Chapter 1

Discourse of Literature
CHAPTER - ONE
DISCOURSE OF LITERATURE

THE MEANING OF LITERATURE

It is a natural tendency of human beings to love to explore the world both within and without them. They love to know about their personal experience and the experiences of other people as well. And this every love of knowing about the world within and around ourselves causes the creation of literature.

As W.H. Hudson (1973) says:

“Literature is a vital record of what men have seen in life, what they have experienced of it, what they have ought and felt about those aspects of it which have the most immediate and enduring interest for all of us. It is thus fundamentally an expression of life through the medium of language.”

Indeed, literature becomes a channel of vicariously experiencing the world around us. Lawrence Perrine has rightly defined literature as:

“a means of allowing us, through imagination, to live more fully, more deeply, more richly, and with greater awareness. It can do this in two ways by broadening our experience – that is, by making us acquainted with a range of experience with which, in the ordinary course of events, we might have no contact or by
deepening our experience – that is, by making us feel
more poignantly and more understandingly the every
day experiences all of us have."

A literary writer helps us to fulfill the desire to know about the experiences of other people as well as our own. This he does by selecting and reforming his own personal experiences or by creating some imaginative experiences which he thinks may be relevant and helpful to his readers in interpreting the world more effectively. Literature involves a special selection and patterning of events, and creation of a focus and form through linguistic exploitation.

A work of literature:

“becomes interpretative as it illuminates some aspect of human life or behaviour... It gives us a keener awareness of what it is to be a human being in a universe sometimes friendly, sometimes hostile. It helps us to understand our neighbour and ourselves.”

Literature has a universal appeal if a work is relevant and interesting to human beings in general it may be called a literary work literature doe not appeal to some particular readers only, rather its appeal is world wide that is, it appeals to human being in general.

“We care for literature primarily on account of its deep and lasting human significance. A great book grows directly out of life in reading it, we are brought into
large, close, and fresh relation with life and in that fact lies the final explanation of its power”.

However, not every written work becomes a work of literature. It has to fulfill some qualities before it can be defined as a work of literature.

LANGUAGE OF LITERATURE

In this section the characteristics of literary language will be discussed, in other it will answer the question what kind of writing can be called literature. It is language that makes us human though animals have their own communication system. They do not use our language. Language is an organization of sounds which are produced from the mouth with the help of various organs of speech to convey some meaningful message.

Words of every language are arbitrary, words become even more communicative, their potential to mean increased when they are placed in a structure. Every language is used to convey meaning so as English language. So, communication skill, generally termed as language which is one of the most important characteristics of a culture. Raymond Chapman (1982) speaks:

“A language can conveniently be divided into vocabulary or lexis and grammar or syntax. The division is not one that can effectively be sustained for long in using or learning the language.”

As language speaks the behaviour of the people and the behaviour speaks the impact of nature. Language has been from earliest times considered a mirror of the human mind it enables our intelligence and passion to acquire
our peculiar characters of intellect and sentiments. Thus it is the language that is the source of human life and power.

As Wittgenstein says:

"One thing we always do when discussing a word is to ask how we are taught it. Doing this on the one hand destroys a variety of misconceptions, on the other hand gives you a primitive language in which the word is used". (1966)

Literature, like language is one of the sub systems which constitute the main system, usually referred to as culture or civilization, or a society. Literature, as a sub-system, is embedded in the environment of a language, or an ethnic group or a nation but by 'poetics' – a collection of devices available for use by writers at a certain point of time.

Alternatively, a culture or a society is the environment of a literary system. Both the systems are open to each other, and they influence each other. Language has become an important area in the realm of culture. Literature gives a platform to the blossoming of linguistic creativity. Our power of creation enriches our language faculty in a great deal. For example, each language has formulated different ways to create new words, new meanings and thereby adding to the already existing words and number of new sentences. Literature uses striking modes of speech differing from, and transcending the established ones. Thereby, it can be understood as a deviation from the norms of the standard language.
In literature the writer tries to communicate his vision or idea in a highly individualized medium by resorting to a particular method and, in part, a unique use of language. Literature is a product of communication and the norms regulating the process of production and reception of literature are largely shared by the people participating in it, i.e., writer and reader. In principle we can say that every literary text may provide an aesthetic experience to the recipient.

One of the characteristics of literature is the trespassing of the established world of common sense. While imposing certain formal restrictions, the language of literature allows him licenses for making unprecedented innovations by exploiting grammatical possibilities of the language. Language becomes an important form of verbal expression but all that is expressed in words is not considered a literature. Only certain forms of verbal expression are universally regarded as belonging to literature. Verbal expressions should be ‘artistic’. Creative literature can be called an aesthetically organized language, a specialized mode of expression, or a particular kind of speech. Creative writers use language (words) to create a subtle and complex effect thereby cultivating the ambiguity inherent in the multiple or shaded meanings of words.

Literature is the art of employing words/language in such a manner that it produces an illusion on our senses. The literary artist uses the words just like the painter uses colours. Words do have overtones; they stir up complex reverberations in the mind that are ignored in their ordinary meaning or
dictionary definitions and these subtle overtone and associations of meanings are exploited by the literary artist. As Wittgenstein says: (1984)

"In the actual use of this language, one man calls out the word as orders, the other acts according to them. But learning and teaching this language will contain this procedure: The child just ‘names’ things, that is, he pronounces the words of the language when he teacher points to the things."

The language, in which a literature is produced, controls and conditions the literary creativity; thus exist a language-literature equation. That is the reason why a literature is known in the name of the language in which it is written. But it is not necessary law as that the literature written or expressed in the language strictly follows the rules of the language. It may deviate from the rules or the accepted patterns. In other words literature has its own conventions or codes. The literature itself is a system of communication, and thus it follows its own methods. As a sub-system of the system of culture, it is also controlled and conditioned by its environment. It also has its own controlling methods, and the principles of polarity and periodicity force it to change, but at the same time the natural tendency to maintain its status quo also works as a counter force. Thus the development of a literary system is the result of the action, reactions, and counter actions of these principles.

Language is an important form of verbal expression; but everything expressed in words is not considered as literature. Only certain forms of verbal
expression are universally regarded as belonging to literature as an art. They should possess something called artistic. The creative writers use language (words) for its subtle and complex effects and deliberately cultivate the ambiguity inherent in the multiple or shaded meanings of words. Words do have overtones; they do stirrup complicated reverberations in the mind that are ignored in their ordinary meaning or dictionary definitions.

As Wittgenstein says: (1966)

"Language is an important area of culture where human creativity is blossomed. Our power of creation has enriched our language faculty in a great deal. For example, each language has various ways to create new words new meanings to the already existing wards and number of new sentences."

Creative literature can be called aesthetically organized language, a specialized mode of expression, or a particular kind of speech. It is a striking mode of speech differing from, and transcending the established mode of speech. So it can be understood as deviation from the norms of the standard language. Thus literature is a striking or charming mode of expression, which is different from and excels the common or matter-of-fact expression.

In literature the writer tries to communicate his vision or idea in a highly individualized medium by resorting to a particular and, in part, a unique use of language. While imposing certain formal restrictions, the language of literature
allows him licenses for making unprecedented innovations by exploiting grammatical possibilities of the language.

Literature is the art of employing words/language in such a manner that it produces an illusion on our senses. The literary artist uses the words just like the painter uses colors. During the process of literary communication the writer stores the verbal materialization of his aesthetic impulses in the literary text; and he hopes that the readers will succeed in decoding the verbal material in a way that they also may have a similar aesthetic experience. Since literature is a product of communication, the norms regulating the process of production and reception of literature are largely shared by the people participating in it i.e. writer and reader. In principle we can say that every literary text may provide an aesthetic experience in the recipient. One of the characteristics of literature is the trespassing of the established world of common sense. It appears that the norms of causal logic and common sense are frequently violated in a literary text. Ezra Pound (1966)

“Great literature is simply language charged with meaning to the utmost degree.”

LITERARY AND NON-LITERARY DISCOURSE

Literary language has certain specific features which distinguish it from ordinary language. It may be distinguished from the ordinary or everyday or non-literary language on the basis of the following three qualities along with a number of other characteristics:
(i) Multidimensionality of meaning

(ii) Compression or discontinuity of expression and

(iii) Aesthetic function

Multidimensionality of meaning refers to the fact that in literary discourse words may not mean only what they say. The words may mean more than what they actually say. Literary writers acquire this multidimensionality of meaning by manipulating various language resources such as symbol, metaphor, simile, imagery etc. This multi-layer-dress of meaning is more specific a characteristic of poetry than of prose as poetry uses symbolic language. Denotation and connotation are a means of acquiring multidimensionality of meaning in a literary text. By the use of imagery, metaphors etc are various means through which language becomes connotative. Denotation refers to the literal meaning or direct meaning of a world while connotation refers to the implied meaning of a world.

Non literary language therefore may be said be ‘transparent’ [Jackobson’s term] in the sense that it means what it says and literary language is ‘opaque’ [Jakobson’ term] because it may not mean what it says, i.e. it may have several different associations. We may find examples of words used in their connotative sense even in non-literary language but they are not very frequent. They are more specifically a feature of literary language.

Another feature which characterizes literary language is the compressed form of expression or discontinuity. The literary writer may deliberately omit
certain lexical or grammatical items form his sentences. The reader has to fill in the gaps if he has to grasp the total meaning of the text.

"As Steiner says: (1967)

"Both the prolixities and concessions of literary language has metronome markings which differ from those of the routine and largely indiscriminate currents of common verbal exchange".

As Jokobson has observed ordinary language is characterized by 'referential' function which refers to the relationship ‘between the message and the object it refers to’. Literary language on the other hand is characterized by the poetic (or aesthetic) function. This aesthetic function refers to the ‘relationship between message and the poetic function itself’. So, literary language has function different from that of the ordinary language. We use language to give information to someone or to seek information from someone.

Literary language is not governed by this use of language for passing information. It has its own function that is the aesthetic function, which may or may not give information of any kind.

Literary language is results of conscious effort on the part of the writer while our everyday language in an automatic process. Literary language is organized consciously and is a special combination of words so that not word in a literary text can be replaced by any other word.

In non-literary language words are interchangeable with none or little difference in meaning. But if we substitute a word in a literary text particularly
in poetry, it may cause a lot of differences in meaning. George Stenier goes on to say that the: (1967)

"poetic form acts out its meaning and is as inseparable from the complete formal motions of that action as in Yeats famous query the dancer from the dancer."

Literary language is not governed by the general rules of the language of everyday use. It may violate the rules of language in different ways. It may be irregular in its observation of rules as it may observe certain extra ‘regularities’ [Leech’s term]

Literary language is distinguished in many other ways from the ordinary language. The following characteristics of literary language are summarized from Widdonson. In commotional communication the presence of a speaker (addresser) and a listener (addresses) is to take place. In other words the ‘I’ and the ‘you’ i.e. the first and the second person must be present in a normal communication situation. The addressee is always associated with the first person and the addresses with the second person. In literature, however, the distinction between the first person/speaker and the second person/listener may be dissolved. The addresser may be divorced from the sender of the message that is the writer and the addresser from the receiver of the message.

For example as Widdowson (1975) suggests we may find insects (in Gray) a brook (in Tennyson) as addressers and the objects of nature such as the season of autumn, mountains, rivers, birds, flowers, etc as receiver or addresses.
So the above distinctions which are separated in non literary language may be fused in a literary text. And the message of the text can be interpreted from the text only – contained. It makes sense of its own. Another feature of literary language according to Widdonson says that: (1973)

“In literature the message is text contained and presupposes no wider context so that everything necessary for its interpretation is to be found within the message itself. All other uses of language on the other hand ... are contextualized in a social continuity.”

Also in ordinary language words are considered to function on two different levels i.e. phonological and syntactic. But in literature, particularly in poetry, this distinction gets dissolved. In ordinary language

“sounds themselves only become significant when they combine to form words. But in poetry they enter directly into the meaning by providing lexical items with a value which they would not otherwise have.”

Widdowson illustrates this point by taking the example by following lies.

Here flies of pins extend their shining rows,
puffs. Powders, patches, bibles, billet doux

(Pope, The Rape of the Lock)

He suggests that the phonological relations reinforce the association of the word ‘bibles’ with other items in the lines. The identical syllabic structure of the preceeding items and the fact that the only difference between the initial
consonant of bibles’ and the other items is that ‘b’ is a voiceless sound — attributes to ‘bibles’ an additional significance.

Inanimate things may also be assigned human attributes in literature for example, in Arnolds.

The death of Sohrab we find—

‘Wound’s imprious anguish’

in which the wound has been given human attributes.

Literary discourse appears to follow the strategy: “Combine what is kept separate in the code and separate what is combined in the code.... Something is either human or non-human it cannot be both. But in literature it can” For example is Ode to Autumn (Keats) autumn is both a fertility god and a harvester. So both human and divine are combined into one.

The literary language then is distinguished by various different qualities it possesses in variation from the normal code of language whose rules it may or may not follow in accordance with the writer’s aesthetic purpose.

Thus, we have seen how literary language is distinguished by various qualities. It varies from the normal code of language whose rules it may or may not follow in accordance with the writer’s aesthetic purpose.

**FEATURES OF LITERARY LANGUAGE**

**Foregrounding**

Foregrounding is a distinguishing feature of literary language. It distinguishes the literary language from non-literary language.

Certain features which are prominent are brought in to foreground by
virtue of their semantic or grammatical oddity.

"In making choices which are not permissible in terms of the accepted code, the poet extends, or transcends, the 'normal, communicative resources of his tongue" thereby placing certain features into .foreground. R.P. Bhatnagar quotes Mowranek saying: (1975)

"By foregrounding we mean the use of the devices of the language in such a way that this use itself attracts attention and is perceived as uncommon, as deprived of automatization, as deautomatized.”

The factor of being uncommon or deviated from the expected norm breaks the monotony and evokes feelings of interest and surprise. That’s why Leech says: (1969)

“As a general rule, anyone who wishes to investigate the significance and value of a work of art must concentrate on the element of interest and surprise rather than on the automatic pattern.”

One of the significant characteristics of foregrounding is that is brings to the surface, important linguistic features which may otherwise remain unnoticed S.K. Verma comments: (1968)

“uninterrupted continuity tends to desensitize the mind’s activity… Something ‘figural’ needs to be juxtaposed alongside the noteworthy some thing- something can be stated differently; certain elements
and features get foregrounded against a given background.”

In poetry, the background is the norms of language against which the linguistic deviation acts as a foregrounded figure. A phrase like ‘a grief ago’ acts against the norms of language and is picked up by the reader as a significant element of the whole utterance.

It is in semantic oddity that foregrounding is most noticeable. A linguistic form becomes semantically odd when it requires to be understood in terms of figurative meaning rather than the literal meaning of the word. Metaphor is an example of semantic oddity because it is often based on clashes in ‘the sequence of lexical items.” The phrase ‘a grief ago’ is an example of collective clash because we don’t normally place nouns like ‘grief” adverbs of time.

An example of foregrounding is found in the bar-parlour monologue in ‘A Game of Chess (The Waste Land III) which is quoted by Leech.

“When Lil’s husband got demobbed, I said –
I didn’t mince my words, I said to her myself…
No Albert’s coming back, make yourself a bit smart…
The poet has borrowed the register of colloquial language in this section of the poem.

The very existence of such a register in the poem makes us pay special attention to it.
Pun and Parallelism or ‘extra regularity’ are also a means of bringing some part of the message into the foregrounding.

Leech gives the following example of Pun used as a linguistic device –

When I and dead, I hope it may be said

‘His sins were scarlet, but his book were read’.

(Hilare Bellore, On his books)

There is violation of rules here; our attention however, is focused upon the double interpretation of the word ‘read’ as ‘read’ and ‘red’.

In parallelism we find the poet restricting himself to the same choice successively when the language allows him a variety of choices. This “extra-regularity” may occur on different levels, such as phonological and grammatical etc.

Leech (1969) analyses Coleridge’s line – The furrow followed free’ – and finds out that the alliterative and the metrical pattern of the line make it more organized and focused.

The line consists of two extra regularities – one is the repeated ‘f’ sound and the other is the metrical pattern of alternative stressed and unstressed syllables.

For illustrating syntactic foregrounding Leech takes the following lines –

III fares the land, to hastening ills a prey.

Where wealth accumulates and men decay.

(Goldsmith, The Deserted Village)
We find an identical syntactic structure in the second line, each consisting of a single-word subject and a single word predicate. The poet has restricted himself to the same choice where language allows for a variety of structures to choose from.

All this, however, should not suggest that parallelism is a form of mechanical repetition. As Leech quotes Jakobson saying “any form of parallelism is an apportionment of invariants and variables.” This means an element of identity as well as of contrast are the necessary constituents of parallelism. It is not mere exact repetition. As the repetitive chanting of ‘once more, once more...’ is not regarded as parallelism because the constituent of variability is missing. Parallelism in other words, needs “some contrasting elements ‘which are’ Parallel’ with respect to their position in the pattern.”

This parallelism of variables becomes clear in Leech’s previous example.

Where wealth accumulates and men decay

\[ S + V \quad S + V \]

Here inspite of the identical pattern of SV we have the variable in wealth Vs men and accumulates Vs decay in that the same words are not repeated.

Foregrounding is not an ornamental device; it is rather functional in the interpretation of the poem. A linguistic feature will be regarded as foregrounded only when it helps us in the interpretation of the poem, otherwise it will merely be a fault or weakness on the part of the poet.
It is not, therefore, deviation for the sake of deviation; it is rather a motivated deviation. Halliday (1972) expresses the same opinion when he says “Foregrounding, as I understand it is prominence that is motivated. It is not difficult to find patterns of prominence in a poem or prose text, regularities in the sounds or words or structures that stand out in someway...; and one may often be led in this way towards a new insight, through finding that such prominence contributes to the writer’s total meaning.”

We can conclude by saying that foregrounding enables the language to mould itself to the new requirements and it offers a richer variety of expressive means.

**Deviation**

Poetic deviation refers to the liberty the poets enjoy to mould the language according to their requirements. This, however, does not imply a random twisting of language. Deviation are rather, purposeful. Poets violate rules to fulfill certain functions.

Poets may deviate from the norm in order to give an impression of novelty and refresh our perception. Poets gain compression and economy and also poetic vigour by violating certain rules.

We may classify these deviations under the following headings as Leech does:
Lexical Deviation

In ‘Lexical deviations’ we have ‘neologisms’ or the invention of new vocabulary items. Poets generally create new words to fulfill the requirement of a single occasion by making deviations in world formation rules. But these innovations may also come into common use. For example, ‘blatant’ (Spenser), ‘assassination’ (Shakespeare) ‘pandemonium’ (Milton) was originally created for specific occasions and are used as regular vocabulary items.

Neologism does not refer to the violation of lexical rules. Indeed it implies a greater generality in the application of the conventional rules of word formation.

We many find an instance of the extended application of a general rule in T.S. Eliot (quoted in Leech):

‘And I Tiresias have fore suffered all’

(The Waste Land, III)

The general rule of the prefixation of fore 'in the sense of 'in advance' or
'before hand' has been applied here to a verb (suffer) which normally does not fall under this category.

Leech gives an example of neologism which he observed in the following phrases of Hopkins

'the widow-making, unchilding, unfathering deeps'

Both affixation and compounding are used to form new words, in this example. The combination of widow' with 'making' and the placement of the prefix un-before 'childing' and 'fathering' demonstrate an extended application of the general rule of making and negative with the use of the prefix “un”.

Innovations in the field of vocabulary are also made by means of functional conversion. This implies the use of a word in a new grammatical function while retaining the form of the word unchanged. This is exemplified Hopkins.

The just man justices

(As Kingfishers Catch Fire)

The achieve of, the mastery of the thing.

(The Windhover)

The grammatical functions of 'justice' and 'achieve' have been changed in these lines. 'Justice' has been used as a verb and 'achieve' has been used as a noun.

The neologisms are used for their 'concept making power. For ample, the three epithets used by Hopkins seem to attribute to the sea three innate and inseparable qualities the qualities of widow making, unchilding and unfathering
(i.e. making women into widows, depriving children of their fathers and fathers of their children).

A simple paraphrase would not have conveyed these qualities as vividly and poignantly as is done by this device.

**Grammatical Deviation**

Under grammatical deviation we have two types of deviations. One is "an exploitation of the potential complexity of repetitive structure to an unusual degree", and simply ungrammatical forms.

Firth gives the example of Hopkins' phrase.

'Our heart's charity's fire

(Hopkins, The Wreck of the Deutschland)

In the other above example, a repeated genetic construction is observed. Secondly, deviation may also be found structure and surface structure of a given sentence. Surface structure refers to the phonological reality and deep structure refers to the semantic reality of a sentence.

Secondly, we may also have deviation in the deep structure and surface structure of a given sentence.

Surface structure refers to the phonological reality and deep structure refers to the semantic reality of a sentence.

In the sentence 'Gladstone was revered by his supporters' the logical subject (his supporters) in related to the deep structure and the grammatical subject (Gladstone) belongs to the surface structure.

The violation of surface structure is not of much important in poetry as it
does into make much difference in the interpretation of the meaning. It is generally regarded as incorrect grammatical use. Violation of deep structure

"can be treated as cases of ‘mistaken selection, and the interpretation of the deviation consists not in mapping the deviant form on to single normal form which it most closely resembles, but rather in relating it to a whole class of normal forms which would replace it in that position."

Lexical deviation may also be found in the deviation of the deep structure of a sentence, as the poet goes beyond a certain range of selection and makes special choices for himself.

In the deviation of the deep structure of a sentence, which may also be called lexical deviation, the poet goes beyond a certain range of selection and makes special choices for himself.

In this Leech describes certain ‘asynthantic’ styles also as grammatical deviation. Such styles, according to him, evoke certain psychological states. He quotes W.H. Auden’s poem – ‘The Wanderer’ as an example. In this poem subject and articles are missing. This fact of missing subject and articles according to Leech suggests

‘The exile’s loss of a sense of identity and of a coordinated view of life.”

Phonological Deviation

In poetry we also find phonological deviations. The following special
phonological devices found in English poetry – aphesis, apocope, syncope. Aphesis refers to the loss of an initial letter or sound of a world or a phrase. For example ‘it is for it is’.

The loss of a medial letter is called syncope e.g. ‘O’er’ for ‘over’, and loss of a final letter or sound is called apocope ‘oft’ for ‘often’.

Certain special pronunciations for the sake of rhyme. e.g. the pronunciation of the noun ‘wound’ like the verb ‘wound’, and the unusual placing of stress also come under the category of phonological deviation. e.g. ‘baluster (Tennyson) bastard (Browning), and July (D.G. Rossetti).’

**Graphological Deviation**

In graphological deviation we find irregular spellings which result in the strangeness of pronunciation.

Orthographic deviations fall under this category. In orthographic deviation we find – jumbling of words, discarding of pronunciation and capitalization and an over use of parentheses, etc. Cumming’s poems provide an example for this type of deviation.

**Semantic Deviation**

The absurdity of literal expression comes under semantic deviation. The apparent oddity of a poetic expression makes it even more significant. Wordworth’s ‘The child is father of the man’ draws attention to itself for being semantically odd. We are forced to look beyond the literal meaning of such words for an interpretation of these words.
Dialectal Deviation

When writers borrow dialectal features i.e., features of local varieties of language, it is called the dialectal deviation. Such deviations help to evoke a flavour of local life, its sentiments and ways of life. This feature of dialectal deviation may be found in Spenser, Hardy's and Kipling.

Registral Deviation

In the deviation of register we find borrowing and mixing of different registers in poetry. Poets may abandon poetical language and resort to the language of some other register and may use features of different registers in the same text.

Historical Deviation

The following lines from T.S. Eliot's "The Waste Land (III)" are an example:

'The nymphas are departed.
Departed, have left no addresses."

Poets are not restricted to the language of their own period. They may resort to archaic expressions, i.e. they may use the language of the past. This is called the deviation of historical period. Examples may be found in Milton 'Inspiring' (=breathing in) 'induce' (= lead in). different types of deviations which the teacher of poetry can consider fruitfully in the linguistic approach to the interpretation of poetry.
Collocation

The term ‘Collocation’ is concerned with the description of lexis. Collocation has been defined as the

“tendency of certain items in a language to occur close to each other.”

As Turner observes

“The idea behind collocation is simply that certain words tend to crop up in each other’s company—fish with chips, for example.”

Collocations are not necessarily limited to a single sentence. Their occurrence in a text is determined by the situation. They may be frequent or occur only occasionally according to the requirement of a situation. For example, as Turner suggests, the word ‘wasp’ occurs just three times in Forster’s A Passage to India, while in Kinglear there is a great frequency of the collocation of words connected with animals. Turner observes:

“the idea behind collocation is simply that certain words tend to crop up in each other’s company—fish with chips”

A collocational range of the nodal items is formed by a number of its collocates. When different nodal items have similar collocations they are said to form a ‘set’. For example the words industry, finance and ‘economy’ may have overlapping collocation ranges.
When collocation is formed by words related to a particular activity it becomes a means of uniting the text as a whole. But as poetry is characterized by violating as well as following the rules we find the collocation of words which are opposite in the sense that they belong to a single but different activities. This provides variety to a text. An example of this irregular collocation is juxtaposition where opposite words are placed together giving a sense of contrast. For example, in Byron’s poem ‘The Eve of Waterloo’.

This suggests the contrast between the present condition and what is to follow next. Collocation of closely compatible words helps in perceiving the subject and setting of a poem. But this close compatibility may produce an effect of monotony. It results in lessening curiosity and interest resulting from the predictability of the subject.

Apart from collocation, through juxtaposition of opposite words we may find collocation of different words which are not directly opposite to each other. For example, ‘I was dug up from the ground: I was spun by no silkworm’.

Collocation is a valuable concept in the sense that:

“it throws light on certain aspects of ‘Chain’ (one thing after another) and ‘Choice’ (one thing rather than another) relationships in language not revealed either by grammar or traditional lexicography”

Thus, the concept of collocation is helpful in the study of the language of literature, specially the language of poetry.
“this is because the creative write often achieves some of his effects through the interaction between usual collocations, and through the creation of new, and therefore stylistically significant, collocations”

**FIGURATIVE LANGUAGE**

Figurative language is a means of achieving specific results in poetry.

Various types of figures of speech are given below.

1. Simile
2. Metaphor
3. Personification
4. Apostrophe
5. Hyperbole
6. Metonymy
7. Synecdoche
8. Oxymoron
9. Antithesis.

which are used in literature in the form of language. The main utilitarean of these figures of speech provides beauty and effectiveness in literature.

**Simile**

*Example:*

Oh, lift me as a wave, a leaf, a cloud!

I fall upon the thorns of life! I bleed!

Shelley
(Ode to the West Wind)

Thou on whose stream, mid the steep sky's commotion,

Loose clouds *like* earth's decaying leaves are shed,
If we analyze careful above lines, we find that ‘as’, ‘like’ present visual, pictures that play significant role to describe the action of the west wind.

By using as and like the poem gives in also pleasure and aesthetic beauty which enhanced the language of literature.

**Metaphor**

It also gives life and breath to literature in the same way as a song is incomplete without music.

*Example:*

Life's but a walking shadow, a poor player
That struts and frets his hour upon the stage,
And then is heard no more: it is a tale
Told by an idot, full of sound and fury,
Signifying nothing. [Macbeth, V.v]

**Personification**

In literature, an inanimate thing is often presented as an animate thing to enhance the beauty of literature.

*Example:*

"Peace hath her victories,
No less renowned than war ".

**Apostrophe**

In literature lifeless objects an addressed as animate objects. This type of language in literature asserts the concept of imagination.

*Example:*
Oh wild west wind, thou breath of Autumn's being”.

Ode to the West Wind

**Hyperbole**

Some times literature represent things with much greater intensity then in reality. It develops stricking effects in comparison to simple statements.

*Example:*

"Here in the small blood still, all the perfume of Arabia will not sweeten this little land"

*(Macbeth V. v)*

**Metonoymy**

Metonoymy is used in literature substituting the think named for the thing meant. It is extremely important supply the powerful fact of meaning.

*Example:*

the sinless years
That breathed beneath the Syrian blue.

*[In Memorian, L₁]*

**Synecdoche**

In literature one theme is understood by another supplied by Synecdoche which is powerful medium.

*Example:*

When by thy scorn, O murd'ress, I am dead,

And that thou think'st thee free

From all solicitation from me,

Then shall my ghost come to thy bed,
And thee, feign'd vestal, in worse arms shall see....

[Donne, The Apparition]

**Oxymoron**

The language of literature uses opposite words together for cohesive purpose.

Example:

A tedious brief scene of Young Pyramus,  
And his love Thisbe; very tragical misth.  

[A Midsummer Night's Dream]

**Antithesis**

Presenting a contrast or opposition in meaning, this types of figurative language is used for the purpose of heightening the effect of what is said before. This feature of literary language is also common in proverb.

Example:

Speech is silvery, silence is golden

Speaker in a poem refers to the voice which describes the events or the experience which the poem attempts to convey. It is the speaker who experiences the events that occur in the poem and it is through has eyes that we see the world created n the poem.

Figurative language has traditionally been associated with poetry and has therefore both considered a fit subject for a literary theory. ‘Literary critics have been skeptical of the ability of a linguistic theory to ‘understand’ and interpret aspects of poetry decisively. Linguistic themselves have of ten subscribed to this view. It we take the goal linguistics to be the formalization of
principles governing the relationship form and meaning; says (Sadock 1980), then we have no means to achieve this in case of figurative usage.

Arguing from a kind of logical positivistic approach, Sadock, looks for a clear cut either/or choice between separate meaning of an ambiguous sentence. According to him a sentence like.

That’s likely story’
Signifies something on the order of “an unlikely story” (Sadock 1980 p.53). But do we take it as an instance of irony or as an idiom? Very many figures generally become conventional usage. In the intermediate stage an expression may be partly figurative and partly conventional usage.

Such aspects of figurative speech lead Saddock to the conclusion that they appear in too many cases where it is difficult to determine ‘where meaning leaves off and figuration begin.

If we accept that figurative language lies outside the domain of linguistics we will be suggesting that a major use of language must be ignored in the study of language and its uses. An individual uses about 20 million figurative expression in his lifetime an enormous number ignored by any theory of language analysis. If the phenomenon of figurative usage is so extensive, it is the theory that should be found wanting if it cannot cope with it.

I have tried in this chapter to show how language is used in literature, the features or characteristics of literature such as deviation, collocation, figurative language. Their respective linguistic markers help the reader in distinguishing between the general and specific features which in turn help in arriving at a response to a text.