A STYLISTICO-SEMANTIC ANALYSIS OF NIYI OSUNDARE'S *THE WORD IS AN EGG*

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Abstract

This study is stylistic analysis of Niyi Osundare's The Word is an Egg. Previous studies on the anthology have mostly dwelt on how the text explores environmental issues. There is need to also appraise how various aspects of style are employed in the text in order to unveil their stylistic relevance to meaning construction. To this end, this study identifies style patterns as employed in the levels of linguistic description, as well as how these patterns accentuate political discourse. Guided by the Systemic Functional Grammar as its theoretical framework, the studyinvestigates how the resources of language are coordinated to effect communication. Eight (8) poems: "Invocations of the word", "words catch fire", "egg", "divining words", "can-do", "the words which choose us", "daughter of the word", "words catch fire", and "diplomatalk", from Osundare'sThe Word is an Egg were purposively selected based on their embedded stylistic features, as data for the study. The study reveals that each of the linguistics choices has identifiable functions that are performed in the poem:at the syntactic level, neologisms are employed to satirize the disjointed Nigerian political structure;at the morphological level, neologisms are employed to satirize the Nigerian political space;at the semantic level, the poetuses connotations to point out a unified appraisal of the fragmented Nigerian political structure;at the phonological level, he uses repetitions to mimic and ridicule the hypocritical statements of the political holders. Lastly, at the graphological level, he uses a metaphor to illustrate the unstable Nigerian political system. It is therefore concluded that these linguistic elements contribute meaningfully to the overall message and the textual quality of the poems.

Keywords: Political Discourse, Diplomatalk, Neologism and Textuality.

Every writer's work can have a great influence on forecoming literary works, especially when their purpose is the same despite the fact that their revelation of truth about life, humans and nature, the way in which their ideas are expressed differ from author to author. This means that all authors put works together uniquely to fit specific conditions in specific words.Edem (2022, p.55) captures these sentiments when he affirms that "authors that are style imbued intentionally borrow or deviate from the conventional way of writing in order to capture the main thrust or hidden message intended".All this is made possible through language which has been widely defined by scholarsas "… a means of communication" (Chomsky, 1957; Edem, 2015). Language makes communication easy; it paves way for oral exchange or written texts to be achieved. In this study, the concern is not on the context of text, but on the manner of expression to achieve a function which brings us closer to linguistics;the scientific study of language.

According to Leech and Short (1981, p.5), it linguistics is a "tendency to explore for pattern and system below the surface forms of language: to search for the principles of meaning and language use which activate and control the code". The branch of linguistic which concerns this study is "stylistics". Stylistics is the science which explores and shows readers' interactions with the language of (mainly literary) texts in order to explain how we understand the texts.

The word stylistics is gotten from the word "style". It is generally viewed as a scientific study of style (Leech and Short, 1981, and Edem, 2022). It is the analysis of distinctive expressions on language and the description of its purpose and effect. According to Edem (2022 P. 49), most of the early works in stylistics were on poetry because:

i.   Short texts were mostly amendable to the detailed treatment demanded

ii.   The formalist and structuralist work on poetry was relatively easy to build on.

iii.   The emphasis in linguistic at that time was on phonetic and grammatical structure, the results of which were relatively easy to apply to poetry.

Linguistic analysis does not replace a reader's intuition.More importantly, it can prompt and shape ones understanding. Mangoush and Al-wadhaf (2021) observe it would not be altogether wrong to describe stylistics as a "new rhetoric". It reveals what the linguistic association is in the language.

Statement of the Problem

Over the years, Osundare's poetry has generated a lot of research effort. However, it is not common to find a full complete analysis of the five (5) linguistic levels of M.A.K Halliday in Osundare'spoetry. The very few exceptions areJolayemi's (2003) "stylistic analysis of NiyiOsundare's*village voices* where he establishes the poet's foregrounded use of metaphorical language and Ogunbemi's (2006) "metaphor as discourse strategies in Osundare's poetry in which the author adopted contextual models. The paucity of linguistic investigations on Osundare's poetry, therefore, suggests that there could be other shades of meaning in them that are yet to be unearthed. It is in an attempt to fill this gap that this linguistic method of analysis is adopted. This approach will enable us subject his poetry to an in-depth interpretation for better understanding of his concerns and missions.

Theoretical Framework

The theoretical framework adopted for this study is the systemic functional grammar (SFG) which evolved in the 1960s and was propounded by M.A.K Halliday. SFG is different from the previous modelsof linguistic investigation like transformational Generative Grammar (TGG) which had earlier held sway. SFG seeks to establish the function of language in the society as against the formal rules of language. According to Leech and Short (1981):

The model of transformational Grammar which dominatedlinguistic thinking fifteen years ago, sees language primarily as a capability of the human mind, and therefore highlights the formal cognitive aspect of language. Halliday's functional model sees language as a "social semiotic" and so directs attention particularly to the communicative and socially expressive functions of language.

SFG is often referred to as scale and category grammar. It states that two basic concepts are involved in the linguistic analysis of language, Jolayemi (2003) further explains on this by quoting Tomori (1977, pp.46-56) and Halliday (196, pp.246-255) as saying that systemic linguistics is a semiological theory because it concedes that any analysis of language must involve not only its grammatical unit but also the meaning and the context of situation of usage. Therefore, systemic functional grammar recognizes language analysis at the levels of syntax, semantics, phonology, lexico-grammar and pragmatics, various layers and relationship in the communication of a message which are substance, form and situation.

The term "systemic" refers to how meanings are built up through the use of words and other linguistic forms such as tone and emphasis, (Bloor and Bloor, 1995, p.1). The term "functional" represents the use of language in different context. The idea SFG gives speakers is the possibility of grammar in finding meaning. The idea of this theory is to explain how texts (both written and spoken) interpret meaning and how the resources of language are employed to reveal the embedded meaning inherent in a text (Bloor, 1995, p.2), these choices are viewed in relation to either the content or the

structure of the language used. Systemic functional grammar sees language as part of a socio-cultural context, not as an autonomous unit, the aim is to look into language from the outside and specifically interpret linguistic processes from the standpoint of the social order (Halliday cited in Trappes – Lomax 2004, p.134).

Halliday's systemic functional grammar regards the text or an instance of language use as having three major Meta-functions: textual function, ideational function, and interpersonal function. Textual function describes languages as being an input in making text as the text is seen as whole entire comprising bits of language and having a unity within itself; ideational function refers to the function language performance in representing ideas, while the interpersonal function describes language as a means of meaning making between and addressee and addresser. According to Edem (2022, P53-54), "aliterary artist constantly asks the following questions:

• What is the writer trying to do?
• What linguistic devices are available to help him/her do it and what basis does he or she make his choices?"

The preoccupation of this theory is to explain how text (both spoken and written) interprets meaning and how the resources of language are employed to reveal the embedded meaning inherent in a text. Recognizing the importance of these questions in a stylistic analysis helps in the correct levels of linguistic analysis which is what this study is interested in.

Data Presentation and Analysis
This work examines the stylistic-semantic analysis of Niyi Osundare in effectively representing meaning and achieving proper communication effects in *The Word is an Egg*. The paper focuses mainly on the analysis by identifying the various linguistic devices that characterize the writer's style and by so doing, show how language is being used to express meaning and ideas in his poetry.

Niyi Osundare is undoubtedly one of the world's most significant contemporary poets. He has authored over ten volumes of poetry, two selected volumes, four plays and numerous essays on African literature and culture. Niyi Osundare born in Ikere-Ekiti, Nigeria in 1947 is an essayist, writer for the theatre, lecturer and one of Nigerian's most celebrated poet. Previously, a professor at the English institute of the University of Ibadan, he is currently distinguished professor of English at the University of New Orleans. His poetry combines concepts and traditions of the Yoruba culture. He uses mythological concepts to underline his struggle against social injustice and inhumanity. *The Word is an Egg* is a harvest of idiom, proverbs, images and explanations of metaphor which gives a background about the artist's experiences or situation.

Phonological Level: Phonological features refer to the pattern or combination of sounds which a writer or speaker exploits in a poetic work in order to communicate its message to the reader. The major phonological features include: metre, elision, rhyme, tropes of sounds and repetition.Niyi Osundare is one of the famous Nigerian poets that has employed phonological features in his poems to send across to the reader the message he tries to communicate. In his poetic collection, he employs these features in some of the poems including the title "The Word is an Egg".

Alliteration: This is one of the tropes of sound. It refers to the initial repetition of consonants sound in a line of a poem, the use of alliteration shows anger or sorrow in a poetic composition of all the phonological devices exploited in his poetry, alliteration is the most dominant.
In the poem "can talk"
Talks about talks
Talks before talks

The repetition of "Talks" foregrounds the alliteration of the voiceless alveolar plosive /t/ with the sharp sound realized by this phoneme, the poet mimics and ridicule the hypocritical statement made by the political office holders.

Also in "The Words that Choose Us"

> Between <u>w</u>orld and <u>w</u>ord
> <u>P</u>en and <u>p</u>aper

First, attention is drawn to the phonological equivalence that exists between "world" and "word". In showing the semantic contrast that exists between them, the poet sees the word as the forerunner of the world. To him, the word is what makes the world go round.

The alliteration of "pen" and "paper" depicts a semantic proximity. The semantic relation of hyponymy exists between the two items which can be submitted under the super ordinate term "stationery". To the poet, pen and paper are taken as if one cannot find its usefulness without the other. He suggests here that the written word can only be realized by the two items "pen" and "paper". In his poem entitled "Can-do", the author also uses alliteration in some lines of the poem to sound out a powerful message across to the reader that the power or anger of a word can perform different and various negativities in the ears of the guilty. These alliterations are:

i.   "I have seen a <u>s</u>entence handout penalties <u>s</u>tiff as a rod"
ii.   "I have <u>s</u>een <u>l</u>overs <u>s</u>igh pale"
iii.   "I have <u>s</u>een <u>s</u>tones <u>s</u>tammer"
iv.   "…turn the <u>s</u>word to it <u>s</u>cabbard
v.   "I have seen <u>m</u>ountains <u>m</u>ove"

Here, the alliteration serves as the dominant poetic device to show or create anger. His repetition of the initial sibilant consonant /s/ to produce an hissing sound; a sound of anger and bilabial nasal plosive/m/ to show agony of the aftermath of the word agrees to his assertion.

Repetition: This is another phonological feature in stylistics. It is referred to as the recurrence of a linguistic item/element in a text or a piece of language. Repetition occurs when a linguistic item (or a group of words occurs more than once in a poem). Each recurrence of this item raises the tone of discourse further than the initial occurrence of that time. Osundare employs phonological features in order to create emphasis on the power of word. He reflects repetition in three crucial poems in his collection, this is done to maintain the rhythmic effect and also give textuality to the poem. The poems in his collection are: "the word is an egg" and "can-do" as well as "daughter of the word".

In "the word is an egg", the poet repeats the phrase "the word" to show how delicate the word we speak is and demands a careful handling as he compares it to an "egg". His emphasis on the line's linguistic item, "the word", changes the tone of the poem and reflects a disastrous efficacy of each utterance we make.

In the poem entitled "can-do", the repetition of the expression "I have seen" at the beginning of each line creates a mental picture of an awaiting doom that will penetrate the guilty. Each recurrence of this expression changes the tone of the poem and heightens the poet personae's anger. Apart from the verbal repetition of "I have seen", each first line ends with a noun followed by a verb. He also uses this lexical repetition to mark transition from one stanza to another. The poem, "Daughter of the word", employs a powerful repetition through invocation.

The repetition of the expression "Daughter of the …" introduces a new tone in each line and reflects the power of speaking things into sentences through oral invocation. It can be discovered that Osundare uses repetition to give his poems rhythm, thereby maintaining a song-like quality like folksong, also, to emphasize salient messages thereby showing its effectiveness as a viable tool for

oral learning and data retention. It is interesting to note that these repetitions do not bore the readers; rather they make more forceful the poet's messages.

Morphological Level

This component is concerned with the forming of new words in English by attaching a morpheme either at the beginning or end of an existing word.The process in which a morpheme is attached to an already existing word at the beginning in order to change its meaning is known as **"prefix"**.On the contrary, when a morpheme is attached at the end of a word, it is called **"suffix"**.

In the titled poem of the collection, "the word is an egg", the poet uses double affixation in the last line of the poem. The root word, "gather", in this poem contains two affixes, the prefix "un" and the suffix-ably" to form the word "ungatherably" the use of this word draws a comparison between the term "word" and "egg" voicing out to the reader that, if words are uttered negatively or uncritically examined, they cannot be retrieved. In one of the poems,entitled "can-do", the poet employs affixation in some words in order to give the reader a glimpse of what words "can – do". The word, "crown", is reflected with the prefix "un" to have one word "uncrown". Also, in the last line, the root word "spoken" past tense of "speak" is reflected with the prefix "un-" and the suffix "-U-" to have the word "un-spoken".

Compounding

Compounding is another morphological component in English grammar. It is a morphological process of forming new words by joining two independent words together in order to have a word. In this collecting, *The Word Is An Egg*, Niyi Osundare predominantly uses compounded words even from the coinage of the title "can – do". In line (1), (2), (15) and (17) of the poem, some important words are compounded in order to have a single word expression. These words include:

i.   "… rain clouds…" (line 1)
ii.   "… uphill" (line 2)
iii.   "… well-appointed" … (line 15)
iv.   "…well-aimed..." (line 17)

Drawing from the point of view of the poet, this compounded word represents the awaiting doom and tribulation that can befall the world through the power of "word". The first line reveals the power of the spoken words in the creation of the universe as recorded in Genesis, chapter one.

Neologism

Neologism is a morphological process of forming new words by modifying the base form of an existing word either through affixation or compounding to use it in completely new sense. It is the process of coining a new word which has not been in existence before.

In a bid to communicate his message freely to the reader, Osundare employs various coinages critically examining some of these words that are coined to carry the deepest meanings of the contents. Some of these coinages are creations of the artist e.g. the coinage "ungatherably" in the titled poem sounds completely new. However, some coinages in the poem "can – do" performs the function of an adjectives by describing the nouns following them, for instance line (15) and (17):

"… well-aimed song
"… well-appointed alama"

Syntactic Level

The syntactic level has to do with formation structures of existing sentences. It is the relationship existing between words resulting in combination into phrases, clauses, and sentences. At the syntactic

level of stylistic analysis, the stylistician is concerned with grammatical structures in order to communicate his meaning.

Nominal Group

Nominal group is a phrase that names something and answers the question who? Or what?

A complete nominal phrase should contain:
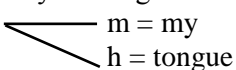
m – modifier

h – head word

q – qualifier

In Osundare's collection entitled *The Word Is An Egg*, the titled poem contains three nominal groups:
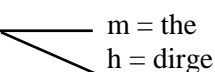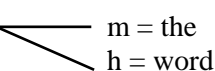
i.   "my tongue" (line 1)

ii.   "A dirge: (line 6)

iii.   "the word: (line 11)

Using Halliday's systemic grammar, the above nominal groups can be analyzed as follow:
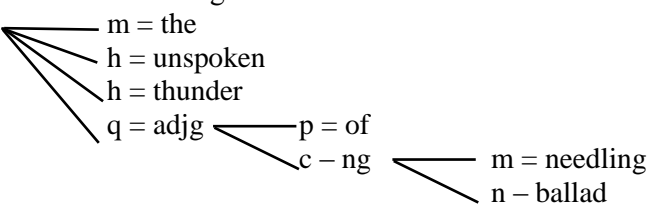
i.   S – ng ———— m = my

              h = tongue

ii.   S – ng ———— m = the

              h = dirge

iii.   S – ng ———— m = the

              h = word

In another poem entitled "can – do" Osundare employs a complete structural nominal group in line (13)
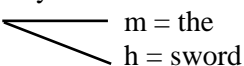
"the unspoken thunder of needling ballads"

i.   S – ng ———— m = the

              h = unspoken

              h = thunder

              q = adjg ———— p = of

                  c – ng ———— m = needling
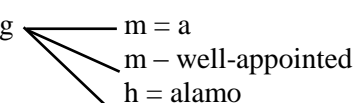
                      n – ballad

However, in the same poem, Osundare uses incomplete nominal group in lines (14) and (15). to buttress his point as shown below:

i.   "The sword" (lines 14)

ii.   " A well-appointed alama" (lines 15)

iii.   They can be analyzed as follows:

              O = ———— m = the

                  h = sword

              O = ng ———— m = a

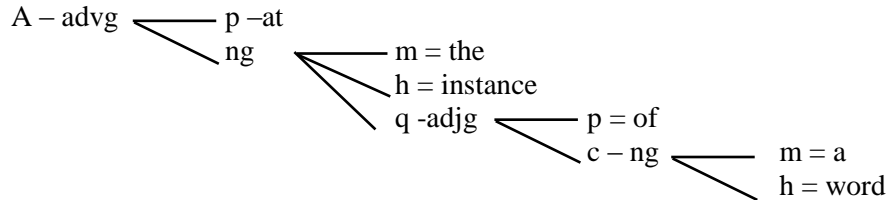   m – well-appointed

                  h = alamo
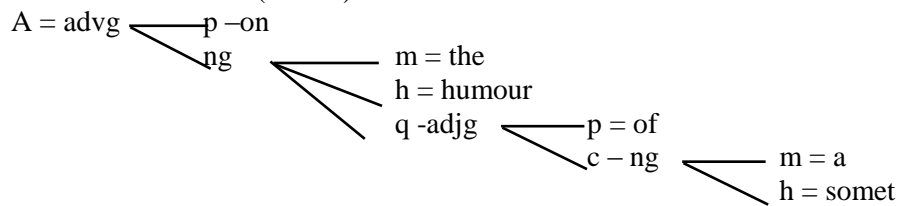
Adverbial Group
This grammatical group performs the function of adverbs in a sentence. It answers the question: when?How? Where? to what extent? It may or may contain an adverb but begins with a preposition. Osundare uses adverbial phrase at the end of each stanza of the poem entitled "can – do", to create some stylistic effect and for better understanding of the poem.The phrases are analyzed below:
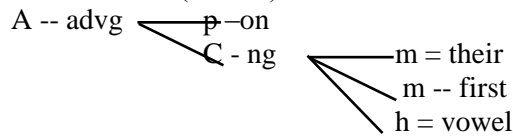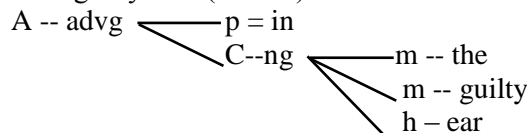
i.　　At the instance of a word" (line 2)

```
A – advg ——— p –at
         ng ——— m = the
                 h = instance
                 q -adjg ——— p = of
                            c – ng ——— m = a
                                        h = word
```

ii.　　"On the humour of a somet" (lines 8)

```
A = advg ——— p –on
         ng ——— m = the
                 h = humour
                 q -adjg ——— p = of
                            c – ng ——— m = a
                                        h = somet
```

iii.　　"On their first vowel" (line 12)

```
A -- advg ——— p –on
          C - ng ——— m = their
                      m -- first
                      h = vowel
```

iv.　　"… thein the guilty ear" (line 16)

```
A -- advg ——— p = in
          C--ng ——— m -- the
                     m -- guilty
                     h – ear
```

v.　　"as a rod" (line 6)

```
A -- advg ——— p = as
          C--ng ——— m - a
                     h - rod
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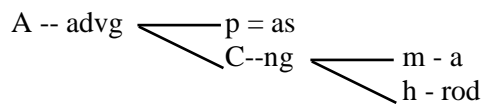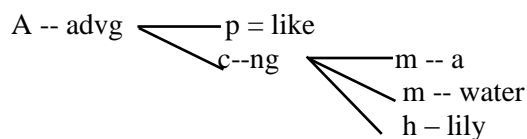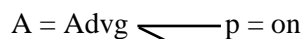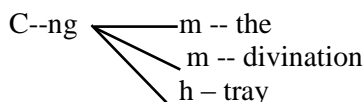
In the poem "Divining words" Osundare employs adverbial phrases in some crucial lines for a better understanding of poem as shown in lines (8) and (12) aptly captures the poet's unique style thus,

i.　　"Like a water lily" (line 8)

```
A -- advg ——— p = like
          c--ng ——— m -- a
                     m -- water
                     h – lily
```

ii.　　"On the divination tray" (line 12)

```
A = Advg ——— p = on
```

```
C--ng  ◄————m -- the
              m -- divination
              h – tray
```

iii.   **Verbal group:** Verbal group of grammatical features functions under predicator. In the title poem "the word is an Egg". Osundare employs this grammatical feature in line (7) "…will count" using the Verbal expression, it can be analyzed as shown.

```
P =   vbg  ◄————a -- will
                 L- count
```
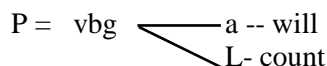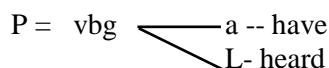
In another poem entitled "can – do" he adopts in each line verbal syntactic features by repeating the verbal phrase "have seen or have heard"
This can be seen in almost all the lines of the poem and can be analyzed as shown.

```
S = I

P =   vbg  ◄————a -- have
                 L- seen

S = I

P =   vbg  ◄————a -- have
                 L- heard
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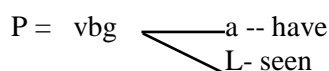
Graphological Level
        According to Spenser and Gregory, graphology refers to "the patterned system of the graphic substance and their study" (70). At the level of graphology, the concern is with writing format of the writer, the concern is on features like punctuation, stanza emphatic devices, spelling and style. Approaching Osundare's*The Word Is An Egg*, we realize that the author adopts various graphological features in his poetic collection. In terms of stanzas, it can be seen that he uses two lines stanzaic pattern in three of the poems selected for consideration. This writing format is seen in the following poems "can – do", Divining words", and "the word is an egg"

However, the stanzaic pattern changes in the selected poems titles "Daughter of the word". In this poem, Osundare adopts free verse stanzaic pattern. The poem is written in one stanza of lines. In the poem, each new line is preceded by the repetition of the last word ending the previous line. The first two lines of the poem begin in block style. There is a mixture of "block" and "indented paragraphing style.
        "I invoke
         Grief
                Daughter of the tear
Tear
        Daughter of the river
River…".

Looking at the punctuation, out of the four poems selected, Osundare adopts open punctuated styles in three of the poems which are "can – do", Daughter of the word" and "Divining words".
These poems are written from the beginning to the end without punctuations except in the titled poem of the collection, he uses three punctuation marks to give the poem unique style. This can be seen in

line (10). The use of Ellipsis (…), the use of this punctuation mark is to drew the reader's mind to some omitted words in that line.

In line (11), the poet uses Comma (,) to create a short break or pause, the adoption of this mark is to the major concern of the writer which is "The Word" not "An Egg". Clause in line (11), (12), and (13), so that we can have a structure as:

> "The word is an egg" if it
> Falls on the outcrop of a
> Stumbling tongue, it breaks
> Ungatherably".

Although patterns of line arrangement in the whole of Osundare's poetry range from one letter, one-word line to as much as whole sentences, the poet shows his preference for lines made up of few words in <u>The Word is an Egg</u>. This he does to boost memorability, aid the performance process, enhance the song-like quality of the poems and to help foreground his message better. Osundare in writing the text under consideration, decides against the one-letter or one morpheme lines as these may slow down the rendition made up of noun phrase and the complement part of the clause.

In the poem "The Future is a Word"

> The future is
> Like a ship in the distance
> A cargo
> Of wishes (20)

In the above text, it is observed that the poet keeps the lines short enough to be rendered in a single breath. Here, the attention is drawn to the graphological emphasis placed on the second part of each couplet. In suggesting that the future is "black and unclear", he renders it in two lines. He pauses for a while as if to imagine and reflect this graphology in the line break. The second line represents the complement of the sentence and it says what the poet thinks. In the second couplet, line 4 "of wishes" is an of-genitive pattern post modifying "A cargo". Although, the two lines could have easily been fused into one, the poet chooses to break them in order to achieve graphological emphasis. Aside the use of lines with a few words, the poet sometimes uses line-initial and sentence initials and at other time, shows complete disregards for these. It can be said that poet imbibes these forms to imbue his text with a peculiar appeal and erupt possible boredom.

Semantic Level
Semantic level is a branch of linguistic that deals with the study of the literal structure of meaning. At this level, concern is on large chunks of meaning: idiomatic expression, dialects, proverbs or parables, textual meaning and tropes of meaning.

Tropes of Meaning
In stylistic, tropes of meaning refer to figurative devices employed in any literary work. They include simile, metaphor, personification, synecdoche, etc. these figures of speech are further grouped into various groups such as: comparative category, contrastive category, degree category.

In this collection, Osundare employs various tropes of meaning in order to send across message to the readers. Some of these tropes of meaning are explained below with examples: From a comparative category, Niyi Osundare employs metaphor in some of the poems to communicate his message to the reader. Metaphor is the direct opposite of simile, it compares two unlike things directly without the use of "as" or "like". Metaphor is a phrase or expression that in literary usage denotes something different from its kind.

Osundare employs metaphor; it can be seen at the beginning with the title of the poem which is metaphorically coined as comparing a "word" to an "egg". In stanza one line (1), the "tongue" is metaphorically compared to a "pink fire", fire can set ablaze anything, and the poet then compares the tongue to a fire to show the level of destruction a word can cause if used wrongly. Aside the destructive power of the word, Osundare depicts "the word" as "an egg", if it falls on the ground, it cannot be gathered again, same thing becomes applicable to the words when spoken without critical caution, it can't be retrieved and caused great destruction or damage that could be irretrievable.

Simile
This is a figurative device that compares two different entities which have at least a quality by employing expressions such as "like" or "as". In the poem "Divining words", he compares the expression in line (2) "thrust of words" with "ankle hills" and "water lily" in lines (7) and (8). Here, Osundare places "word" as lousy as a bell and dangerous as the toxic nature of "water lily".

Personification
This is a figure of speech that gives human quality or attributes to inanimate object. Usually, when personification is being used in a poetic piece, it shows that things are not going the right way (i.e how they are supposed to be).

In the poem "can-do", Osundare points to a negative and powerful impact of a word in human dealings, this is seen when he gives inanimate object in the poem, powerful human characteristics in the following lines:
i.   "I have seen rivers walk uphill"
ii.   "I have seen mountains move"
iii.   "I have seen stones stammer"

This figurative statement gives the reader knowledge that things are not normal, for river to walk,etc. shows anger. Also, the poet employs a figure of speech from phonology category: onomatopoeia in line (19), it should be noted that onomatopoeia is a figurative item that uses word that imitate sound they denote
"Araba ponmbe' ponmbe' ponmbe' ponmbe"

This word is repeated five times in the poem. As the reader begins to grope for the meaning of the words; attention is drawn to the footnotes where the poet remarks: "this refrain is used for its sound effect: it has no translated semantic meaning" (12). Another poem where onomatopoeia is used is "Words Catch Fire" (59). Here, the poet breaks from the initial pattern described above.
"kokogbakoko di/kokodidikokodi" (61-66).

This sequence of sounds which reminds the reader of beats from a talking drum appears ten times in the poem. Apart from its musical effects, the poet acts like a town crier here to draw the reader's attention to the prevailing impending down which arrests his poetic concern in the poem. He makes a call for all sundry to be conscious of the impending evil: "a chilling terror enters the land", and as a result, "words catch fire" (62).

Conclusion
Stylistics can tell us how to know the constituent part of a text and enables us to document their operation but then, in doing so it has to be based on the methodology of other disciplines which include linguistics socio-linguistics and other discipline of communication. Since the writer is part of the society and shares the same social situation, he will reproduce societal happenings in a way it

would be understood by his readers. Be it in an art form, a text or whatever means, the writer's aim would be to achieve a particular function with his text.

Osundare is a writer who perhaps understands this role. In his text he has been able to emphasize on the use of simple expressions for social intelligibility and acceptability to achieve this purpose. In this study, there has been an attempt to characterize the nature of the poem and to indicate an approach to their understanding which allows access to the significance of NiyiOsundare's poem *The Word Is An Egg*". Therefore, through stylistic techniques, one can reach their right interpretation of the poem even if there is no prior knowledge about the literary work, not forgetting that words are directly the key to unlocking a door leading directly to the meaning and interpretation of any genre of literary work. With this, it can be seen that in one way or the other, the stylistico-semantic study give us the opportunity to enjoy the creativity of English literature with proper understanding especially poetry and the creativity of most literary works.

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