English Language and Literature Interface
A Research Paper

By
Prof. Dr. Abdul Sattar Awad Ibrahim And
Asst. Instr. Fatimah Sabri Al-Shraidah
The Department of English
Al-Turath University College

Abstract

This research paper deals with the relationship between English language and literature, mainly the literary contributions of the latter on the former. This requires the exploration of the literary representations which unfold those literary aspects which figure out in language due to the literary innovations of writers in this respect inasmuch as the linguistic axiom shows that language is an everlasting changing means of communication, for it always changes according to the needs of society. Naturally, the study makes particular touches upon the new usages of language norms which have been created by those giant literary writers such as Geoffrey Chaucer, William Shakespeare, John Milton, et al., and which have then been established as significant norms of the English language as the traditional ones are. For instance, modern English still retains the structure, forms of verbs (the tenses) and word order that have been inherited from Old English as exemplified in the oldest English epic *Beowulf.* However, Shakespeare's poetic language is regarded nearer to modern English than middle English. Undoubtedly, Tremendous relevant examples to illustrate those innovations are cited in this paper as concrete evidence to point to English language and literature interface.

المستخلص

يتناول البحث العلاقة بين الادب واللغة، وبالتحديد الاسهامات الادبية الموجودة في اللغة، لذلك يتطلب الامر إختبارا دقيقا للبيانات الادبية التي تبين تلك الجوانب الادبية التي ظهرت في اللغة نتيجة للابتكارات الادبية للكتاب في هذا المجال استنادا إلىالبديهة اللغوية التي تبين ان اللغة عبارة عن وسيلة للتواصل تتغير باستمرار على وقحاجة المجتمع. ومن الطبيعي ان تقوم هذه الدراسة بوضع لمسات محددة للاستخدامات الجديدة للاحكام اللغوية التي كونها هؤلاء الكتاب الكبار نحو جيفري جوسر وليم شكسبير وجون ملتوآ خرون، التي اعتمدت فيما بعد كقواعد اساسية للغة كما هو الحال بالنسبة لتلك القواعد التقليدية، وعلى سبيل المثال مايزال هنالك في اللغة الانكليزية التركيب البنائي وصيغ الافعال (الأزمنة) وكذلك ترتيب الكلمات التي ورثتها عن اللغة الانكليزية القديمة التي احتوتها المعطيات الموجودة في اقدم ملحمة انكليزية موسومة "بيولف." ومن ناحية اخرى تعد اللغة الشعرية لوليم شكسبير اقرب الى اللغة الانكليزية الحديثة منها الى اللغة الانكليزية الخاصة بالقرون الوسطى. ومما لاشك فيه يتضمن البحث امثلة كثيرة لتبيان هذه الابتكارات كأدلة قاطعة توضح العلاقة المترابطة بين اللغة والادب.

1. Introduction

Language and literature are two interrelated disciplines. The literary men need language as one significant means of expressing their ideas and forming their literary works in line with what language rules dictate, and at the same time linguists need the expressions employed by literary men to illustrate facts about the many and various respective fields of the language employed. Thus, literature can be looked at from many language perspectives—the use of sentence patterns and structures, vocabulary, figures of speech, not to mention the disciplines related to semantics, pragmatics and syntactic. Hence, it can be suggested that language can be the raw material of literature in which linguistic representations figure out. Literature can also be the raw material for linguists in that it is taken as the subject for analysis that falls within the domain of the linguistic disciplines such as stylistics, discourse analysis.

The fact that both language and literature are two interrelated means of communication requires an in-depth study to illustrate their significant relations. Language presents systematic representations for the study of linguistics, whereas literature can be looked upon as written works in the form of language. It can be concluded that language and literature share the same commonality—a shared feature. In a word, language provides the structure for literature which provides the intended content which is of certain artistic values, and which provides linguists with the representations needed for the study of the disciplines relevant to linguisticsuch as stylistics, pragmatics and discourse analysis.

Language can be studied scientifically and objectively, whereas the analysis of literature is both subjective and objective in that it can be related to the authors' personal experiences first, and to the many and various techniques employed. This is not to deny the fact that literature can be analyzed according to certain linguistic perspectives. Nevertheless, the main source of linguistics and literature is language.

2. The Objective of the Study

This study is mainly concerned with the influence of the English literature on the English language. It explores a select of those literary works with their creators that have made tremendous contributions to English, especially the enrichment of vocabulary and, to a certain extent, the syntactic innovations. Giant literary men such as Geoffrey Chaucer, William Shakespeare, Charles Dickens and others are taken into consideration for the sake of pointing out their major influences on developing English to appear in its present form. Significant examples to illustrate this influence are cited as a clear testimony in this respect.

3. Which Medium Appears First, Language or Literature?

It is always advocated by the linguistic media that language appears before the appearance of literature. This is a controversial notion because the ideas, thoughts, and the other representations of overtones appear first in the mind of man, which are all considered under the heading of literature. Then there appears the need to devise the combinations of sounds to represent them which themselves become speech or language. Subsequently, there appears the need for the aesthetic values as significant components of the forms of the literature per se—drama, poetry and prose— especially at least in its inception.Poetry and drama have been written in the form of language devised for the expression of man's thought. Literature then comes to embed the aesthetic values into language. In a word, it was thought which created language, not language created thought. Therefore, to say that language appears before literature exists is something contemplative. When a literary man needs a verbal expression unavailable in his language, he will immediately either devise or borrow one from other languages to serve his purpose, and this is

what the primitive and modern societies do when facing the same situation as this.

Both thought and language are the creation of man in so far as he needs them to satisfy his needs. Before man acquired the ability to devise sounds for his communication, he had his own mind ready to do that job. He created sounds first and in order to record them he then invented writing. Primitive societies living in ancient Samurai and Egypt, for instance, had invented the kind of symbols for their sounds to refer to the many objects and thoughts particularly needed for their communication—hence, one component part of the four skills of language was missing before the invention of writing was made. Then, with the increase of their needs, they started to form structures larger than words, say phrases—noun phrases, verb phrases, modifiers etc. the latter forms were then developed into sentences inasmuch as their lives had developed and their way of life became conducive to civilizations. Therefore, it is true to say that language has become, not is, the expression of thought or more particularly, the expression of literature. Rather, it is more meticulous to say that language becomes the expression of literature in so far as thought has preceded it accordingly. However, to Edward Sapir, an outstanding linguist, thought does not exist if it is not undressed by an outward garb that is language: "LANGUAGES are more to us than systems of thought-transference. They are invisible garments that drape themselves about our spirit and give a predetermined form to all its symbolic expression" (Edward Sapir, 1921).

As to the ancient poet, he found a ready-made medium of communication for the expression of his poetry. To Sapir (1921), "the expression is of unusual significance, we call it literature" which implies that all kinds of literature show deviations from the norms of language. If we make the other way round, Sapir's say can be that literature is the expression of the unusual expression. It was man's creative mind that developed the kind of aesthetic values to serve his poetic experience, which are considered under the heading of language, such as rhetorical questions, verbal irony, apostrophe, sweet sounds such as rhyme, rhythm, etc. Every literary work consists of those forms which comprise the kind of aesthetic values which serve the artistic expression, "each distinctive with its disclosure of the search of the human spirit for beautiful

form" (Sapir, 1921). The music, rhetorical devices and tropes of various sorts were then invented by the poet himself using the language which was the product of his thought, or, at least to a lesser extent, the product made by the ordinary man who could use rhetorical devices according to what effective expression he wanted to express in a certain situation. However, nonliterary men can invent similes, metaphors, instances of irony and contrast, innuendos, etc.According to Sapir (1921), "Poetry everywhere is inseparable in its origins from the singing voice and the measure of the dance. Yet accentual and syllabic types of verse, rather than quantitative verse, seem to be the prevailing norms" (Sapir, 1921). Once the language had developed, it would become the cask of the new thoughts other than those conducive to its birth. Sapir further declares that the form, or more specifically the language employed by great artists such as the English Shakespeare and the German Heine and othersshould be taken for granted as credential expressions of language:

human expression being what it is, the greatest—or shall we say the most satisfying—literary artists, the Shakespeares and Heines, are those who have known subconsciously to fit or trim the deeper intuition to the provincial accents of their daily speech. In them there is no effect of strain. Their personal "intuition" appears as a completed synthesis of the absolute art of intuition and the innate, specialized art of the linguistic medium.

(Sapir, 1921)

This debate may lead to address Noam Chomsky's view that language is something biological; that is, thoughts and concepts of man are innate, which exist from the time a person or animal is born. WhereasFerdinand de Saussurebelieves that language is something social (Naoki Araki, 2014: 1). The opinions of those two linguists can by no means be denied due to the strong evidence which they both provide to prove their theories.To reconcile both opinions according to the aforementioned discussion at the beginning of this section, it can be concluded that language is inceptively innate and developmentally social, which implies that the human thoughtwhen taken at its face value as literature—those language representations including rhetorical elements used in daily conversations— when taken at face value is the origin of language. It must be further concluded that the human thought is capable of

producing standardized language first and literature proper (poetry, drama and prose) next.

4. Specimens of the Influences of Literature on Language

The earliest influence of literature on language finds its origin in the old epic entitled *Beowulf* that was brought to Britain by the Anglo-Saxons during the 8th century AD., which is rich in the figurative elements that would become part of the English ordinary nomenclature of every-day conversations. It is the oldest epic which has then been translated into modern English. The English version retains the same characteristic features of the original. It is full of tropes, expressions that are intended to amplify or beautify the text in which they are introduced. Among the most famous tropes employed in Beowulf is "kenning," which is a means to describe things indirectly. For instance the term "hronrad" (whale-road) or "swanrad" (swan-road) meaning 'the sea'; "banhus" (bone-house) meaning the 'human body,' as pointed out by (EsmailZareBehtash, 2012: 194). This use of compound words gives rise to the initiation of analogous forms to enrich the English language—forms such as "doghouse," "home food" and "college cafeteria,"though not figurative. The influence of old English literature is obvious in the use of such words as "deathday" meaning the yearly festival arranged for the memory a ghost's death as contrasted to birth, whose origin is, according OED, the Old English term "deothdeage." Likewise, the term "grindyelow" meaning a name of an underwater creature is derived from the same source; moreover, the term "helmet bearer" is derived from the example of kenning used in *Beowulf*that is "helmberend" (Aia Hussein, 2011). Caedman's Hymn consists of examples of kennings such as "the glory-father" which means the father of glory, and "mankind's Guardian," meaning the protector of humanity, which have all enriched the English language. It has been pointed out that the present grammar of English is meticulously based on old English which provides the current tense formations—was and were, for instance. Modern English still retains the word order of the old, and as to the use of prepositions, they still precede their objects, and as it is put in(EsmailZareBehtash's wording of the idea:

a preposition precedes its object, a subject usually precedes its verb, and an appositive usually follows the word with which it is in apposition. In fact, the

contributions that other languages have made to English have usually not affected the basic structure of the language very much but have merely supplied new words that can be fitted into English sentence patterns.

(Behtash: 195-6)

There are certain literary influences on English, which have not been exposed by grammar books, whose representations form valuable knowledge to the learners of English, especially translators. Through breaking away from the grammatical rules, the new usages concerning the structure of language have been advocated by giant literary writers, and at the same time they might have witnessed disapproval by linguists (SafaaKhaloosi, 1982: 5). However, they find themselves obliged to accept them as established language norms. For instance, the English use of the "ing" form to express a passive-voice sentence such as "The house is building" instead of "The house is built." The latter usage may seem odd to some people, so a new expression has been devised which is "The house is being built,"or "Somebody is always being murdered." The new expressions which appear as a result of the breaking away with some grammatical rules have become an established part of language, the avoidance of which may sound odd. Similarly, we find Horatio saying in Shakespeare's *Hamlet* the following words: "Well, my lord. If he steal aught the whilst this play is playing,/And 'scape detecting, I will pay the theft. "Whilst this play is playing," meaning "whilst this play is being played" Similarly, Walter Scott follows the same construction when saying "While these measures were taking...," meaning "While these measures are taken. Jane Austen says: "While the parcels were bringing down and displaying on the counter," meaning "While the parcels were being brought and displayed on the counter." Percy Bysshe Shelley says "Everybody here is talking of a steam-ship which is building at Leghor," meaning (Everybody here is talking of a steamship which is being built at Leghor." Macaulay says "While innocent blood was shedding," meaning "While the innocent blood was being shed." Khuloosi proceeds to say that there are still some of the similar expressions such as:"There is nothing doing = (done)." "Something is missing= (missed)""something is wanting (wanted)." It seems that the literary writers are able to devise new forms for language to enrich it with new structures (Khuloosi: 6-7). Furthermore, many English writers have enriched

the English vocabulary, such as the giant Medieval poet Geoffrey Chaucer whose influence on the English language and literature is tremendous. In this regard, Sapir declares that "In great art there is the illusion of absolute freedom (Sapir, 1921). As to the way how the artist is guided to invent new usages for the language, Sapir further declares that

Language is the medium of literature as marble or bronze or clay are the materials of the sculptor. The literature fashioned out of the form and substance of a language has the color and the texture of its matrix. The literary artist may never be conscious of just how he is hindered or helped or otherwise guided by the matrix.

<div align="center">(Sapir, 1921)</div>

To illustrate this point requires a lot of representations. To sum up, the researchers find it necessary to give a brief account of Chaucer's contributions throughout the following quotation and the subsequent representations:

Chaucer constantly expanded the word-stock of English, being one of the first poets in the language to utilize its tremendous variety, bringing in words from languages which were converging with English during the Middle Ages. Chaucer's "first instances" of words include words from Greek, Arabic, German and French, and the following regularly used words are: acceptable, altercation, annoyance, arbitration, army, arrogant, arsenic, arc, and aspect.

<div align="center">(Robert William, 2017: 1)</div>

The following points sum up some of Chaucer's contributions to English. Though he is not having the same position as Shakespeare's, Chaucer is known as the father of English literature and the greatest English language poet of medieval times, for it happened that he has used the English dialect of medieval times "from which standard modern English is derived" Behtash: 197). Centuries earlier than Chaucer's time, the English literary heritage had started to figure out. Then, Chaucer found that it was a pleasurable yet fundamental experience to express himself in English as he realized that Latin and French were more complicated languages than English, so he"helped found the English vernacular tradition" (Alicia Holland, 2017). A close reading of Chaucer's *The Canterbury Tales* shows that its language is nearer to modern English than to

middle English. It has been suggested by Alicia Holland that his magnum opus, *The Canterbury Tales* "indirectly contributed to the creation of English language dictionaries" (Holland, 2017). Old English poetry lacks in ending rhymes. It was Chaucer who had introduced rhyme royal (a stanza of seven lines in iambic pentameter into English, with a rhyme scheme of "ababcc," which was unfamiliar in his time. Moreover, Chaucer had devised the "The ____ 's Tale" trope (a word, phrase, or image used in a new and different way in order to create an artistic effect) such as *The Knight's Tale* (Holland, 2017). In consequence, Chaucer has endeavored to exert much efforts to transplant the seeds of the English language throughout its development during medieval times: "The range of Chaucer's English did much to establish English as a national language" (Behtash,2012: 189). It has been noticed that two events in the history of the English literature that have changed the course of the development of the English language—the Norman conquest (1066) and the invention of the printing machine (1476). The period of middle English comes to an end with the appearance of the first printed English book, which retains its spelling:

the language had assumed its modern form except in spelling. A distinctive stylistic feature of the period was a rapid expansion in the number of words which often entered the language from Latin and mostly from French. Middle English vocabulary thus often has sets of words each with a different origin and each conveying more or less the same meaning but with different patterns of use.

(Behtash: 196)

The following examples are indicative of the influence of literature on Old English and other languages on modern English language, and as shown in the following charter:

"Old English French Latin

Old English	French	Latin
Ask	question	interrogate
kingly	royal	regal
holy	sacred	consecrated
fire	flame	conflagration
clothes	attire	-----
house	mansion	domicile
sheep	mutton	-----

calf   veal   ------"

(Behtash: 196)

On the other hand, it is useful to note that when translating from English into another language, the translator can fix particular shortcoming included in the source language:

When you write serious literature or translate serious literature into a new language, you discover shortcoming in the syntax of the language and fix it. Hence, language with extensive serious literature tends to be expressive, more uniform, and have many grammatical constructs to express the nuances of various human situations.

(Meenan Vishnu, 2016)

The influence of Shakespeare on the way how we speak is very great. It must be mentioned that we, as mentors of the English language and literature, find ourselves use quotations from Shakespeare's plays in our daily conversations, especially in classrooms—quotations such as "measure for measure," "All is well that ends well," or the famous saying used by Shakespeare in his *Twelfth Night*, which reads as follows: "Some are born great, some achieve greatness and some have greatness thrust upon them"(Act II, Scene V). Those expressions may become part and parcel of the literary data often given to students in the classroom, which can be taken as examples illustrating significant language points. Thus, learning language points can be achieved due to the influence of literature.

It is generally accepted that certain syntactic usages in poetry differ from everyday syntax, which can be accounted for by the term "Poetic License" which allows the literary work to deviate from the language norms. The use of inversion is an example to illustrate this point. For instance, in John Donne's poem "Canonization," there is the line "The King's real, or his stamped face /contemplate," which is placed in lieu of "Contemplate the King's real or his stamped face" (http://www2.anglistik..., 2017). Besides, a deviation from familiar collocation is shown in Dylan Thomas's poem entitled "A Grief Ago." As shown in grammar books that the word "ago" is employed to express time measurements such as "three weeks ago," ten years ago," or "a month ago." It is

therefore noticeable that to combine "ago" with "grief" is a deviation from the norms, which implies that grief is associated with the life of the speaker. Another effect can be achieved by using the expression "two wives ago." This odd collocation may show that the speaker is not showing serious attention to the idea of his two wives when making the "wives" as a time measurement (http://www2.anglistik..., 2017).

It is important to notice that some figurative expressions can influence the understanding of particular words, phrases, signs, or symbols—semantics which lets speakers communicate and understand the meaning conveyed by them. Terms may change from one context to another. For example, the figurative use of the word "white" which shows a color without hue can show a variety of meanings when used with different words. This can be illustrated by the following examples: "white noise" and "white lie," which show that "Indeed, much of semantic meaning relates to figurative language and the way we understand how meaning can shift to refer to a new thing" (http://www.literarydevices.com/semantic/).

A very good example to show the literary influence on semantics is shown in Juliet's soliloquy concerning the enemy of her family that is indicated by the name "Romeo" as shown in the following lines: "Juliet: 'Tis but thy name that is my enemy;....So Romeo would, were he not Romeo call'd" (William Shakespeare, *Romeo and Juliet*, Act II, Scene II). Thus, the names of the two lovers have more meanings other than the mere syllables they consist of, which are conducive to their enmity and final demise.

The Miltonic influence on the English language and later poetic diction is evident in his *Paradise Lost* in which he uses a special kind of diction, which is the result of his own personal freedom to experiment with the forms of language. His inventions in this regard are pointed out byRaymond Dexter who specifies nine significant features in this epic, of which the following examples will suffice to unfold his influence:

a. Inversion of the natural order of words and phrases

"-Ten paces huge

-He back recoil'd. (vi. 193–94)

-'temperate vapours bland' (v. 5)

-'heavenly form Angelic' (ix. 457-58)

-'unvoyageable gulf obscure' (x. 366)

b. The omission of words not necessary to the sense

-And where their weakness, how attempted best,

-By force or subtlety. (ii. 357–58)

c. Parenthesis and opposition

-Their song was partial, but the harmony

-(What could it less when Spirits immortal sing?)

d. The use of one part of speech for another

-'with gems…rich emblazed', 'grinned horrible' (adjective used as adverb)

-'Heaven's azure' or 'the vast of Heaven' (adjective used as noun)

e. Unusual Compound Epithets

-'Sail-broad vans,' 'high-climbing hill,' 'arch-chemic sun,' 'half-rounding

-guards,' 'night-warbling bird'

-'love-labour'd song'" (Raymond Dexter, 1922: 46).

Despite the fact that Milton has presented scarce amount of works, he is still considered one of the significant pillars of English literature for his great literary contribution such as *Paradise Lost*. He is also very well known for his inventions of new words, meanings and phrases: "Milton is in a league of his own for neologisms" (John Grace, 2008). It has been said that Milton has introduced about 630 words to English dictionaries, which establishes him as the "country's greatest neologist, ahead of Ben Jonson with 558, John Donne with 342 and Shakespeare with 229. Without the great poet there would be no words in English such as "liturgical, debauchery, besottedly, unhealthily,

padlock, dismissive, terrific, embellishing, fragrance, didactic or love-lorn (John Grace, 2008); It has been admitted that modern English in its early stages was a combination of Germanic and Romance languages, being satiated with innovations. Interestingly enough, Grace declares that Milton is to be regarded as an outstanding linguist for his coining of expressions that fall into five divisions: 1) he is able to devise an unused meaning for a familiar word, 2) he is the first writer who uses the term "a commencing space" to mean "outer space" [the part of space that is very far away from earth, according to Cambridge English Dictionary]; 3) he develops new forms for words existing in English by developing a noun from a verb or a verb from an adjective. 4) he has also developed words such as "unprincipled, unaccountable and irresponsible," for he seems to be very interested in using 135 words beginning with –un; 5) he has developed new compounds such as arch-fiend and self-delusion; and completely new words, such as pandemonium and sensuous. Not that Milton got things all his own way. Some of his words, such as intervolve (to wind within each other) and opiniastrous (opinionated), never quite made it into regular usage - which feels like our loss rather than his.

<div align="center">(John Grace, 2008)</div>

There are several giant writers who break away with the use of punctuations, as indicated by May Huang, one of Chomsky's students and colleagues, who says that "great writers have famously forgone punctuation conventions and gotten away with it" (May Huang, 2104), which is a procedure that has mystified and upset their readers. Among them are prominent writers such as E. E. Cummings who deserted typical syntaxin almost all his poems beside some of the standardized regulations of capitalization and punctuation marks, and when he uses them, Huang believes, their visual influence seems to be a sort of decoration, not grammatical requirements. His violation of language prerequisites has not prevented critics from regarding him as one of the great writers; he has won more than ten awards during his lifetime. James Joyce is considered a contender of punctuation rules, whose fictional arts are considered to be among the best English works ever produced in the modern age. Another example to be considered in this respect is William Faulkner, whose negligence of the punctuation marks has not been unconducive to his great success as a novelist who has won two Pulitzer Prizes. The following passage can be considered an example of this kind of usage: "My God the cigar what would

your mother say if she found a blister on her mantel just in time too look here Quentin we're about to do something we'll both regret I like you liked you as soon as I saw you I says he must be ..." (*The Sound and the Fury*: 105). The last but not least example is Samuel Beckett, a winner of Nobel Prize, who is always remembered for his *Waiting for Godot*. The following passage taken from his *How It Is* is an example to illustrate the absence of punctuations: "I see me on my face close my eyes not the blue the others at the back and see me on my face the mouth opens the tongue comes out lolls in the mud and no questions of thirst either no question of dying of thirst either all this time vast stretch of time" (*How It Is*, page.8-9). It has been proclaimed by Junot Diaz, the author of *The Brief Wondrous Life of Oscar Wao*, that breaking away with punctuation rules does not prevent great success: "keeping up punctuation norms isn't a prerequisite for literary success" (Junot Diaz in Huang, 2104). Those deviations from the norms of punctuation and capitalization seem more influential on literary writings than on ordinary speech in so far as the common man tends to read what is convenient and not what requires a significant period of time to think it over of what kind of punctuation the writer intends to mean, a process which seems redundant.

It should be noted that not all deviations from the norms of the language should be okayed because some of them may by faulty on the part of the writer himself. Jane Austen says the following sentence in her *Emma*: "She owned that, considering everything, she was not absolutely without inclination for the party." Austen frequently uses double negative in her writing. The quoted sentence is intended to excite humor and ridiculous of egotism and pomposity of the aristocrats; another deviation in this regard is the use of run-on sentences by Charles Dickens, which are intended to "satirize the rambling speech of those affiliated with the institutions that he often criticized," and the significant example is taken from Shakespeare's *The Tempest*, which shows that he uses a preposition at the end of the sentence, which was a deviation prohibited in his time: "We are such stuff as dreams are made on; and our little life is rounded with a sleep." This usage is agreed upon because it is more aesthetically pleasant than when it is structured as "Dreams are made on such stuff as we are" (https://www.huffingtonpost.com), which is ponderous, heavy and burdensome.

5. Conclusion

It can be noted that the English language and literature are interrelated; language is enriched by literature and literature is enriched by language. Thankfully, the English literary writers such as the anonymous author of the first English epic *Beowulf*, Geoffrey Chaucer, William Shakespeare, John Milton, Charles Dickens, et al., have developed numerous expressions to have their special entries in the English dictionaries, due to their need to express the ideas for which there is no expression in the English language. In doing so, they either borrow new words from other languages as did Chaucer and Shakespeare, or coin new words depending on other expressions as did Milton. Other usages of the structure of language have been developed by literary writers for the sake of serving their purpose. Of course, the spread of these new words and structure depends on how many people agree upon their usage in daily speech. This is an obvious evidence of the fact that the development of language is unending.

6. Recommendations

1. There are many and various data which can be very important to producing theses and dissertations concerning the huge contributions of the English literary writers to developing the English language.
2. This research paper may be conducive to making a broader study concerning the question: Which has appeared first, language or literature?

References

[1] Araki, Naoki. 2014. "Article: Saussure and Chomsky: Langue and I Language." Bull. Hiroshima Inst. Tech. Research Vol.49 (2015) 1-11

[2] Barbados, Paolo. 2016. "What Is the Relationship between Linguistics and Literature?"https://www.quora.com/What-is-the-relationship-between-linguistics-and-literature. Retrieved on December 22nd, 2017.

[4] Behtash, EsmailZare. 2012. "Interrelationships between Language and Literature from Old English to the Modern Period." Chabahar Maritime University: behtash@cmu.ac.ir.

[5] Crace, John. 2008. "John Milton - our greatest word-maker." https://www.theguardian.com/uk/2008/jan/28/britishidentity.johncrace. Retrieved on February 6th, 2108.

[6] Dexter, Raymond. 1922. *The Influence of Milton on English Poetry*. London: Kessinger Publishing.

[7] Holland, Alicia. 2017. "5 Ways Geoffrey Chaucer Influenced English Language and Literature.

[8] http://etype.com/blog/5-ways-geoffrey-chaucer-influenced-english-language-literature/ Retrieved on December 30th, 2107.

[9] http://www2.anglistik.uni-freiburg.de/intranet/englishbasics/Style01.htm. Retrieved on December 27th, 2017.

[10] http://www.literarydevices.com/semantic/ Retrieved on December 27th, 2017.

[11] Huang, May. 2014. Top 10 Authors Who Ignored the Basic Rules of Punctuation. https://qwiklit.com/2014/03/05/top-10-authors-who-ignored-the-basic-rules-of-punctuation/ Retrieved on February 6th, 2108.

[12] Khuloosi, Safaa. 1982. The Art of Translation. Iraq: Ministry of Culture and Information.

[13] Meenan Vishnu, Meenan. 2016. "How does literature influence language?" https://www.quora.com/How-does-literature-influence-language. Retrieved on December 27th, 2017.

[14] Robert Williams, rober. 2017. "What is Geoffrey Chaucer's influence on English and English literature?" https://www.enotes.com/homework-help/what-geoffrey-chaucers-influence-english-english-54863. Retrieved on December 25th, 2017.

[15] Sapir, Edward. 1921. http://www.bartleby.com/186/11.html. Retrieved on February 6th, 2108.

"These Famous Authors Made It Okay To Commit Grammar No-No's." 2014. https://www.huffingtonpost.com. Retrieved on February 6th, 2108.