

AESTHETICS IN LANGUAGE: FOUNDATION FOR LITERARY CREATIVITY

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Abstract

This research attempted to find out how aesthetics in language could enhance literary creativity. The major and specific aim was to examine the methodology or the style a literary artist has adopted in any of the three genres of literature to produce interesting prose, drama or poetry. The theoretical framework adopted in this research was descriptive linguistics. The methodology consisted in analysing some corpora of eight literary works in the three genres of literature. These were: " I wandered Lonely as a Cloud" by William Wordsworth (poetry); "Peace Talks" in Eclipse in Rwanda by Joe Ushie (poetry); Julius Caesar by William Shakespeare (play); "Morountodun" in Morountodun and Other Plays by Femi Osofisan (play); The Major of Casterbridge by Thomas Hardy (prose); Things Fall Apart by Chinua Achebe (prose); So Long A Letter by MariamaBâ (prose); and The Voice of Man by Usoro Mark Okono (prose) The analysis was focused on sentence, clause, group/phrase, word, and morpheme. Other areas included phonology i.e. alliteration, assonance, onomatopoeia, semantics, imagery and presentation techniques. I found out that these literary artists were very intentional in writing beautiful and flowery language that has made their work very creative. I have concluded that all literary artists studied have shown real creativity in the use of language through consciously and unconsciously minding the beauty of language in their writings. I have recommended that any person desiring to be a creative writer should emulate the styles of successful writers and be very intentional about the beauty of the language in which they write.

Keywords: aesthetics, language, literary creativity, genre, literature, grammar.

Introduction

The central concern of aesthetics is beauty. This beauty is reflected in both the spoken and the written forms of language. Aesthetics is the branch of philosophy concerned with the nature of beauty and the nature of taste; and functions as the philosophy of arts. Mason (2024) posits that aesthetics examines the philosophy of aesthetics value, which is determined by critical judgements of aesthetic taste; thus the function of aesthetics is the critical reflection on art, culture and nature. According to Kant (2024) judgements of beauty are sensory, emotional and intellectual all at once. Continuing, Kant maintains that since emotions are related to cultural reactions, aesthetics is always characterized by regional responses. (en.m.wikipedia.org). Corroborating, Mason observes that aesthetic language is used to create images of beauty through carefully chosen words. He avers that it is a common feature of poetry, and while it is more usually associated with fiction, aesthetic language can also be used in non-fiction.

For Gain (2024) aesthetic appeal of a language can depend on various factors such as the sound and rhythm of the words, the complexity and expressiveness of the grammar and syntax, the cultural and historical significance of the language, and personal experiences. Gain observes

further that some people may find the flowing and musical tones of Italian to be beautiful, while others may appreciate the intricate writing system and rich history of the Chinese. Ultimately, the beauty of a language is in the eyes and ears of the beholder, and all languages have their own unique beauty and value.

Craiker (2022) is on writing aesthetic. She avers that a writing aesthetic is the defining vibe of a writer's work. It is a combination of an author's writing style, tones, themes, literary devices and messages. Okon and Ohwavorhua (2022) examined modernist aesthetics in modern African poetry and its role in the contemporary shape of African poetry. Corroborating Craiker, Okono (2020) observes that writing needs a deliberate, conscious and determined zeal to go through and excel in it. Writing also exacts from the practitioner multidimensional skills in the areas of language mastery, composition, rhetoric, aesthetics, philosophy and logic.

As an art writing is equated with creativity. Creativity is an act of bringing something new or something that had never existed into existence or effect. It is the work of human imagination. In his observation, Sternberg (2014) defines creativity as the ability to produce work that is both novel (i.e. original, unexpected) and appropriate (i.e. useful, adaptive concerning task constraints). What is creative is imaginative; what is imaginative is stylistic; what is stylistic is unique; and, what is unique is beautiful. Dr Ellis Paul Torrance (1915-2003) was known around the world as Father of Creativity. He studied creativity of the brain and dedicated his life to the development and acceptance of creativity. (<https://shivastar55.tripod.com>). Okono (2020b) asserts that writing essay as a composition is arguably an arduous task because of its inherent nature consisting of competence in the medium of writing, composition, rhetoric, aesthetics, philosophy and logic. Okono (2023a) reports how an informant employed passive structures beautifully in the presentation of a process essay. Additionally, Okono (2021) opines that descriptive genre appears to be the most difficult among the four types because it requires a higher degree of aptitude in aesthetics. Similarly, Okono (2020c) observes that good essays can be read by lecturers during lecture periods for emulation by others, and through this method, students will develop a beautiful and creative style of writing, for example, narrative essays. Aesthetics is required even in translation. Okono (2023b) observes that the two translations used in the analysis have given a fair knowledge of the SL and have satisfied the rhetorical and/or aesthetic requirements of the TL.

In speech the value of aesthetics cannot be underestimated as Okono (2019) reports that in the pronunciation of the word "deteriorate" the Nigerian newscasters sometimes squeeze the syllables and consequently miss the beauty of the word. The stress is necessary in this word that contains three diphthongs. Aesthetics in language can be greatly realized in the act and art of writing literature. Literature serves as the laboratory in which the practice of language artistry can be experimented. This is re-echoing the words of Urujzian (2012) who argues that lack of serious study of literature affects students' communicative competence because they have not been exposed to varieties of styles in language usages, vocabularies and expressions which is only possible through the study of literature.

In furtherance of the role of literature in the practice of language mastery, Okono (2024) posits that one of the fields of scholarship through which knowledge is developed and shared with people of mutually unintelligible language backgrounds is literature. This field is developed from the three basic elements: prose, drama and poetry. These three branches also give rise to

the adjective – literary. Literature in its three genres offers human beings enjoyment, relaxation, pleasure and mental alertness through reading, listening to and watching careful and artistic manipulation of language by the literary artists. This manipulation results in the production of aesthetic language. Artistic manipulation of language is in itself creativity. This has to do with individual inventiveness in speech and in writing. Literary creativity is the application of creative thought or action to the domain of written expression and a major domain for this activity is literature. (cf <https://skosmos.lottere.fr>).

The various methods and /or elements of creative writing or literary creativity include but not limited to: foregrounding, defamiliarization, deviation, parallelism, narrative craft, character development, tropes, suspense, comic relief, flashback, foreshadowing, dramatic irony, deus ex mac machine, allusion and alienation effect. Elements of poetry include: imagery, symbolism, alliteration, onomatopoeia and assonance. Others are rhythm and rhyme. The aforementioned indices constitute some of the the processes or the techniques of creativity while figures of speech among others are the products. Types of drama, prose, poetry, characters, plot, narrative technique, and /or style and setting are for the choice of literary artist and they are a déjà vu. The focus of this paper by the foregoing explanation is to find out how producers of creative works have applied some of these literary devices resulting in aesthetic language to achieve their aim.

Methodology

The data for this study consisted of corpora of the works of eight literary artists across the three genres of literature. These include William Wordsworth (poetry), Joe Ushie (poetry), William Shakespeare (drama), Femi Osofison (drama), Thomas Hardy (prose), MariamaBâ (prose), Chinua Achebe (prose), and Usoro Okono (prose). The corpora are selected from the following works:

1. “ I wondered lonely as a cloud” by William Wordsworth;
2. *Eclipse in Rwanda* by Joe Ushie;
3. *Julius Caesar* by William Shakespeare;
4. *Morountodun* by Femi Osofisan;
5. *The Mayor of Casterbridge* by Thomas Hardy;
6. *Things fall apart* by Chinua Achebe;
7. *So long a letter* by MariamaBâ ; and
8. *The voice of man* by UsoroOkono

The corpora excerpted from these works were studied at almost all levels of linguistic analysis: sentence, clause, group/phrase, word, morpheme, phonology and semantics. Only graphology was not included because the focus of the study is not stylistics. The linguistic data were not subjected to any stylistic analysis. Due to constraints of space only a small portion of the work of an author is excerpted and presented for analysis.

Quantitative and Qualitative Limitations

The corpus selected from each work is very minimal and the analysis of the corpus does not cover all levels of linguistic analysis.

Theoretical Framework

The major theoretical framework for this research is descriptive linguistics. Okono (2019) and Okono (2023)c state that one of the principal tasks of the linguist is to describe languages in a

scientific fashion. This activity and the techniques required for its practice can be called descriptive linguistics. Dineen (1966) observes that a course in descriptive linguistics usually includes training in phonetics as well as in phonological and grammatical analysis. In this arrangement, units, categories, descriptive techniques, their value and justification come from a general theory of language founded on a good deal of experience in scientific description of languages. Okono (2019) remarks that Dineen sees interdependence between descriptive and general, or theoretical linguistics whereby each unit must be constantly revised in the light of the other. This theory is particularly suited to the research which focus is on the application of aesthetic values of language to literary creativity.

Presentation and Discussion of Data

“I wandered lonely as a cloud” by William Wordsworth (1770 -1850)

I wandered lonely as a cloud
That floats on high o'er vales and hills
When all at once I saw a crowd,
A host of golden daffodils;
Beside the lake, beneath the trees
Fluttering and dancing in the breeze

Continuous as the stars that shine
And twinkle on the milky way,
They stretched in never-ending line
Along the margin of bay:
Ten thousand I saw at a glance,
Tossing their heads in sprightly dance. (source: <https://classicalpoets.org>)

Analysis and Discussion

The first consideration of this poetry is its setting in time. The poem belongs to the classical European literature. The real classification is the period of romanticism. That is the period of idealization of nature. In this era of literature, the beauty of language was very intentional. The poem has a rhyming scheme in the first two stanzas: a b a b c c a b a b c c. The poem which is written in verse has simile in the first line in stanza one and the first line of stanza two: “I wandered lonely as a cloud” and “Continuous as the stars that shine”. In the fifth line of stanza two there is a hyperbole: “Ten thousand I saw at a glance”. The use of “o'er” a contracted form of over is to achieve the rhythmic flow or the metrical pattern in “That floats on high o' vales and hills”.

Note the use of parallel structures:
“Beside the lake, beneath the trees
Fluttering and dancing in the in the breeze”

Wordsworth is reputed for approximating the language of the common people. In this lyric he selects words depicting nature: “cloud”, “vales”, “hills”, “daffodils”, “trees”, “breeze”, “stars”, “milky way” and “bay”. These lexes reveal a poet that is in love with nature. The main object of admiration is “daffodils” which he describes as “golden daffodils”. The title of the poem exposes the burden of the poet: loneliness. Reading the poem till the end it would be seen that the poet relieves his solitude by the presence of beautiful daffodils. The selection and use of language is indeed creative and consequently adds to its aesthetics.

“Peace Talk” in *Eclipse in Rwanda* by Joe Ushie (page 25).

Bag and baggage in place ,
We take off, at the airport,
for the peace talks
To settle the rift between
the hyena and the sheep,
between slave and master

Though it rings in our heads
this song:
He knows no language of peace
who has known no peace
The sheltered can talk of peace
The eating can talk of peace but
the homeless and the eaten know
of no peace
except the peace of the graveyard

The journey to true peace
begins at justice, not airports

Analysis and Discussion

It must be noted that Joe Ushie is a modern poet of African origin. His literary philosophy is Marxism and his concern is the lot of the common man. His poetry shows strong aversion to hostile, corrupt and despotic rulers of African neo-colonialism. The beginning of the poem: “Bag and baggage” is an idiom. The last two lines of stanza one carry a juxtaposition of opposites:

“hyena and sheep”
“slave and master”

This juxtaposition sharpens the contrasts between the two sets of people represented in the metaphor. Note the consistent repetition of “peace” in stanza two:

“The eating can talk of peace but
The homeless and the eaten know
of no peace
except the peace of the graveyard”

The use of the partitive article “know of no peace” is rampant in French language but rare in English. The poet is exercising his poetic licence in this poetry and it adds beauty to creativity. The creative way the poet writes this poem in staggered stanza is a vivid portrayal of the disorderliness, the deceit, the oppression and the subjugation of the rights of the less-privileged by the ruling elite in an African State. The homophones “know” and “no” are carefully selected and used for rhetorical effect. The phrases: “the eating” and “the eaten” represent the privileged and the downtrodden. They are a set of metaphors. “the peace of the graveyard” is a type of oxymoron and represents a tragic irony. The graveyard appears beautiful and peaceful but the one who is buried there had transited from the mortal to

immortality and cannot therefore be said to enjoy peace. The corpus of the poetry studied has shown a careful choice and use of language that creates beauty and it is creative and unique.

***Julius Caesar* by William Shakespeare. Act Three Scene II (page 143).**

Brutus

Good countrymen, let me depart alone
And, for my sake, stay here with Antony.
Do grace to Caesar's corpse, and grace his speech
Tending to glories, which Mark Antony,
By your permission, is allowed to make.
I do entreat you, not a man depart
Save I alone, till Antony have spoke [exit]

1 Plebian

Stay, ho, and let us hear Mark Antony

3 Plebian

Let him go up into the public chair
We'll hear him. Noble Antony, go up.

Antony

For Brutus' sake I am beholding to you.

4 Plebian

What does he say of Brutus?

3 Plebian

He says, for Bruts' sake

He finds himself beholding to us all.

4 Plebian

'T were best he speak no harm of Brutus here!

1 Plebian

This Caesar was a tyrant.

3 Plebian

Nay, that's certain;

We are blest that Rome is rid of him.

2 Plebian

Peace! Let us hear what Antony can say

Antony

You gentle Romans

All

Peace ho, let us hear him!

Antony

Friends, Romans, countrymen, lend me your ears

I came to bury Caesar, not to praise him.

The evil that men do lives after them;

The good is oft interred with their bones,

So let it be with Caesar. The noble Brutus

Hath told you Caesar was ambitious.

If it were so, it was a grievous fault

And grievously hath Caesar answered it.

Here, under leave of Brutus, and the rest,-

For Brutus is an honourable man,
So are they all; all honourable men,-
Come I to speak in Caesar's funeral,
He was my friend, faithful and just to me;
But Brutus says he was ambitious,
And Brutus is an honourable man.

Analysis and Discussion

This play is a type of classical literature. The choice and use of words to create beauty is very intentional. This is what is called art for art's sake. The last speech by Brutus before the speech by Mark Antony is very colourful: "Do grace to Caesar's corpse, and grace his speech... Save I alone. Shakespeare uses the word "grace" both as noun and as verb in one sentence. The adverbial clause "save I alone" contains an old English form "save" which in modern English would be 'except'. This word is used to create the rhythm of speech. Note the description of Antony by 3 Plebian: "Noble Antony". The use of noble is presumptuous; he does not think that Antony will sway them with rhetoric. The use of the word "beholding" by Antony is an example of trope. Using old English form 3 Plebian avers that Antony should not speak bad of Brutus (Mutineer). 1 Plebian declares that the slain Caesar was a tyrant and using an old English form 3 Plebian rejoices that Rome is rid of Caesar. These statements reveal a reassurance that the crowd should hear from Antony.

These statements: "Stay, ho, let us hear Mark Antony!", "Peace, ho, let us hear what Antony can say." And "Peace, ho, let us hear him! Carry exclamation marks which portray solemnity. These pleas are punctuated with responses by Mark Antony: "For Brutus' sake I am beholding to you" and "You gentle Romans". The creativity is in mentioning Brutus who of course is one of the executioners and describing Romans as gentle. (With these two mentions he has bought them over to his side). This is a stark irony of the actual situation. The creative style consists of irony and juxtaposition.

The rhetoric of friends, Romans, countrymen shows a progression the proposition to climax. The plea: "lend me your ears" contains a creative item: "lend". If this is reworded it would mean 'give' which translates into 'listen'. The stretch contains alliteration in the consonant sound /n/ and assonance in the vowel sound /e/. This construction brings about a rhythmic beauty in the speech. "I come to bury Caesar not to praise him" is a system of contrast to differentiate his emotions. Let the public whom he addresses fail to pre-empt his sympathy for Caesar. This is actual creativity. In plain English it should have been: 'I have come to bury Caesar'. The playwright says: "I come to ..." to enhance the rhetoric (oracy) of the speech. The third line: "The evil that men do lives after them" is an axiom but the public (audience) does not know to whom this axiom belongs or is intended. Is it Caesar or the mutineers? In contrast, the fourth line: "The good is oft interred with their bones" is a positive statement and belongs to Caesar. It comes in juxtaposition with the third line. The adjective: "noble" employed to describe Brutus is a camouflage used as trope. Another instance of camouflage word used as trope is "honourable" Note: "For Brutus is an honourable man.

So are they all, all honourable men"

Throughout Mark Antony's speech whenever Brutus is mentioned, the name is qualified with 'honourable'. In this creative use of the language, Antony is able to gain acceptance of the

public and sway them to his of the bargain and eventually win them. This is the beauty of rhetoric.

***Morountodun* by Femi Osofisan**

Act 1 (pages 12-13)

Superintendent: All right, if that's the way you want it. Take her in.

Titubi: Dare it, you smelling pig. You offsprung of some teak-laden litter at the back of a latrine! Dare to put your filthy hand on me and all your wretched family will never finish paying for it.

Superintendent: Wait. [*Sniggers.*] Words are cheap, eh?

Titubi: Words can break the likes of you.

Superintendent: I congratulate you. Gestures are large, when the wind alone is the obstacle.

Titubi: Don't think you're clever. Every cobra is poisonous, whatever its gloss.

Superintendent: The hunter brings home a grass-cutter, and beats his chest. What will happen to the elephant-killer?

Analysis and Discussion

The method of interaction in a play is called dialogue. The use of "Take her in" by the Police Superintendent is an idiom which means arrest her. The expressions: "words are cheap", "Words can break the likes of you." are used by the playwright as in informal conversation to reflect common language. Ordinarily the use of 'words' appear as transliteration. In formal English it should be 'talk' or 'talking'. The expressions: "smelling", "teak-laden litter", "filthy hand" and "wretched family" used to describe Superintendent Salami by Titubi conjure up a derogatory image of the police in a particular social milieu. The expressions also heighten the conflict between the archetype and the law enforcement agents. It is a creative way of portraying the disrespect with which a societal lady like Titubi treats a police superintendent. In this case the police is not presented like the symbol of nobility and virtue but as guinea pigs of social defilement. "I congratulate you" is an irony. "Gestures are large when the wind alone is the obstacle" represents the proverb of the setting of the play. In response, Titubi asserts: "Don't think you're clever. Every cobra is poisonous whatever its gloss." The word "gloss" is used here to mean appearance or specifically, colour. The lexis is chosen to give beauty to the language. The use of 'hunter who brings home a grass-cutter' and 'elephant-killer' in the rhetorical question of Superintendent Salami produces a contrast. The grass-cutter and elephant sharply contrast in size. The creative language is 'elephant-killer' which may in plain language mean the one or the hunter who brings home (kills) elephant. This is how to write creatively. Up to the end of the dialogue involving Titubi and Superintendent Salami the language used is in proverbs, idioms and riddles. This is a creative way of addressing serious societal ills with the use of flowery language.

***The Mayor of Casterbridge* by Thomas Hardy**

Chapter one page 1

One evening of late summer, before the nineteenth century had reached one third of its span, a young man and woman, the latter carrying a child, were approaching the large village of Weydon Priors, in Upper Wessex, on foot. They were plainly but not ill clad, though the thick hoar of dust which had accumulated on their shoes and garments from an obviously long journey lent a disadvantageous shabbiness to their appearance just now.

The man was of fine figure, swarthy and stern in aspect; and he showed in profile a facial angle so slightly inclined as to be almost perpendicular. He wore a short jacket of brown corduroy, newer than the remainder of his suit, which was a fustian waist coat with white horn buttons, breeches of the same, tanned leggings, and a straw hat overlaid with black glazed canvas.

Analysis and Discussion

The author begins his novel with a particular time of the day and mentions the particular period of the season: "One evening of late summer" The next time written is toward the end of 1833. This is before the end of a third of the nineteenth century. The next part of the first sentence presents the husband, the wife and their infant; the manner of walking: "on foot" and the setting: "large village of Weydon Priors, in Upper Wessex". In just one sentence Thomas Hardy has presented particulars of the protagonist and the setting in time and space. The summary of the information at the beginning of the novel is unique and beautiful. The second sentence continues to describe the two characters, husband and wife: "They were plainly but not ill clad..." The use of the word 'plainly' is the cultural way of describing human beings in the setting. The word 'ugly' is avoided in favour of 'plain'. "ill clad" is a euphemism used creatively.

Similarly, "hoar of dust" is an old adjective employed here as a noun. The phrase in Hardy's time could mean accumulated layers of dust. As old English the word had to do with age. The clause: "lent a disadvantageous shabbiness to their appearance just now" is used to expatiate on the appearance of the characters. The use of "lent" which means gave has given a creative hue to the sentence. It therefore means that the protagonist and his wife would not have appeared shabby if it were not for the long hours of trekking. The phrase: "disadvantageous shabbiness" is a pleonastic doublet. Both lexical items mean degrading but are used together for emphasis. Once again, the use of "lent" is creative as the other alternatives: 'gave' and 'offered' could not have produced the same rhetorical force.

***Things Fall Apart* by Chinua Achebe**

Chapter 4 paragraph 1 page 21

'Looking at a king's mouth', said an old man, 'one would think he never sucked at his mother's breast'. He was talking about Okonkwo who had risen so suddenly from great poverty and misfortune to be one of the lords of the clan. The old man bore no ill-will towards Okonkwo. Indeed, he respected him for his industry and success. But he was struck as most people were, by Okonkwo's brusqueness in dealing with less successful men.

Analysis and Discussion

The opening sentence in chapter 4 is a subordinate clause and a gerund. The whole sentence is a proverb in Ibo, the setting of the novel. The sentence is spiced with an intervening clause. The proverb is used by Achebe to present a parallel to the behavioural manifestation of the protagonist. The use of the two nouns: "industry" and "success" is creative in the sense that while "industry" means consistent hard work, "success" is its corollary. Another lexis: "brusqueness" describes the protagonist as proud and arrogant. Down the paragraph, Okonkwo remarked insolently: "This meeting is for men". His remark was meant to humiliate the addressee who had no title in the cultural milieu. Perhaps, the beauty in the choice and

use of language by Achebe in this paragraph can be appreciated in view of the cultural setting. The paragraph is unique and creative.

***So Long a Letter* by MariamaBâ**

Chapter 5 page 11 paragraphs 1,2, 3 & 4.

When I stopped yesterday, I probably left you astonished by my disclosures.

Was it madness, weakness, irresistible love? What inner confusion led Moudou Fall to marry Binetou?

To overcome bitterness, I think of human destiny. Each life has its share of heroism, an obscure heroism, born of abdication, a renunciation and acceptance under the merciless whip of fate.

I think of all the paralyzed the world over, dragging themselves about. I think of all the lepers the world over, wasted by their disease.

Analysis and Discussion

The whole of chapter five of this book is arranged like a poem, what may be called poetic prose. As an epistle, author begins with a transitional sentence to link the chapter with the previous one. The transitional sentence begins with an adverbial clause. Note the rhetorical ordering of the nominals: “madness, weakness, irresistible love” This is an example of a proposition leading to a climax. The three characteristics are summed up as inner confusion in the next sentence by the author. In the next paragraph, the author begins with an infinitive phrase: “To overcome bitterness, I think of human destiny.” This sentence serves as a transition in the character’s emotion from self-pity to empathy. The author uses nominals: “heroism”, “abdication” and “renunciation” and finally surrenders to the “merciless whip of fate”. This noun phrase is a form of personification. The first two paragraphs show a tendency toward nominality.

In the next paragraph, MariamaBâ presents a repetition as a technique of creativity:

“I think of all the paralyzed the world over” , “ I think of all the lepers the world over....” The lexis: “all” denotes absolutism. The choice of absolute terms though hyperbolic perhaps enables the heroine to extenuate her emotional trauma: loss of husband, rigorous burial rituals and the presence of a co-wife. The use of the clause: “I think” shows that the heroine empathizes with the agony of the suffering persons which in comparison with her situation makes hers smaller and consequently lighter. There is beauty in MariamaBâ’s use of language in terms of choice of lexis and arrangement of same (syntax) as well as achievement of imagery. In the three paragraphs the heroine has moved from interrogation of the character of her late husband through the definition of human destiny and then to empathy. This shows a syntactic trajectory.

***The Voice of Man* by Usoro Mark Okono**

Chapter 6 paragraph 1 page 54

The sky remained blue and clear. The sun travelled towards the far west and began to bid farewell to IkotIseng. The foliage of the shrubs around the village square grew weary of the day’s toil and longed for refreshment while the freshness and the serenity of Ikot Iseng faded in people’s eyes. The fresh sweat which oozed out of people’s pores metamorphosed into colourless oil and nerves and limbs started to flag. But the day dragged on. The flowering

leaves of the lawn that was cut down by the church sanitation team withered and became dark green. The three heaps of hay bore eloquent testimony to the amount of work done the church premises.

Analysis and Discussion

Chapter 6 paragraph one of this novel is a typical example of descriptive language. The choice and use of words by the author shows the description of the sky in sentence one, the sun in sentence two, the shrubs in sentence three, the sweat in sentence four, the day in sentence five, the lawn in sentence six and the hay in sentence seven. Each of the sentences begins with the definite article: “the”, the only exception being sentence five, the shortest sentence in the paragraph: “But the day dragged on”. It does appear that the artistic presentation of this paragraph must have come through both conscious and unconscious efforts. These two characteristics translate into imagination.

The language used is full of imagery: sentence two contains personification, sentence three carries personification, sentence four portrays synecdoche and sentence seven conveys personification. The use of both transitive and intransitive verbs: “remained”, “travelled”, “grew”, “oozed”, “dragged”, “withered”, and “bore” in simple past tense casts this prose in the mould of regular and normative narrative. This shows the beauty of language in creativity.

Conclusion

The eight authors whose works have been analysed in this research are observed to have demonstrated creativity in the choice and use of language. William Wordsworth has chosen language to reflect the style of the common people and romanticism and Joe Ushie has selected language that creatively depicts his familiar theme – the lot of the common man and literary orientation: Marxism. William Shakespeare as an ancient European literary artist uses language to depict art for art’s sake. For him the beauty of language in literary writing is very intentional. Femi Osofisan is a socially committed artist whose literary concern is the lot of the common man. He has chosen and used language in a way that portrays the interaction of the less privileged in the society. His lexis shows African setting of his literary endeavour. He is creative with local idioms and proverbs which of course creates aesthetics in his overall use of language.

Thomas Hardy writes the English language that reflects the age of his writing. There are words that are archaic. He is good description. As a novelist, he has carefully selected his words and has written them in a style that brings out the beauty of the language. His writing in *The Mayor of Casterbridge* is the height of creativity. Chinua Achebe is a creative writer. He is talented in the style of language usage. His choice of language approximates local colour. His use of idioms, proverbs and imagery in creative syntax has brought about aesthetics of language. Mariama Bâ whose work was originally written in French and translated into English is a masterpiece of literary craftsmanship. She has used language creatively to propagate the theme of her novel; her use of language has shown depth of creativity. Finally, Usoro Mark Okono’s descriptive style in his novel used in this study has highlighted his love for beauty of language and this has resulted from real creativity. All the literary artists studied in this research have demonstrated real creativity in the use of language through consciously and unconsciously minding the beauty of language in their writings.

Recommendation

Based on the above discourse, the writer recommends that any person desiring to be a creative writer should emulate the style of successful writers and be very intentional about the beauty of language.

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