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## **ON THE CREATIVITY OF LANGUAGE**

**Dr. Anjum Islam**

Associate Professor in English  
Shashi Bhushan Balika Vidyalaya  
Degree College, Lucknow

The creativity of language in poetry is ‘marked by ‘consistent foregrounding..... or the patterning of the variability of patterns’. Poetry has the ability to refine and handle the language. In general it gives flexibility to the language to adjust to new requirements. The foregrounding of the language of poetry brings to light the unobserved linguistic phenomenon. The language of poetry is as Levin puts it, “more unified (or unified in a different than the language of prose; and the poetic language is more novel. That is, it contains more deviations than the language of prose”. There are a number of mechanism of linguistic foregrounding which bring about greater unification, compression and novelty of the language of poetry. Through the unique creativity of poetry, the poet is able to shift the readers attention from the context of the message to the way it is said, that is, through “unique creative innovations of poetry” the poet is capable of shifting the readers attention from “what is said” to “how it is said”.

The literary critic is concerned primarily with the messages and codes in the meanings of a literary writing. His purpose is to interpret and evaluate literary writings as works of art. The work of a literary critic is to explicate the individual message of the writer, whereas the linguist is primarily concerned with the codes themselves. He is interested in a particular message only if it is in the exemplification of the construction of the codes. “Given a piece of literature, a poem, for instance, the linguist will be interested in finding out how it exemplifies the language system and if it contains curiosities of usage, how these curiosities might be accounted for in grammatical terms.

This is not to say that the linguist will necessarily ignore the meanings which the poem conveys. The linguist's analysis of the language of the poem is dependent on some prior intuitive interpretation of what the poem is about.

The history of linguistics, like the history of most other sciences of the western world, begins with the Greeks. Observations on language are found in the records we have of pre-Socratic philosophers, the fifth century rhetoricians-Plato and Aristotle. The earliest existing document in Greek on the subject of language is Cratylus, the theme of which is a debate on the origin of language and on the relations between words and their meanings. From its very beginning, Greek linguistics was a part of philosophy. The Greeks were concerned with speculations about the metaphysical problems of language and they bequeathed to the world a form of linguistic analysis which has come to be known as philosophical grammar. The Latin grammarians depended upon the Greek model for the description of Latin. The first important Latin grammar was written by Varro (116-27 BC). Grammarians of the Medieval Period (thirteenth century) are known as Speculative Grammarians. They were preoccupied with formulating the essential universal features of language. During the medieval and early modern times (until about the end of the eighteenth century) the methods of analysis and interpretation, however, remained unchanged. It was only towards the nineteenth century that linguistic studies started exhibiting a more or less scientific approach towards the objective analysis of data. The precursors of this approach were Gottfried Wilhelm Von Leibniz and Sir William Jones. A consequence of their studies was the birth of comparative philology. The invention of scientific phonetics and the doctrine of the primacy of speech drew apart linguistic and philology. Oral linguistics, as developed by Leonard Bloomfield pushed 'linguistic criticism' into the background, but soon it emerged in a phonetic garb. The beginning of this subject can be traced to Trager and Smith's 'Outline of English Structure' published in 1951. This is a sketch of a phonological grammar – an attempt to fuse structural, analytic, syntax and morphology with meaningful sound patterns found in English. The structural linguists wanted to develop something similar for linguistic analysis. They wanted a set of techniques, which when applied to an unknown language, 'would automatically yield the correct description of the language.

These techniques or discovery procedures were to be mechanical and objective. Harold Whitehall, in a review of the 'Outline' in "Kenyon Review" (xiii) (1951, 710-14), pointed out the use of 'linguistics AN Criticism: "Trager and Smith have unwittingly assembled for the critic some of the necessary linguistic tools". This analysis marks the beginning of the contemporary movement to linguistic criticism.

The Trager-Smith analysis of English as propounded by Bloomfield is now outmoded, but still useful. The analysis of Chatman and Hill, though, is inadequate as an approach to poetry; its technical merit cannot be doubted.