APPLIED STYLISTIC APPROACHES TO THE TEACHING OF LITERARY TEXTS

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Abstract. Advocates of applied stylistics consider that vocabulary in literary texts is not always predictable from form alone (sometimes deliberately) and that reader interpretation can be assisted through recognition of how specific literary devices function. This might include an examination of how various writers exploit certain registers and unique lexical choices to convey meaning in their work. For instance, some writers mix styles that occasionally combine casual, conversational tones with elevated Classical, Biblical, or Romantic themes in a way that undercuts their subject matter. Such techniques can serve to defamiliarize a reader and thereby heighten their intuitive response to the text. Stylistic interpretive procedures become, therefore, a necessity for literature classrooms in both first and second language settings. Close examination of the lexical and structural elements embedded in literary texts is an effective way of illustrating for learners (particularly at the intermediate and advanced levels) how certain referential and representational aspects of language may be utilized. A teacher's role can be to assist with the decoding of such texts by guiding students through a close examination of the function of these features. Analysis of this kind is valuable because it can inform the teaching of grammar and lexis as well as discourse and serve as a basis for literary text curriculums and course design.

Key Words: literary text, stylistics, defamiliarization, register, lexis.

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Dutch
[Translation Tanja Janssen]
TITEL. Toegepaste stilistische benaderingen in het literatuuronderwijs
SAMENVATTING. Voorstanders van toegepaste stilistiek zijn van mening dat het woordgebruik in literaire teksten niet altijd voorspelbaar is uit de vorm alleen (soms opzettelijk) en dat de interpretatie door de lezer ondersteund kan worden door herkenning van hoe specifieke literaire middelen werken. Dit zou onderzoek kunnen behelzen naar hoe verschillende auteurs bepaalde registers gebruiken en unieke lexicale keuzes maken om betekenis over te brengen in hun werk. Sommige schrijvers vermengen bijvoorbeeld stijlen en combineren gewone, dagelijkse taal met verheven klassieke, bijbelse of romantische thema's op een wijze die hun onderwerp ondermijnt. Dergelijke technieken kunnen vervreemdend werken op de lezer en zo hun intuïtieve respons op de tekst verhogen. Stilistisch-interpretatieve benaderingen zijn daarom noodzakelijk in het literatuuronderwijs, zowel bij de moedertaal als bij de vreemde talen. Nauwgezet beschouwen van de lexicale en structurele elementen van literaire teksten is een effectieve manier om leerlingen (met name in de midden- en bovenbouw) te laten zien hoe bepaalde referentiële en representerende aspecten van taal gebruikt kunnen worden. De docent kan het decoderen van zulke teksten ondersteunen door leerlingen door een nauwgezette beschouwing van de functie van zulke kenmerken heen te leiden. Zo'n analyse is waardevol omdat het ten goede kan komen aan grammatical- en woordenschatonderwijs, en als basis kan dienen voor het ontwerpen van literatuurcurricula.
TREFWOORDEN: vervreemding, woordenschat, literaire tekst, register, stilistiek

Greek
[Translation by Panatoya Papoulia Tzelepi]
Τίτλος: Εφαρμοσμένες υφολογικές προσεγγίσεις στη διδασκαλία λογοτεχνικών κειμένων
Περίληψη: Οπαδοί της εφαρμοσμένης υφολογίας θεωρούν ότι το λεξιλόγιο στα λογοτεχνικά κείμενα δεν ακολουθεί πάντα τον ιδιάζοντα τύπο,(πολλές φορές εμπρόθετα) και ότι η επεξεργασία του αναγνώστη. Βοηθείται από την αναγνώριση του πώς ορισμένες λογοτεχνικές τεχνικές λειτουργούν. Αυτές είναι δυνατόν να περιλαμβάνουν την εξ΄ταση του πώς διάφοροι συγγραφείς εκμεταλλεύονται το επίπεδο ύφους και τις λεξιλογικές επιλογές για να εκφράσουν το νόημα του έργου τους. Γι παράδειγμα ορισμένοι συγγραφείς αναμιγνύουν ύφη όπου κατά περίπτωση συνδυάζουν κοινούς, καθημερινούς τόνους με υψηλά Κλασσικά, Βιβλικά, ή Ρομαντικά θέματα, σε τρόπο που υπονομεύει το περιεχόμενό τους. Αυτές οι τεχνικές είναι δυνατόν να χρησιμεύσουν στην 'αποξένωση' του αναγνώστη και να οξύνουν τις αυθόρμητες αντιδράσεις του στο κείμενο. Υφολογικές ερμηνευτικές προσεγγίσεις επομένως γίνονται απαραίτητες για τη διδασκαλία της λογοτεχνίας στην πρώτη και δεύτερη γλώσσα. Προσεκτική εξέταση των λεξιλογικών και δομικών στοιχείων των λογοτεχνικών κειμένων είναι αποτελεσματικός τρόπος διδασκαλίας για να κατανοήσουν οι μαθητές, ιδιαίτερα της μέσης και ανώτερης βαθμίδας πώς κάποια αναφορικά και παραστατικά στοιχεία της γλώσσας μπορούν να χρησιμοποιηθούν. Ο ρόλος του δασκάλου επικεντρώνεται στη βοήθεια για την αποκωδικοποίηση τέτοιων κειμένων με την καθοδήγηση των σπουδαστών στην ενδελεχή εξέταση της λειτουργίας αυτών των στοιχείων. Τέτοιου είδους ανάλυση είναι αξιόλογη επειδή επηρεάζει τη διδασκαλία του λεξιλογίου, της γραμματικής και του λόγου, και χρησιμεύει ως βάση για αναλυτικά προγράμματα διδασκαλίας λογοτεχνικών κειμένων και το σχεδιασμό των μαθημάτων.
Λέξεις κλειδιά: Αποξένωση, λεξιλόγιο, λογοτεχνικό κείμενο, επίπεδο ύφους, υφολογία.

Italian
[Translation Manuela Delfino, Francesco Caviglia]
TITOLO. Approcci di stilistica applicata all'insegnamento di testi letterari
SINTESI. I sostenitori della stilistica applicata considerano che il lessico nei testi letterari non sia sempre (a volte volutamente) prevedibile a partire dalla sola forma letteraria e che l'interpretazione del lettore possa essere aiutata attraverso il riconoscimento di come funzionano alcuni specifici meccanismi della letteratura. Tale riconoscimento può implicare un esame di come diversi scrittori sfruttino certi registri e scelte peculiari nel lessico per trasmettere significati nella loro opera. Ad esempio, alcuni scrittori mesco-lano stili che associano toni casuali e conversazionali con temi elevati di stampo classico, biblico o ro-mantico in maniera tale da sminuirne la portata. Tali tecniche possono servire a creare straniamento nel lettore e stimolarne in tal modo la risposta intuitiva al testo. Processi di interpretazione stilistica diventano perciò una necessità nella didattica della letteratura in contesti sia di prima, sia di seconda lingua. Un esame attento degli elementi lessicali e strutturali incorporati nei testi letterari è un modo efficace per

mostrare agli studenti (in particolare a quelli di livello intermedio e avanzato) come possano essere utiliz-zati alcuni aspetti referenziali e di rappresentazione del linguaggio. Il ruolo dell'insegnante può essere quello di aiutare nella decodifica di tali testi guidando lo studente attraverso un esame attento della fun-zione di tali caratteristiche. Tale tipo di analisi ha valore in quanto può influenzare 'insegnamento della grammatica, del lessico e del discorso, e servire come base per la progettazione di curricoli e corsi sul testo letterario.

PAROLE CHAIVE: straniamento, lessico, testo letterario, registro, stilistica

Polish
[Translation Elżbieta Awramiuk]
TITUŁ. Stylistyka stosowana w nauczaniu pisania tekstów literackich.
STRESZCZENIE. Zwolennicy stylistyki stosowanej uważają, że słownictwo w tekstach literackich nie zawsze jest łatwe do przewidzenia (czasami celowo) na podstawie samej formy i że interpretację czytelnika może wspierać rozpoznanie sposobów funkcjonowania specyficznych środków poetyckich. To rozpoznanie może polegać na sprawdzeniu, w jaki sposób różni pisarze wykorzystują pewne style i dokonują wyborów unikalnych leksemów do oddania znaczenia. Przykładowo, niektórzy pisarze mieszają style, okazjonalnie łącząc tony potoczne, konwersacyjne z podniosłymi motywami klasycznymi, biblijnymi lub romantycznymi w sposób, który je zniekształca. Takie techniki mogą służyć defamiliaryzacji czytelnika, czego skutkiem jest potęgowanie jego intuicyjnego odbioru tekstu. Dlatego procedury interpretacji stylistycznej stały się nieodzowne na lekcjach literatury zarówno w odniesieniu do kształcenia w języku ojczystym, jak i obcym. Bezpośrednie badanie elementów leksykalnych i strukturalnych zakorzenionych w tekstach literackich jest efektywnym sposobem pokazywania uczącym się (szczególnie na poziomach średnim i zaawansowanym), jak pewne referencjalne i reprezentatywne aspekty języka mogą być wykorzystane. Rola nauczyciela może polegać na asystowaniu przy analizie takich tekstów poprzez kierowanie uczniami w czasie dokładnego badania funkcji tych środków. Analiza tego typu jest cenna, ponieważ może sygnalizować nauczanie gramatyki, leksyki, a także dyskursu oraz służyć jako podstawa projektowania programów kształcenia literackiego.

SLOWA-KLUCZE: defamiliaryzacja, leksyka, tekst literacki, styl, stylistyka

Spanish
[Translation Isabel Martinez-Alvarez]
TÍTULO. Enfoques estilísticos aplicados para la enseñanza de textos literarios.
RESUMEN. Defensores de estilísticos aplicados consideran que el vocabulario en textos literarios no es siempre predecible desde la forma solo (algunas veces deliberadamente) y que se puede ayudar al lector en la interpretación a través del reconocimiento de cómo funcionan los recursos literarios específicos. Esto podría incluir un examen de cómo varios escritores se aprovechan de ciertos registros y elecciones de léxico único para transmitir el significado en sus trabajos. Por ejemplo, algunos escritores mezclan estilos que ocasionalmente combinan informal, tonos de conversación con temas clásicos, bíblicos, o románticos en una forma que recorta el contenido. Tales técnicas pueden servir para desfamiliarizar a un lector y, de este modo, realzar su respuesta intuitiva al texto. Los procedimientos de interpretación estilística se vuelven, de este modo, una necesidad par a las clases de literatura en escenarios de primera y segunda lengua. Un examen detenido de los elementos léxicos y estructurales incrustados en textos literarios es una manera eficaz de ilustrar a los aprendices (particularmente en los niveles intermedios y avanzados) como ciertos aspectos referenciales y representacionales del lenguaje pueden ser usados. El rol de un profesor puede ser ayudar en la decodificación de tales textos guiando a los estudiantes a través de un examen detallado de la función de estos aspectos. El análisis de este tipo es valioso puesto que puede informar de la enseñanza de la gramática y el léxico además del discurso y servir como base para currículos de textos literarios y el diseño del curso.

PALABRAS CLAVE: desfamiliarización, léxico, texto literario, registro, estilísticos

Turkish
[Translation Burak Sunguralp Tekin]
BAŞLIK. Edebi metinlerin öğretimine uygulamalı biçimsel yaklaşımlar
ÖZET. Uygulamalı deyişbilim savunucuları edebi metinlerdeki kelimelerin her zaman sadece biçimden tahmin edilemeyeceği (bazen kasti olarak) ve özel edebi düzeneklerin nasıl çalıştıklarının bilinmesi yolunun okuyucu yorumuna yardımcı olabileceği kanaatindedirler. Bu, çalışmalarını anlamlaştırmada çeşitli yazarların bazı kesitlerden ve sözcük seçimlerinden nasıl faydalandıklarının bir incelemesini

içerebilir. Örneğin, bazı yazarlar genellikle rahat ve konuşmaya özgü tonları Klasik, İncil'le ilgili ve Romantik temalarla kendi ana fikirlerini engelleyecek bir şekilde birleştiren stilleri karıştırırlar. Bu teknikler okuyucuyu uzaklaştırabilir ve böylece onların metne karşı sezgisel tepkilerini artırabilir. Bu yüzden, hem ilk dil hem de ikinci dil ortamlarındaki edebiyat sınıflarında biçimsel açıklayıcı prosedürler bir ihtiyaç olmaktadır. Edebi metinlerdeki sözcük ve yapılara ait öğelerin derinlemesine bir incelemesi öğrencilere (özellikle orta ve ileri düzeydekiler) dilin anlatımsal ve göndergesel yönlerinin nasıl kullanıldıklarını göstermede etkili bir yoldur. Öğretmenin rolü bu özelliklerin fonksiyonunu inceleme yoluyla öğrencilere rehberlik ederek bu metinlerin çözümlenmesine yardımcı olmak olabilir. Bu türde bir analiz dilbilgisi, sözcük ve söylem öğretimini canlandırabileceği için ve edebi metin müfredatlarına ve derslerine bir temel oluşturabileceği için değerlidir.

ANAHTAR KELİMELER: Alışkanlık kırma, sözcük, edebi metin, kesit, deyişbilim

1. INTRODUCTION

Approaches to pedagogy integrating the study of language and literature are faced with the challenge of providing principled methods by which reading and interpretive skills can be developed. A variety of strategies may be employed by a teacher who wants to more effectively assist learners in their interpretation of literary texts encountered in the classroom. One strategy concerns the isolation of specific words, phrases, and rhetorical devices (e.g. alliteration, metaphor, syllepsis, irony, etc.) an instructor feels carries some of a work's more important themes and concepts. Another method involves the highlighting of elements already familiar to learners – for instance, conversation exchange structure – traced through all or parts of a text. Awareness of such linguistic features and devices and an understanding of how these textual properties function and convey meaning are essential for learners who bring limited or variable schematic knowledge to the job of interpretation. Recognition of this kind is of particular importance when readers are exposed to unconventional uses of language or when the de-coding of literary texts relies heavily on cultural or other contexts not easily recoverable from the work itself. Analysis of structural or stylistic devices becomes, therefore, indispensable in aiding reader interpretation. Yet linguistic investigation of this kind is often neglected at the classroom level where English literature studies frequently appear on curriculums but pedagogic strategies to assist interpretation may not be clearly defined.

One way in which the approaches mentioned above may be carried out is through an investigation of the referential and representational modes of meaning associated with specific vocabulary and how certain stylistic devices embedded in literary text can trigger varied interpretations. Henry Widdowson (2000) in his book *Practical Stylistics: An Approach to Poetry,* claims that illustrating the representational uses of language in poetry are one way to effectively demonstrate to learners how established concepts encoded in linguistic categories are realigned to represent reality in a new dimension. An awareness of how such representation can shift in accordance with the changes of pattern, tone, register and mood of a poem can inform the teaching of grammar and lexis as well as discourse and provide valuable insights for both first and second language pedagogical applications. It may also be a pro-active way to aid learner acquisition of these structures and enhance a reader's vocabulary through exposure to the target culture.

In the discussion which follows the operation of specific literary devices and language in a variety of poetic texts ranging from the late 19th century through to the

contemporary period in English literature will be examined. Specifically, four main areas will be investigated with regard to stylistic features appearing in each work. The first category – lexis and register mixing – will analyze the way each of the featured texts is exploited creatively and how literary analysis and contemporary stylistics can assist with their interpretation. Such findings can have implications not only for the deciphering of literary texts at the classroom level, but for wider language acquisition issues as well. Also under discussion will be speech acts (monologue, dialogue, pseudo-dialogic discourse structure, etc.) and how these can be utilized by a writer in unconventional ways to convey meaning in a poetic text. Manipulation of such structures can, for instance, lead to a range of interpretations of the same literary work by different readers. Additional points in the investigation below will focus on issues of poetic foregrounding and stylistic variation – both central issues in literary text analysis. Finally, a summary discussion of what makes certain language and poetic texts 'literary' will be pursued, as will the appropriacy and pedagogic implications of including such texts on scholastic curriculums.

2. LINGUISTIC AND STYLISTIC FEATURES IN LITERARY TEXTS – LEXIS AND REGISTER MIXING

Advocates of stylistics, considering principled methods by which reading and interpretive skills can be developed, realize that some students have to learn to analyse language before they can respond stylistically to text. Sinclair (as cited in Coulthard et al., 1992) states that we should "expect the text to supply everything necessary for its own interpretation; what we need is not an external knowledge base but a better understanding of text structure" (p. 82). Therefore, it is argued, the text itself is autonomous and provides clues for deciding what extra-textual factors are relevant to it. Yet there are others who claim that the study of literature involves more than a mere investigation into systems of language and that the admission of a wider social, historical and political context must be taken into account. Widdowson (2000) states that discourse can be directly derived from text by making overt the:

> inter-activity, the pre-supposed dialogue, that is covertly present in all language use, and which can be activated in the process of interpretation. Engagement with a poem, as with any text, is an interactive process. There is always the implication of reaction: What do you mean? Why so? So what? Poems in this way stimulate the pragmatic process: the texts activate discourse in this sense. (p. 193).

Literary texts of all kinds have underlying discursive structures which have significance beyond their more overt meanings but which may, for the most part, remain hidden. Yet much of the effect a text has on its recipient results from the interaction of these discursive structures with individual reader interpretation. Teachers can assist learners in this process with interpretive procedures that draw attention to specific uses of language that are integral features of such structures. Focus can be on showing instances of an author's use of language that displaces conventional, referential modes of meaning with more poetic, representational kinds to establish internal discourse of the kind Widdowson describes above.

Register characterization plays a relevant part in the analysis of literary texts and contemporary stylistics and can be categorized according to the situation being described, the genre, the style, the participants, or the discourses used. Ronald Carter (1998), in his book *Vocabulary: Applied Linguistic Perspectives,* states that in literary discourse there are "vital and increasingly complex relationships with words; as we read, we try to follow these semantic networks and create in our own minds the experiential pattern they imply" (p. 133). Words function descriptively and inferentially and, for emphasis and variation in style, often borrow from familiar registers (e.g. the language of sport, business, religion, etc.). The author explains that one consequence of this 'register borrowing' is the restructuring of terms so that they enter new relationships and acquire a special symbolic value in the context of the literary work. This kind of blending or realigning of registers is a typical literary act and involves recognition that:

> The lexical items deployed are more polysemic in that they are selected as much for the resonance they create, the associations they produce and the interaction they generate semantically (in conjunction with syntactic and phonetic contouring) within, across and beyond the text itself. (pp. 135-136).

Many critics claim that it is difficult to define an identifiable 'register' for poetry but that certain lexical items and locutions exist in poetic texts that are markedly literary. Carter adds that such usages were particularly prevalent in eighteenth century poetry where they would often serve to "mark a certain stylistic integrity or purity in treatment and an elevation in the seriousness accorded to the topic" (p. 122). He chooses as an illustration of such diction Thomas Gray's 'Ode on a Distant Prospect of Eton College':

> Say, Father Thames, for thou hast seen
>
> Full many a sprightly race
>
> Disporting on thy margent green
>
> The paths of pleasure trace, (ll. 21- 24)

The author notes that it is possible to mark recurrent features such as syntactic inversions and a range of regularly deployed lexical items, including archaic pronouns, throughout the poem. For instance, the word "Father" before "Thames" (l. 21) contrasts with language in the following lines such as "sprightly", "race" and "disporting" (ll. 22-23) which signal a switch in register from the honorific – or even religious – to that of a more athletic tone. At the classroom level, students can be challenged to account for the change and to decide in what ways their reading of the poem has been affected. In addition, words like "margent," "verdure," "nymph," "slumber," and "swain" invoke associations of archaism, temporal distance, and irony; a poet, Carter adds, is able to "exploit items that deviate from expected norms for poetic diction or can even utilize a juxtaposition of several registers in the same poem" (p. 123). This kind of lexical mixing, or 'logopoeia,' takes account of the special habits of usage, context, and usual known concomitants of lexical items and produces relations difficult to measure and interpret. Employing words not only for their direct meaning but for other purposes as well can lead to the creation of such

innovative lexical associations. The author goes on to cite Bronzwaer's (1970) analysis of T. S. Eliot's 'The Waste Land', and how the poem mixes elements from different registers traditionally thought of as quite distinct including the pastoral and the urban, the poetic and the prosaic, the ancient and the contemporary, the metrical and the non-metrical, and the aristocratic and the vulgar.

The notion of *register* is sometimes cited alongside 'style,' 'text type,' and 'communicative context' as a factor affecting the selection of appropriate lexical items to express the concepts of propositions (van Dijk & Kintsch, 1983). It may be that registers select and foreground different options and that certain language structures correlate with certain discourse types. This can have significance in the analysis of poetic texts with respect to whether a reader responds to representational as well as referential modes of meaning. Varied interpretations can then be substantiated against textual evidence provided by linguistic structures and later refined or modified (see also Biber & Conrad, 2009). Adding to the discussion, Widdowson (2000) states that distinctive of certain poetic texts is language that undermines referential function in a way that highlights its representational qualities. The author explains that in the interpretation of poetry, the "severance of connection with context requires the reader to seek significance other than referential by close scrutiny of the text." He adds that this brings into focus "the intrinsic meanings of the language itself and the way they are realigned as elements of patterns composed within the prosodic form of the poem" (p. 55). However, according to Beaugrande (as cited in Ghadessy, 1993), the occurrence of a non-typical lexical choice does not necessarily "undermine the register or suddenly transpose the discourse into a different register, but it will be likely to attract notice and elicit some response" (p. 14). In John Agard's poem 'Pan Recipe', it might be argued that the non-typical lexical choices compete for dominance to the point that the initial register provisionally established by the poem's title is, in fact, undermined while at the same time heightening reader awareness of thematic elements in the work. The reader is left with a mixture of ingredients, but not of the kind they at first anticipate:

> bring memories to a boil
>
> foil voice of drum
>
> add pinch of pain
>
> to rain of rage (ll. 3-6)

Agard goes on to alternate between the language of baking with its own specialized vocabulary (e.g. "simmer", "mix", "stir", etc.) and words the poet associates with former colonial violence including "rape" "blood" and "explode". In the final steps of the 'recipe' the poet's instructions continue to play on the nuance and register of specific vocabulary from contradictory semantic fields:

> stir sound from dustbin
>
> pound handful biscuit tin
>
>
> cover down in shanty town

> and leave mixture alone
>
> when ready will explode (ll.15-19)

With few barriers in terms of vocabulary use, student attention can be directed to stylistic elements in the poem including register switching, parody, and even satire to demonstrate how the poet uses these and other rhetorical devices to map out meaning in his work.

As outlined above, the role of specific stylistic features and devices and the interpretive possibilities available to students of literature is often realized through contrasting conventional and poetic modes of meaning. For instance, a writer may add a more formal or informal ending to a literary text depending on what impression or effect they would like to achieve. Another stylistic technique writers often utilize to take advantage of referential and representational patterns in poetry and which can be brought to the attention of learners is the deliberate imitation of an archaic medium. An example of lexical manipulation of this kind that learners can analyse stylistically using the criteria outlined above appears in Wilfred Owen's poem 'Greater Love'. Jon Silkin (1998) discusses the writer's use of the word 'red' in the work's opening lines and provides a description of what it represents in terms of the poet's moral vision:

> Love and death are linked by the adjective 'red.' By associating the colour of lips with shed blood, Owen is able to make not merely a comparison, but an implicit criticism of the inherited Romantic view of death which subsumes ideas concerning love as if they were variants of each other. (p. 234).

The writer claims that not only does Owen adopt the word 'red' to elicit pity for the dead soldiers, but he uses it to condemn those who would dare to equate the redness of the lips of a woman with the colour of blood shed on the battlefield:

> Red lips are not so red
>
> As the stained stones kissed by the English dead. (ll. 1-2)

An analysis of the poem at the classroom level might centre on other possible stylistic interpretations of the word 'red': as part of the poem's overall rhyme scheme, or as a metonymic device, for instance. Another opportunity for linguistic investigation of this kind in the work is the disjuncture between the word "lips" and the combination "stones kissed"; the juxtaposition opens up all kinds of lexico-semantic interpretive possibilities and can be analysed by students utilizing some of the approaches discussed above. In this way students do not need to submit to a pre-authorized reading of the poem but can be challenged to devise interpretations of their own.

A further illustration from Owen's war poetry can help to illustrate the efficacy of such stylistic investigation. The poet capitalizes on the ambiguity of the word "lamb" in his poem entitled 'The Parable of the Old Man and the Young', which presents a version of the biblical story of Abram and Isaac:

> And as they sojourned both of them together,
>
> Isaac the first-born spake and said, My Father,
>
> Behold the preparations, fire and iron,

> But where the lamb for this burnt-offering? (ll. 3-6)

Readers at this point may not yet have drawn the intended connection between the sacrificial lamb burning image and soldiers called upon to die – ultimately, the thematic subject of the poem. Yet the omission of "is" in line six indicates that the poet has deliberately constructed an ambiguous line, raising doubts as to what the "lamb" in fact represents: the proffered animal, the soldiers, or both. This is accompanied by a dramatic shift in register in lines 7 and 8: "Then Abram bound the youth with belts and straps,/And builded parapets and trenches there," forcing a re-interpretation of the traditional biblical parable. The sudden shift to military language (i.e. "belts", "straps", "parapets", and "trenches") adjusts reading to another time and place – in this case, the trenches of World War 1. Authentic language that mixes registers and capitalizes on the multi-valiancy of vocabulary in this way can serve, therefore, as an instructional departure point into the stylistic investigation of poetic texts.

3.   SPEECH ACTS

The contexts of meaning in literary works are commonly more elusive than those of spontaneous speech and such a phenomenon can assist a writer in defamiliarizing their reader and subsequently foreground certain features of a text. One linguistic pattern often represented in poetry is that of speech acts, in which a speaker is implied but a listener and a particular setting may not be. In Owen's 'Greater Love', as with many of the poems under consideration, a speaker is 'presented' to the reader (represented, that is, as if they were immediately present) and often this is not part of a larger dialogue but more of a fragment, extract, or single speech or monologue. For instance, the "you" in the poem's final line is encouraged to weep for the soldiers but warned that no one may touch their dead bodies. It is unclear to whom the speaker addresses their remarks which are almost declamatory by the prominence of monosyllabic words:

> And though your hand be pale,
>
> Paler are all which trail
>
> Your cross through flame and hail:
>
> Weep, you may weep, for you may touch them not. (ll. 22-25)

Unconventional dialogue structure of this kind (as opposed to conversation patterns students might encounter in the classroom and consider more conventional – a question/response/follow-up model, for instance) is a feature that, in conjunction with the poem's lexical ambiguities, destabilizes reading. The poet has deliberately collapsed what might be considered conventional dialogue structure and altered the construction rules of speech in order to allow modes of meaning conveyed verbally to be more representational than referential. An even more illustrative example of manipulation of this kind appears in the poem 'Not Waving but Drowning', by Stevie Smith:

Nobody heard him, the dead man,

But still he lay moaning:

I was much further out than you thought

And not waving but drowning.

Poor chap, he always loved larking

And now he's dead

It must have been too cold for him his heart gave way,

They said.

Oh, no no no, it was too cold always

(Still the dead one lay moaning)

I was much too far out all my life

And not waving but drowning.

In both the first and third verses the poet uses direct speech to relate what the dead man purportedly says in response to those who have critiqued (mistakenly) his character when alive. Yet a reader is disoriented in the first instance by not knowing whom these people might be (the "They" of line 8) and, secondly, by the work's pseudo-dialogic structure which involves three parties in the 'discussion': the poet, the dead man, and the deceased's interlocutors. In fact, the poem takes on the nature of a debate with the dead man and the speaker(s) in the second verse at odds in their descriptions of the victim's demise. The intrusive, omniscient narrator provides a background gloss to events yet refrains from passing judgement. As the poem demonstrates, the actual illocutionary force registered by a character in a literary work in response to another's speech may, therefore, be different from that registered by the reader – in this instance, for purposes of irony. Here the contrastive nature of direct and reported speech and the stylistic use the poet makes of this linguistic disparity are foregrounded and represent a departure from conventional conversation structure with its frequent question/response/follow-up arrangement. Highlighting this stylistic feature of the poem provides a valuable opportunity for instructors to contrast the two models of dialogue.

In a related use of dialogic voice, the poetry of Thomas Hardy challenges students of literature to draw inferences, this time in a linguistic setting that utilizes antiquated representational language. In 'The Darkling Thrush', Hardy is the persona outside the work who adopts a private, conversational tone:

I leant upon a coppice gate

When Frost was spectre-gray.

And Winter's dregs made desolate

The weakening eye of day. (ll. 1-4)

The choice of framing device is the song of a bird and becomes the poem's other "voice" that suddenly arises midway through the work. The diction is simple and direct:

> At once a voice arose among
>
> The bleak twigs overhead
>
> In a full-hearted evensong
>
> Of joy illimited; (ll. 17-20)

Yet the poet is disconcerted by the bird's response to what he sees as the dreariness of both the day and his reminiscences on the eve of a new century:

> So little cause for carolings
>
> Of such ecstatic sound
>
> Was written on terrestrial things
>
> Afar or nigh around, (ll. 25-28)

The disjuncture between the narrator's monologue with its pessimistic overtones and the "carolings" of the thrush are in response to different stimuli; yet both exhibit dialogic features within the narrative framework of the poem. Variation in patterning of language becomes instrumental in constructing certain thematic elements and meaning in the work. This dynamic can help demonstrate for learners the utility of stylistic shift for establishing the ironic tone so prevalent in the poem and guide them on to further, similar, analysis.

4.   POETIC FOREGROUNDING AND STYLISTIC VARIATION

The notion of 'foregrounding' in language was first identified as a psychological concept by Mukarovsky (1964 [1958]) and refers to features of a text which are in some way conspicuous. The idea of fore-grounded regularity (or *parallelism*, see also Jeffries & McIntyre, 2010) in terms of aesthetic value or function of literary texts was further developed by Jacobson (1971) and includes investigation into a range of stylistic effects that occur in literature whether at the phonetic level (e.g. alliteration, rhyme), the grammatical level (e.g. inversion, ellipsis, repeated phrase structure), or the semantic level (e.g. metaphor, irony). Sklovskij (1971) similarly noted the deviation (or fore-grounded *irregularity*, see also Jeffries & McIntyre, 2010) of language in literary texts from normal usage and how this might slow down the reading process, thereby requiring more interpretive effort and challenging students in an exceptional way. This is a central part of the constructive work required of students of literary texts.

   As with Sklovskij above, Miall and Kuiken (1994a) in their essay on foregrounding and defamiliarization state that stylistic variations and stylistic shift are characteristic of literary texts and often evoke unfamiliar feelings and prolong reading time. The authors point out that in literary texts such foregrounding devices are structured and attract reader attention either because they "deviate from the norm as single occurrences (such as metaphor) or because they create a pattern of recurrenc-

es or parallels (such as alliteration)" (p. 389). That is, similar features may recur, such as a pattern of assonance or a related group of metaphors, and one set of features will dominate the others. Therefore, foregrounding enables literary texts to present meanings with an intricacy and complexity that ordinary language does not normally allow. They go on to propose that the novelty of an unusual linguistic variation is defamiliarizing and that this experience for the reader can evoke 'refamiliarizing' interpretive efforts. These are described as words, phrases, or events unpredictable against the norm of the text that convey the narrator's evaluation of story, characters, or events. They add that a reader employs the feelings that have been evoked "to find or to create a context in which the defamiliarized aspects of the story can be located" (p. 391). In another of their essays on text theory and literary response Miall and Kuiken (1994b) demonstrate this process using the opening lines of Theodore Roethke's poem 'Dolor', in which two closely related metaphors offer views of common office items that challenge prototypic conceptions of them as functional objects of the work place:

> I have known the inexorable sadness of pencils,
>
> Neat in their boxes, dolor of pad and paper-weight,
>
> All the misery of manila folders and mucilage,
>
> Desolation in immaculate public places, (ll. 1-4)

Such metaphors, the writers claim, by attributing words like 'sadness' and then 'dolor' to inanimate objects, "require readers to create an alternative meaning that is at once conceptually novel and affectively rich" (p. 337). They add that phonemic and metrical features of the lines support the metaphorically initiated shift in meaning and prompt a reader to respond not only at the conceptual level but also at the affective, imaginary, and personal levels. In Roethke's poem above the emotional resonance of the words "sadness" and "dolor" associated with ordinary office supplies interferes with the work's overall metaphoric frame and focus (see also *tenor* and *vehicle* in Carter, 1998) and presents opportunities for interpretation where register choices and other linguistic features can be contrasted.

Exploration of metaphor's lexico-semantic constituents and literary patterning, including sonnet and other verse forms, is another way of drawing student attention to special uses of language and highlighting contrastive themes. In Wilfred Owen's 'Anthem for Doomed Youth', for instance, choices of lexis and tone serve to ironically undercut the poet's subject matter and romantic notions associated with it. The use of the word 'anthem' in the poem's title anticipates a eulogy (i.e. a commendation to alleviate sorrow) rather than an elegy (i.e. a commendation to prolong or accentuate sorrow); yet the sustained use of dark imagery is defamiliarizing and effectively undermines any eulogistic expectations. The poem's opening lines establish this mood immediately:

> What passing-bells for these who die as cattle?
>
> Only the monstrous anger of the guns.
>
> Only the stuttering rifles' rapid rattle

> Can patter out their hasty orisons. (ll. 1-4)

In a similar way, the "passing-bells" of the poem's opening line are identified with the pastoral image of cowbells and then with the bells of a church tolling to signal a death. Exploiting the phrase's dual function provided the poet with the opportunity to juxtapose referential and representational modes of meaning. Within the same line, a reader must also decide whether the rhetorical questioning of line 1 is cynical – or not – and if there is a stylistic link with the repetitive use of the word "only" in lines 2 and 3. The tone of repetition that characterizes much of the poem can assist with a student's interpretive efforts and help them reach some conclusion about the work's overall meaning.

5.   LEXIS AND LITERARINESS

As outlined extensively above, literary texts demonstrating breaks with conventional usage serve as invaluable primary materials for instructors carrying out stylistic analyses in the classroom. To help illustrate this point from a more literary rather than purely linguistic point of view, Carter (1998) cites a study of W. H. Auden's poem 'Oxford', that explores the logopoeic transitions and switches in lexical association throughout the work. In addition to 'poeticality,' the main variable tested for in the study was formality in lexis. The norm of 'casual conversation' was selected as a way of judging foregrounded lexical effects in the poem. Stanza 7 illustrates Auden's use of lexis mixing and shift to achieve such foregrounding:

> Outside, some factories, then a whole green country
>
> Where a cigarette comforts the evil, a hymn the weak,
>
> Where thousands fidget and poke and spend their money:
>
> > Eros Paidagogos
> >
> > Weeps on his virginal bed. (ll. 31-35)

There is a change from public to private discourse but also a lexical shift from a contemporary to antiquated or archaic mode signaled by the colon at the end of line 33. Carter states that a quantitative analysis of informants' responses to the lexical organization of the text at this point marked the 'impurity' and instability of the language which seems to encode "a sense of insecurity about incursions from 'outside' on the settled world of Oxford" and the "uneven, unsettled lexical associations help to draw attention to this." However, the author adds, as with most stylistic analysis, the "interpretive equations between formal linguistic features and meanings are necessarily personal, provisional and partial" (p. 128). Meanings are therefore not text-immanent but contextual and when reading poems such as Auden's above it is difficult to measure a reader's contemporaneous response. A stylistic analysis can therefore assist with interpretation in such cases.

Juxtaposing common, everyday language at a casual, almost conversational level with heavily weighted Classical, Biblical and Romantic themes that incorporate specific register and tone choices further exploits the representational possibilities of language. Widdowson (2000) states that this process forces "individual interpreta-

tion while requiring that this should be referred back to features of the text," and claims that what is important here is not the interpretation itself, but the process of exploration of meaning; not the assertion of effects but the investigation into the "linguistic features which seem to give warrant to these effects" (p. xiv). Another of Auden's poems, 'Musee des Beaux Arts', provides opportunities to contrast conventional and representational language and modes of meaning in the manner Widdowson describes. Composed in free verse, the poem's structure seems to match its overall conversational tone. Yet it also adopts an archaic style mirroring, in certain ways, Petrarchan sonnet construction. Such an approach is marked by a definite break or turn of thought whereby difficulties presented in the octave are resolved in the sestet. Yet Auden's poem, with its long, irregular lines is deeply ironic considering the topic under discussion – the human condition and its apparent indifference to suffering. Therefore it seems inappropriate that the sonnet form – often associated with love poetry – should be chosen to convey the message:

> About suffering they were never wrong,
>
> The Old Masters: how well they understood
>
> Its human position; how it takes place
>
> While someone else is eating or opening a window or just walking dully along;
>
> (ll. 1-4)

In much the same way that Auden contrasts notions of the contemporary with the archaic in the poem 'Oxford', discussed above, so *old* and *new* are aligned with expressions like "Old Masters" (l. 2) in this work. Adding to the effect is the lexically disjointed syntax which accurately reflects the dark tone of the poet's subject matter, which is death:

> In Breughel's *Icarus*, for instance: how everything turns away
>
> Quite leisurely from the disaster; the ploughman may
>
> Have heard the splash, the forsaken cry,
>
> But for him it was not an important failure; (ll. 14-17)

As with Owen's placing of images of passing cow bells alongside the sound of rifle fire for ironic effect in 'Anthem for Doomed Youth', so Auden seeks to disenchant or de-romanticize death, martyrdom and suffering by juxtaposing ordinary events with exceptional ones. In addition, the poem's conversational tone is contrasted with the weighty themes and double framing mechanism of an *Old Masters* painting by Breughel and the ancient legend of Icarus. Such a framework provides valuable opportunities at the classroom level for students to investigate the poet's manipulation of language in conjunction with their referential and representational modes of meaning.

6.   IMPLICATIONS FOR THE TEACHING OF LITERATURE —
PEDAGOGY AND TEXT APPROPRIACY

Widdowson (1975) states that there is a point in a language learner's progress at which they should be allowed to appreciate literary texts, to engage meaningfully with them and make their own interpretations. He admits that there are learners who do this intuitively, but argues that all learners' intuitions are not developed the same, so some of them need a stylistics analysis to guide them to this point. It is often difficult for readers of poetic texts to know the stylistic context of a work yet it is possible to illustrate and label words and phrases used by a poet as archaic, obsolete, formal, or colloquial and to identify the context or registers in which particular words are likely to occur (for example, in the church, the military, the sports arena, etc.). The application of such linguistic frameworks and other, similar evaluative procedures can demonstrate the explicit connections between language and literature; it can also highlight how various writers deliberately re-label words and phrases to achieve certain effects (to heighten a sense of irony in their work, for instance). Developing a critical, systematic approach of their own can therefore enable learners to feel more confident in their own analysis and discussion of such texts.

There are a number of other benefits that the applied stylistic analysis of literary texts can bring to the classroom. Discussing the use of novels, Gillian Lazar (1990) claims that exposure to literary language, along with the negotiation of textual meaning, can aid learners in expanding their language capacity and awareness as they form hypotheses and draw inferences. She adds that "determining what world values or beliefs the author is trying to communicate" forces a reader to extend their language resources (p. 205). Literary texts can also represent an unlimited supply of authentic, unmodified language for learners to be exposed to. Edmonson (1997), as well, points out that certain literary deviances have been incorporated into everyday language use so exposure to them can lead to expanded learner awareness and facilitate communication. However, teachers need to be conscious of the linguistic as well as conceptual difficulty of literary texts they introduce into the classroom. In principle, Carter and Long (1991) suggest, it is better not to choose materials that are beyond learners' literary competence. Yet, other critics point out that a distinction should be made between vocabulary difficulties and syntactic ones. They argue that for intermediate and advanced-level students difficulty with the vocabulary in a text may not be as much an obstacle to its comprehension as might its syntactic and stylistic variety. Learners by this stage may have already developed techniques to infer word meaning and focus should be directed instead to building the skills needed to identify and label devices and other structural elements underlying literary texts.

In terms of useful activities related to the study of literature at the classroom level, Widdowson (2000) suggests that having a student reformulate authentic material (such as a poem) challenges them to reassess the way meanings are exclusively yet elusively represented through particular patterns of language. Students would be required to make their own rendering of the propositional content of a poem as a sort of alternative text in a way that makes implied meanings in the original text more explicit. He adds that "whether it is to be presented for comparison in its complete

Indent needed for second paragraph; also, spacing between paragraphs 1 and 2 doesn't match that of 3 and 4

authorized form is a matter of local pedagogic decision". It will depend on who the students are "in respect to linguistic competence and literary understanding" (p. 112). One important aspect of reformulation of this kind is the high occurrence of recycled language (e.g. rhetorical devices). Rewriting a poem means that most, if not all, of the language gets recycled, and this sort of repetition is known to aid acquisition.

7.   CONCLUSION

When considering ways to approach literary texts in the classroom a teacher can draw learners' attention to the fact that the function of particular linguistic items is not always obvious simply from an examination of their formal properties. Frequently, such items are closely linked with the surrounding contextual environment in which they appear and, even with descriptive categories to help us determine what job they are doing, there fails to be a predictable link between their form and function. However, decisions in this regard can be assisted through an examination of stylistic features utilizing both the referential and representational qualities of language. In addition, it is essential that students be able to compare and contrast their knowledge of contextual elements such as register and vocabulary choices and their ultimate contribution to meaning. Such knowledge can then be applied for interpretive purposes to an individual writer's treatment of their theme and subject matter. Promoting learner independence in the application of stylistic procedures of this kind is a valuable pedagogic strategy a teacher of literature can successfully employ in both first and second language settings.

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