good at it that they helped spark a literary revival in Wales around the turn of the century.

Word count, grammar, and word formation all saw significant improvements in literary languages of the nineteenth century. Conversely, the modern literary language of Bulgaria emerged and flourished in the nineteenth century. Its development was particularly intense after 1878. The contemporary literary Bulgarian language emerged during the National Revival and emerged from the Elain period, marking the dominating phase.

6.1. Russian Realism

The 1860s had formed the linguistic groundwork for Russian literature. A new national consciousness emerged in totalitarian Russia throughout the era of sustained super-economic growth. Society, including its involved class intelligentsia, awakened to the reality that it had been galvanized due to the plebs' exposure to "an educational pounder" and the reforms being prepared at the time. The Russian officer class had already been rechristened in English and had a Russian star on its head covering when the Patriotic War broke out. As a response to various hardships, realists thought the first offspring of the national literary movement evolved through a series of challenges characterized by the particular evolution of philosophical consciousness with relevant components. Even if Russian realism didn't emerge until the national liberals entered in 1855, it had shaped their management style and way of thinking for the past ten to fifteen years, thanks to the expanding opportunities.

6.2. American Transcendentalism

In its more limited literary sense, Transcendentalism is a movement similar to France's Symbolism and England's so-called "new" poetry, essentially a transient uprising against established poetic conventions. There were reformers during Cowper's time who tried to model literature after a handful of significant figures from a bygone era, ignoring that every language's pronunciation changes over time. This is in contrast to the reformers of the Pope school, who had, of course, pushed metropolitan taste to the other extreme. Even during Elizabeth's reign, there was a consistent movement with a literary focus that had distinct figures at the helm at various points in history. The most tenacious of these was George Herbert, who was considered an innovator by his predecessors and is still often considered so; however, no one would believe him on par with men like Spenser, Dryden, Thomson,

Shelley, or Tennyson, who were equally involved in this assault on the fortress of proven critical principles.

Without a shadow of a doubt, Ralph Waldo Emerson would be the most notable offspring of Walker, Collier, and others if one were to stand alone and attempt to quantify the tremendous impact that a handful of minor authors had on the thinking of their day. This is true not just for philosophy but also, to a lesser extent, for poetry, prose, and rhetoric; Emerson played a prominent role in developing American trends from 1837 onwards. Though he was neither a poet nor a philosopher, he was dubbed "the American Dr. Johnson" for the critical principles he developed and put into practice and "Yankee Wordsworth" for his attitudes, phraseology, and artistic limitations. On the contrary, he was the rightful progenitor of Transcendentalism, which is an entirely separate issue.

20TH CENTURY LITERARY LANGUAGES

Typical poetry aims to evoke emotions and accomplish a broader impact through the aural beauty of sound, of which words are an essential component. During the Renaissance, a time of literary ceremonialism and stylistic awareness, the chance to experience these effects was so great that people paid more attention to how words sounded than ever before. This extreme focus on sound had long been defined by the phrase of natural speech and had already surpassed the capabilities of more nimble folk poetic language. It doesn't matter if people are divided into two worlds; influence starts after WWII and happens in wealthy countries. Language determines the rate of sound revolution. Another critical factor is the standard of living, where the sound revolution started. Every literary language is transforming due to the rapid sound revolution, which includes entertainment programs and mass media.

European literary languages evolved in response to the transformations in the West after World War I. Even though the shifts weren't as pronounced, they were in every other European country's literary language. Traditional authors did not quickly embrace modern forms of expression. On the other hand, the younger ones were quite vocal and assertive. Many writers have aimed to write in a "universal literary language" that everyone might understand and enjoy. However, linguistic localism also appeared. Some literary writers kept dialect features of spoken language, which they could freely employ, while others who worked in cultural and educational fields deliberately developed it.

7.1. Magical Realism in Latin America

Literary representations of the United States were necessary before the twentieth century. However, the tradition of a fantastical realm alongside our "realistic" world developed with Romantic ideals later in the nineteenth century. Latin American literature is believed to seem realistically real, but with a supernatural element: curiosity in the unknown and the paranormal, along with nostalgia for their homeland and people, through the interpretation of an imagined countryside nourished by native myths and practices, through the portrayal of a society trapped in either an aristocratic reality or an increasingly flourishing bourgeois market. Evidence also points to the fact that Latin American writers started to emerge as part of the avant-garde trend in certain places worldwide, coinciding with the beginning of the magical realist period. From a literary perspective, two distinct nuances must be distinguished regarding that period, and they had opposing effects on the works of the American continent.

While the origins of magical realism in Latin America are debatable, and one could argue that modernism was also a form of magical realism (Barroso suggests the mid-century as the birthplace of magical realism in the United States), the fact remains that American writers embraced and utilized elements of the phenomenon twenty years after the term was coined. It is feasible to trace the literary careers of authors associated with magical realism to the late 18th and early 19th centuries through the exceptions of certain territories, such as the Anglophone Caribbean and Cuba. The emergence and establishment of magical realism as a literary phenomenon during that era of Latin American modernism is attributable to a convergence of literary stages and writers, as demonstrated by facts and features.

7.2. Postcolonial Literature

The issues and repercussions of a country's decolonization are frequently discussed in postcolonial literature, which is widely read and, as a result, influences worldwide perceptions of various cultures. Postcolonial literature proposes an objective and complex human identity in semiotic and political forms, in contrast to settler and colonial literature. In this dialectical controversy, the chosen society's periphery and core are pitted against the Western binary opposition, and each narrator uses considerable tactics to struggle with this challenge.

The term "postcolonial literature" refers to a literary movement that challenges and responds to the effects of colonialism. Cultural analyst Edward Said characterized these literary works as illuminating "how mode of representation is a signifying practice within a culture" and revealing national and cultural politics and emotions, as well as the symbolic geography of the globe and the fight for artistic autonomy and national identity. They shed light on how colonial identities are crumbling and examine the nuances of sexual, interracial, and interethnic encounters, alluding to the emergence of new cultural identities as a result of slavery, immigration, and colonization.

CONTEMPORARY LITERARY LANGUAGES

Simultaneously, the mission to ensure source purity and statement consistency extended from the field of music to that of language. To achieve this goal, linguists argued that we should return to the forms passed down through generations, focusing on the Middle Ages and avoiding regional variants caused by social and historical factors and modern linguistic innovations. The results of this endeavor reflected a change in perspective towards norm conception and language theory, which is characteristic of an era when people were most likely to generalize about everything and everyone and have a natural bias against anything new. The other cantons also longed for their national literary language. We have given more thought to linguistic than literary phenomena about the Italian, Veronese, and Genoese experience, most prominently exemplified in Dante the Cavalca, which passionately outlined the principles of a poetic art of inspiration. In the view of his contemporary learned admirers, the work exhibited the most authentic Dantesque techniques, as well as the original elements, a new romantic quality exemplified by the compilation of all provincial and regional folklores, the incorporation of independent events within the framework of tradition, and the poets' updated and individual arrangements of popular themes. There was a sophisticated system of order and intricate power levels, and Dante the Minor and Folcetto were tenants inside it.

The literary language of Arabic, which boasts about its antiquity, is the first to display any signs of modernity. This was accomplished through something other than an ongoing custom. The main contributors were the grammar books that laid the groundwork for the building of motive texts. Still, a handful of literary models drawn from different parts of the world helped bring back the long-lost classical language by ensuring that its traditions would live on as a defining feature of the culture. As a result of modernization, a literary vernacular emerged, characterized by features later appearing in Arab-Islamic culture. These features include, but are not limited to, interior lyrical subjectivism, viewing literary art as a lifestyle, and the tendency for writers, even during the Renaissance, to choose their themes and motives as a form of private expression.

8.1. Experimental Literature

The Silk Road connects the early stages of language development; as a result, the migration of Silk Road civilizations to Europe significantly impacted PHE and HIP literature from the early Middle Ages. The Silk Road was also a place of cultural and language contrast where many of the hallmarks of medieval European epic could be seen. Locations like Babylon and the Biblical Holy Land appear in several PHE and HIP works. Both overt phenomena like code-switching between languages and covert ones, like the many possible causes of linguistic accidents discussed in Chapter 3, demonstrate the great interest in other languages among ancient and medieval writers.

The advancement of PHE and HIP relied heavily on experimental literature. This facet of literature is

primarily to blame for literary language's increased variety and eventfulness over time and between different eras. Josef Vachek's chronicle describes a wide range of phenomena in twelve texts written in eight languages (Sanskrit, Old Church Slavonic, Old English, French, Romantic German, Romantic Czech, and Czech from the 19th century), including symbolism, lexical unification, authorial deviation, phonemic development, and the speech styles of different characters within the exact text. The chronicle spans hundreds of pages and covers a vast amount of time and space.

8.2. Digital Literature

Hypertext is the modern way of describing the interconnection of various text segments used to facilitate literary activities. However, the term has retained solely the connotation of metanarrative within the intellectual framework that emerged after the 19th century and was influenced mainly by formalism. In other words, from the perspective of history that is fixated on the individual literary work, every element that establishes relationships between different pieces is thus redundant. The result was that the abstract meaning was the only one attached to the preexisting adjectives hypertextual and hypertextual. They were only implemented in technically advanced and subsequently computer-managed settings during the twentieth century.

Thanks to the personal computer, anybody—including authors—can now create texts for interactive usage, paving the way for the rise of electronic literature. Nor could it have happened without the equally revolutionary word processor, which eliminated the need for a typewriter throughout the writing process and allowed for the creation of several revisions without the need for a pen. Using the powerful graphics capabilities of the early personal computers, programs could be written to create literary texts that could be seen as interactive visual displays.

CONCLUSION

Under the democratic period of Egypt's modern history, under the reign of the heretic Pharaoh Akhenaten, the usage of the language that had not yet become fully formed by the ancient Egyptians is particularly evident. The "Great Hymn to Aten"—the first famous work of poetry—appeared at this time. Some current experts believe that the Pharaoh wrote it personally. The "Great Hymn" brings a revolutionary austerity into the world of the typically lovely and thoughtful Egyptian art with its singular expressiveness. It breathes new life into a language that has become stale due to long-established idioms and conventions that impede its ability to convey more nuanced human emotions. Scholars continue to discuss the beautiful and challenging subject of whether "The Great Hymn" is the genuine cause of such a terrible shock to the inner mind of Egyptian society.

Indeed, scholars must continue debating how the ancient Egyptian literary language evolved and how its components were imitated. Based on long-held assumptions about the language's historical context, we may be sure that ancient Egypt's illustrious literary legacy significantly impacted the language's evolution. To reach the level of literary language cultivation, which corresponds to an evolved mode of expression, immortal thought, it is clear that a substantial body of written monuments had to exist already. Like the language of different eras, from ancient Greece to the present, the existing literary legacy was later reproduced by following epochs. Notably, the Pharaonic language included the words "journalist" and "mass media," which is quite intriguing.

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