

LITERARY STYLISTICS:
PEDAGOGICAL PERSPECTIVES IN AN EFL CONTEXT

By

HASAN GHAZALAH



Thesis submitted for
the degree of
Doctor of Philosophy
University of Nottingham
May, 1987

<u>CONTENTS</u>	<u>Page</u>
ABSTRACT	xiii
DEDICATION	xvi
ACKNOWLEDGEMENTS	xvii
✓ CHAPTER ONE: STYLISTICS AND ITS PLACE IN LITERARY STUDIES	1
- Prefatory	1
1.1 Literary Text and the Element of Literariness	3
1.1.1 Function as the Literary Element	4
1.1.2 Ontology as the Literary Element	5
1.1.3 Subject Matter as the Literary Element	6
1.1.4 Quality as the Literary Element	7
1.1.5 Linguistic Form as the Literary Element	7
1.1.6 Alternative Suggestions	8
1.1.7 Functional Stylistic View of Literariness	10
1.2 Literary text in Traditional Literary Criticism	13
1.3 Literary Critics' Approach to Literary Text	15
1.4 Practical Critics' Approach to Literary Text	17
1.5 The Objectives of Traditional Criticism	19
1.6 The New Criticism and the Verbal Icon	22
1.7 Formalism and De-automatisation	23
1.8 Stylistic Deviation and the Problems of Norms	25
- Introduction	25
1.8.1 The Notion of Stylistic Deviation	26
1.8.2 The Problem of Norms	28
1.8.3 The Indispensability of the Norm of Language	29
1.8.4 Deviation and the Non-native Students	30
1.9 The Concept of Style	35

- Introduction	35
1.9.1 Style as the Moulding of the Message	35
1.9.2 Style as Deviation	38
1.9.3 Style as the Man	38
1.9.4 Style as Indistinguishable From Meaning	39
1.9.5 Style as 'the Emperor's Clothes'	40
1.9.6 Style as Choice : Functionalistic Approach	41
1.10 Stylistics, Linguistic or Literary?	43
- Introduction	43
1.10.1 Linguistic Stylistics	43
1.10.1.1 Contemporary Linguistic Stylistics	44
1.10.1.2 Linguistic Stylistics and Objectivity	45
1.10.1.3 Merits and Demerits	46
1.10.2 Literary Stylistics	49
- Definitions and Boundaries	49
1.10.2.1 The Balance Between Linguistic and Literary Aspects	50
1.10.2.2 Literary Stylistics vs. Linguistic Stylistics	51
1.10.3 Literary Stylistic Analysis and Interpretation	51
1.10.3.1 Linguistic Patterning and Stylistic Patterning	52
1.10.3.2 Stylistic Device and Stylistic Function	53
1.10.3.3 Literary Stylistic Interpretation	54
1.10.4 Stylistic Intuition	58
1.10.4.1 Intuition as the Criterion of Stylistic Analysis	60
1.11 Interpretation is Still the Proper Objective	61
1.11.1 Sontag's <u>Against Interpretation</u>	62
1.11.2 Other Alternatives	63
1.11.3 Stanley Fish's Affective Stylistics	65
1.12 Stylistic Analysis of The Structure of The Layout and	

of the Lexical Choice: A Model of Analysis	69
- Definitions and Dimensions	69
Notes	73
CHAPTER TWO: STYLISTIC ANALYSIS OF THE LAYOUT OF <u>THE SISTERS</u>	77
- Introduction	77
2.1 Intuitive Response to <u>The Sisters</u>	80
2.1.1 Recessional Development and the Concept of the Phases of Narrative	81
2.2 Stylistic Analysis of the Clause and Sentence Structure of <u>The Sisters</u>	87
2.2.1 Phase One	91
2.2.1.1 Indecisive Start	91
2.2.1.2 Elaborate Uneven Structuring: Death Underlined	92
2.2.1.3 Clause Sequence Deflected: Paralysis Underscored	93
2.2.1.4 Separate Sentence for Emphasising Paralysis Again	94
2.2.2 Phase Two	94
2.2.2.1 Limping Clauses and Sentences	94
2.2.2.2 Sentences Shrunk and Few: Boy Inactive	96
2.2.2.3 Broken Sentences: Broken Positivity	97
2.2.3 Phase Three	98
2.2.3.1 Clause and Sentence Structure: Easy to Follow, Hard to Swallow	98
2.2.4 Phase Four	100
2.2.4.1 Unfulfilled Wish Fronted	100
2.2.4.2 Symptoms of Paralysis Accentuated	100
2.2.4.3 Syntactic Structure Broken Down as the Paralysed Breaks Down	101
2.2.4.4 Change of Mood: Change of Structure	103
2.2.4.5 Elaborative Amplification Of Subject Element	104

2.2.4.6 Left-branch: Further Change of Mood	104
2.2.4.7 Disorderly Structuring of Disorderly Dream	105
2.2.5 Phase Five	105
2.2.5.1 Misplaced 'Poetic Style'	105
2.2.5.2 Sentences Compressed Again	106
2.2.6 Phase Six	107
2.2.6.1 Sentences Truncated: People Emasculated	107
2.2.6.2 Broken Grammar = Heart-broken Character	107
2.2.7 Conclusion	109
2.3 Stylistic Analysis of Paragraph Structure of <u>The Sisters</u>	110
- Abstract	110
2.3.1 Parag. 1: Circular Structuring Seconding Paralysis	113
2.3.2 Parag. 3: Tension Created: Battle Conceded to Paralysis	115
2.3.3 Parag. 4: A False Claim to the Unassuming	116
2.3.4 Parag. 5: The Theme of Monotony: Monotonous Structure	117
2.3.5 Parag. 7: Laconic but Functional	118
2.3.6 Parag. 9: Constituents in Disarray	118
2.3.7 Parag.12: Paralysis: a Topic Ramified	119
2.3.8 Parag.13: Structure and Chalice Broken: Paralysis Prevails	120
2.3.9 Conclusion	121
2.4 Stylistic Analysis of Cohesion in <u>The Sisters</u>	124
- Abstract	124
2.4.1 The Abstract Coheres with the Concrete (9)	126
2.4.2 From Nowhere 'it' (29)	127
2.4.3 The Face of the Paralytic: Hinge Emphasised (73-87)	128
2.4.4 'His' Replacing 'its': Attention Screwed (87)	128
2.4.5 A Break of Normality (88-101)	129

2.4.6	The Normal Triggering and Cohering with the Paralytic (102-19)	130
2.4.7	Counterparts Cohere with one Another (121,125)	130
2.4.8	Recapitulating and Presaging Cohesive Link (158-64)	131
2.4.9	Reinforcing Cohesion (179-88)	131
2.4.10	Expectations of Hopelessness Realised (189-95)	132
2.4.11	Nothing Special When Nothing Spectacular (196-330)	133
2.4.12	Conclusion	133
 <u>CHAPTER THREE: STYLISTIC ANALYSIS OF LEXIS OF THE SISTERS</u>		135
3.1	<u>Functionalistic Perspective of Lexis</u>	135
3.2	Setting the Scene of Paralysis (1-16)	146
3.3	Demoralising Lexical Specification (21-73)	151
3.4	Extremes in Contention (74-87)	153
3.5	Domineering Subfield of Death Ensuring Paralysis (102-19)	156
3.6	Paralysis Challenged (121-5)	157
3.7	The Paralytic Reflects Decadent Profession (126-57)	159
3.8	Phantasms Again: Polarisation Again (158-64)	161
3.9	Back into the Den of Paralysis and Gloominess (165-209)	162
3.10	Tantalisation Continued (210-96)	166
3.11	Chalice and Priest Broken: Salvation Betokened (279-330)	169
3.12	Lexical Abstraction of Gravitation	171
3.13	Conclusion: Stylistic Interpretation of <u>The Sisters</u>	173
 APPENDIX 1		175

CHAPTER FOUR: STYLISTIC ANALYSIS OF THE LAYOUT OF <u>Enough</u>	181
- Prefatory	181
4.1 Intuitive Response to <u>Enough</u>	182
4.2 Stylistic Analysis of Clause and Sentence	
<u>Structure of <u>Enough</u></u>	184
- Introduction	184
4.2.1 Infirmary	185
4.2.1.1 Disrupted Structure Accentuating Erasure	185
4.2.1.2 Identical Structure: Aspect of Infirmary	
Underlined	185
4.2.1.3 Decentralisation of Clauses: Dehumanisation	
of People	186
4.2.1.4 Elusive Reiteration	186
4.2.1.5 Staccato Sentences: Shortage of Action	187
4.2.1.6 Fractions Again: Inconsistency Again	187
4.2.1.7 Mid-branch Emphasising Aspect of Deficiency	188
4.2.1.8 Sentences Verbless/Subjectless: Movement Absent	188
4.2.1.9 Slices Underscored	188
4.2.1.10 Left-branch Underlining Infirmary	189
4.2.1.11 A Fraction Highlighted	189
4.2.1.12 Coordination Ratifying Paralysis	190
4.2.1.13 Peripheral Clause Separated: Infirmary Stressed	190
4.2.1.14 Dull Repetition: Dull Activity	190
4.2.1.15 Long Sentence Havocked Like the Old Man's Ruins	191
4.2.1.16 Inconclusivity Structure Recalled	192
4.2.1.17 Principal Clause Second: Frustration First	192
4.2.1.18 Stylistic Imprint, not Centralising of 'I'	193
4.2.1.19 Broken Sentences: Broken Hypotheses	194
4.2.1.20 More Ellipsis: More Stumbling and	

Mysteriousness	194
4.2.1.21 Conclusion	195
4.2.2 Acquiescence vs. Dominance	196
4.2.2.1 Decrepit and Elliptical Structure: Decrepit Character	196
4.2.2.2 Peripheral Clause Superior in Message and in Structure	197
4.2.2.3 Cleft Sentence Foregrounding the Master's Actions	197
4.2.2.4 Peripheral Clause Fronted: Character Submitted	198
4.2.2.5 Subjugation Reflected in Peripheral Clause's Centralisation	198
4.2.2.6 Normal Order When Talking Only about the Master	198
4.2.2.7 Grammatical Subordination Matching Thematic Subordination	199
4.2.2.8 The 'I' Clause in Front, But he is Wrong	199
4.2.2.9 Negative Structure in Normal Order	199
4.2.2.10 Sentences in Disarray: People in Disgrace	200
4.2.2.11 Conclusion	200
4.2.3 Passive Activity	201
4.2.3.1 Sub. Clause Fronted: Gloominess Prior to Gleaminess	201
4.2.3.2 Normalised Structure Embracing De-spirited Gesture	201
4.2.3.3 Conclusion	202
4.2.4 Summary	202
4.3 Stylistic Analysis of Paragraph Structure of <u>Enough</u>	204
- Introduction	204
4.3.1 Paragraph One: Too Generalised. so Nothing Clarified	204

4.3.2	Paragraph Twelve (106-8): Titillating Glimmer	205
4.3.3	The Final Paragraph: So Much for Sustenance: Viva Indolence	205
4.3.4	Conclusion	206
4.4	Stylistic Analysis of Cohesion in <u>Enough</u>	207
4.4.1	Missed or Ambiguous Devices: Limp Context (1-7)	208
4.4.2	'He': Mysterious Reference Incurring Impairment (8)	208
4.4.3	Like 'He', 'I' Unidentified for it is Paralysed	208
4.4.4	Broken Bridge of Cohesion (28)	209
4.4.5	Disintegrated Cohesion: Disintegrated Statement (33-4)	210
4.4.6	Elliptical Connectivity Producing Ambiguity	211
4.4.7	Lack of Cohesion: Frustration of Expectations (61)	211
4.4.8	Cohesive 'Hiccups': People Fumble and Stumble	212
4.4.9	The Same Cohesive Hinge Says Different Things (128-37)	212
4.4.10	Confusing Reference Screwing Focus (138)	213
4.4.11	Segregative Hinge Isolating Scene of Disgrace (178)	213
4.4.12	Reiterations Connecting, Recalling and Reaffirming	214
4.4.13	Cohesive Device Deflecting Interpretation (102)	214
4.4.14	Flowers Recalled: Calm Underscored (228)	214
4.4.15	No Punctuation: A Lot of Ambiguity and Hesitation	215
4.4.16	Conclusion	216
4.5	Summary	216
CHAPTER FIVE: STYLISTIC ANALYSIS OF LEXIS OF <u>ENOUGH</u>		218
5.1	Negativity and Partitioning Recurrence (1-7)	218
5.2	Impulsive, Yet Passive Reiteration (8-19)	221
5.3	Adverse Winds (20-51)	222
5.4	Infirmity Standing out (68)	224

5.5	Distraction, Rather than Distortion (89-98)	226
5.6	Uneven Polarisation (99-127)	226
5.7	Variation on Unequal Parity (128-137)	228
5.8	Disgraceful, Lethargic Imperturbability (178-207)	229
5.9	Perennial Insensitivity (208)	231
5.10	Frustrating Derision (224-7)	231
5.11	Retrieval of Acquiescence (228-37)	232
5.12	Lexical Abstraction of Gravitation	233
5.13	Conclusion: Stylistic Interpretation of <u>Enough</u>	235
	APPENDIX 2	238
	CHAPTER SIX: LITERARY STYLISTICS IN AN EFL CLASSROOM	243
6.1	Why Stylistics More Appropriate for Non-native Students	243
	-Introduction	243
6.1.1	The Intentionalist Approach	244
6.1.1.1	The Intentionalist Approach and Non-native Students	245
6.1.2	Social/Historical Context and Biographical Approach	246
6.1.2.1	Pros and Cons	246
6.1.2.2	Historical and Social Context and Non-native Students	249
6.1.3	Culture-specific Approach and Non-native Students	253
6.1.3.1	Identifying the Problem	253
6.1.3.2	Resolving the Problem	255
6.1.4	Stylistics: A Language-based Approach	256
6.1.4.1	Facts about Language	257
6.1.4.2	Advantages of Stylistics in an EFL Classroom	259
6.2	Pedagogical Application of Stylistics: Theoretical Issues	263
	- Introduction	263

6.2.1 Aims and Intentions	263
6.2.2 Stylistic Response	265
6.2.2.1 Is Response Taught or Caught?	268
6.2.3 From Literary and Linguistic to Stylistic Competence	269
6.2.4 Student-oriented Teaching Strategies	274
6.2.6 Teacher of Stylistics	283
6.3 Pedagogical Procedures and Stylistic Analysis in an EFL Classroom	286
- Introduction	286
6.3.1 Stylistic Analysis of Clause and Sentence Structure: Pedagogical Procedures	287
6.3.1.1 Fronting	287
a. Clause Reversal	288
b. Conventional Rewriting of Sentences	289
c. Sub. Clause Skipping	290
d. Clause-by-clause Reading of Sentences	291
e. Clause/Sentence Substitution	293
6.3.1.2 Ambiguous and Complex Structure	294
a. Sentence Rephrasing	295
b. Sentence Expansion	296
6.3.1.3 Unfinished Sentences	296
a. Sentence Completion	297
b. Sentence Partial Deletion	297
6.3.1.4 Fractions and Mini Sentences	298
a. Fraction Depletion	298
b. Fraction Annexation	299
c. Fraction Omission	300
6.3.1.5 Parallel Sentence Structure	300
a. Sentence Comparison	301

b. Sentence Amalgamation	301
6.3.1.6 Coordination	302
a. Conjunction Metamorphosis	302
6.3.1.7 Conclusion	303
6.3.2 Cohesion: Pedagogical Procedures	303
6.3.2.1 Device Revival	304
6.3.2.2 Device Conjecture	304
6.3.2.3 Device Replacement	305
6.3.2.4 Device Reduction	306
6.3.2.5 Device Compensation	307
6.3.2.6 Device Inflation	307
6.3.2.7 Conclusion	308
6.3.3 Stylistic Analysis of Paragraph Structure:	
Pedagogical Procedures	308
6.3.3.1 Paragraph Overtaking	308
6.3.3.2 Paragraph Skipping and Comparing	310
6.3.3.3 Paragraph Concatenation Deflection:	
Putting the Cart Before the Horse	311
6.3.3.4 Paragraph Infrastructure Disruption	313
6.3.3.5 Paragraph Reproduction	314
6.3.3.6 Paragraph Summary	315
6.3.3.7 Paragraph Conglomeration	317
6.3.3.8 Conclusion	317
6.3.4 Stylistic Analysis of Lexis: Cloze Procedures	318
- Introduction	318
6.3.4.1 Cloze Procedure	318
a. Complete Deletion of Lexical Items	320
b. Partial Deletion of Lexical Items	321
c. Retention of Lexical Items	322

6.3.4.2 Dictionary-using Procedure	324
6.3.4.3 Specificity Cloze Procedure	325
6.3.4.4 Generality Cloze Procedure	326
6.3.4.5 Lexical Summary	328
6.3.4.6 Summary Comparison	328
6.3.4.7 Lexical Fields Contrastiveness	329
6.3.4.8 Conclusion	330
Notes	331
CHAPTER SEVEN: RECOMMENDATIONS FOR FURTHER RESEARCH AND	
CONCLUSIONS	333
7.1 Recommendations for Further Research	333
7.2 Conclusions	335
APPENDIX 3	338
BIBLIOGRAPHY	344

ABSTRACT

This thesis is concerned with literary stylistics and the interpretation of literary texts in an EFL context. It has the ultimate pedagogical objective of helping non-native students of English to become sensitive to stylistic features and functions and later to perform stylistic analysis and stylistic interpretation of texts.

For its significance in stylistics, and as the concentration is on literary composition, the element of 'literariness' is investigated first. This results from the interaction of the stylistic patterning of language and the stylistic functions created at different levels.

To show where stylistics stands among literary studies, and to set the scene for the whole thesis, four main approaches to literary texts, ie. traditional literary criticism, practical criticism, the New Criticism, and formalism, are drawn against it. It is argued that stylistics is the more appropriate approach to the interpretation and appreciation of literary texts especially for non-native students/readers. Within this discipline, there are three major trends: literary stylistics, linguistic stylistics, and Stanley Fish's affective stylistics. The first one is considered superior to the other two for the comprehensiveness of its analytical methodology of short texts in particular, and for its undertaking of interpretation as the ultimate objective of analysis.

To substantiate that in practical terms, and at the same time to demonstrate to readers and students how stylistic analysis can be performed, a model of literary stylistic analysis is suggested. It is based on the consideration of the stylistically significant features of the structure of the layout (including clause and sentence structure, paragraphing and cohesion) and of lexis. It is the stylistic effects and functions produced by these features rather than the description of them which is more important. Mere description of language and style is not important in itself; instead, the primary task is to provide a descriptive account of our intuitions concerning the effects and functions produced on us by the text. This supplies a secure basis for interpretation of texts and for teaching interpretation.

Two twentieth century short stories, The Sisters, by James Joyce, and Enough, by Samuel Beckett are analysed separately to demonstrate how this model works and to show readers and students the way(s) of applying and performing it. Joyce and Beckett are well-known writers both here and abroad; their writings are included in university curricula. A stylistic study of two of their texts can be of help to the understanding of some aspects of their style. On the other hand, these two texts stand in contrast to one another in regard to their language organisation and mode of narrative discourse. Whereas the latter is deviant, the former is quite conventional. This is argued to be useful to the pedagogy of teaching stylistics.

Literary stylistics is described as the most convenient approach for non-native students of English literary composition. It is available to them, student-oriented and, therefore,

initially more advantageous than an 'intentionalist approach', a 'historical/social and biographical approach', or 'culture-specific approaches'.

An articulation is provided of the aims and intentions of teaching literary stylistics to foreign students. The final and most important argument is for student-centred classroom pedagogical procedures. These include forms of linguistically systematic 'rewriting' which are used as a means to two ends: to sensitise students to language; and to demonstrate stylistic features and functions. Once they have achieved these objectives, they are deemed to have exhausted their usefulness. Fuller literary and contextual analysis can, then, be performed.

To the Memory of my
Father Said Ghazalah,
to my Mother Ayush and
to my Wife Camilia

ACKNOWLEDGEMENTS

I thank Dr. Ronald Carter for his invaluable guidance on almost everything. I benefited enormously from his nurturing comments and directives without which this thesis would not have been completed. The idea of writing a nuclear chapter about stylistics and pedagogy in an EFL context was entirely his. I am also indebted to him for his bearing with me throughout, and I wish only that there were more space to go into more details about his help and perseverance.

I also thank Professor Walter Nash who persistently encouraged and advised me. His comments on some earlier draft chapters of this dissertation were greatly appreciated. His wisdom and insight always impressed me.

I am also grateful to the English Studies staff for some useful discussion and to the Department Secretaries, Norma, Brenda and Sue for their kind administrative help.

My thanks go also to those who kindled in me the ambition and love of learning and studying since my childhood and to those who boosted and helped me throughout.

Finally, my gratitude goes to my long-suffering wife Camilia for supporting me at every stage of my work.

CHAPTER 1

STYLISTICS AND ITS PLACE IN LITERARY STUDIES

Prefatory

This chapter is a theoretical one, laying the ground for the whole thesis in general and for the next four chapters in particular. As this work is mainly directed to the non-native students of English stylistics, it may be useful to introduce some discussion of the major approaches to literary texts, with which stylistics has some sort of contact either by standing in contrast to them, or by having one or two points in common with them. These approaches include Traditional Literary Criticism whose concern was the provision of impressionistic evaluation of texts and the writer's experience and personality; Practical Criticism which moved a considerable step forward by shifting the concentration onto the close reading of the language of literary texts, but not in the same way done nowadays by such language-based approaches as stylistics; Formalism whose practitioners viewed the linguistic form of these texts as deviant from, and, therefore, superior to ordinary language; and finally The New Criticism with its focus on the autonomy of the literary text seen as a verbal icon.

The critical review of these schools has a double-edged purpose: to illustrate the ways they approached and appreciated literary works, and to offer a chance for the reader of this thesis to envisage them alongside with, and in comparison to stylistics. Before investigating the latter, I will examine the Notion of Deviation and the Problem of Norms for its relevance to stylistics in an EFL classroom in particular. Deviation from the language system is more problematic for the non-native students/readers. However, the norm of language use seems to pose no serious problem for them as it does for their native counterparts. Then I will consider the Concept of Style: the monistic, the dualistic and the functionalistic. I will argue that the latter is the most useful view.

The discussion and investigation of all these sections is presented with critique. The section on the concept of style serves as an introduction about stylistics: linguistic, literary and affective. It is argued that Linguistic Stylistics, the purest form of the discipline of stylistics, does only part of the job and is concerned with the formal, or linguistic features of the style of literary texts to the exclusion of its functional features. It is descriptive rather than interpretive. Literary Stylistics, on the other hand, retrieves the situation by drawing on both kinds of the features of style. Thus, it can provide a more insightful and solid interpretation of literary texts. It is interpretive more than descriptive, although the former derives from the latter. Stanley Fish's Affective Stylistics which might be a new challenge to literary stylistics, has shifted the focus from the text itself to the activities of reading: what the reader does, how he acts on the

text, and why he interprets the way he does. But the description of the whole process does not run smoothly and clearly, and more than one objection is, therefore, raised against this approach. It is argued at the end of this section that literary stylistics is still the more convenient approach to the interpretation of literary texts especially for the non-native students/readers, for it relies heavily on the language of the text. Besides, its ultimate objective Interpretation, seems to be still the proper one. So a discussion of it, of the Process of Stylistic Analysis, and of Intuition, the criterion for such analysis, which is introduced in the remaining sections of this chapter, can be useful; it aids us to absorb theoretically the means and ends of stylistic analysis before launching it practically in chapters 2-5 at analysing two short texts: The Sisters by James Joyce, and Enough by Samuel Beckett. I finally provide a figure illustrating the proceedings of the model of literary stylistic analysis adopted in my investigation of these texts to make it easier and clearer for the reader to follow.

My starting point is the examination of the idea of the literary text held by the four approaches mentioned above, and of the feature of literariness which makes literary texts literary.

1.1 Literary Text and the Element of Literariness

I would prefer to evade posing the age-old question in its cliché formula, what is literature? which is present every time some sort of identification of the literary/non-literary is being sought, and to replace it by the question, why are literary texts called literary? which draws the attention to their substantial property, Literariness, more than to anything else. By

knowing what literariness is we may know what 'literary text' means.

We do not, some may say, need to define the concept of the literary text for we all know what it is. All readers can distinguish it from other types of text easily. But that is not always the case, and to prove it, we may notice the differences among the critics' definitions of it. In the following I shall consider five principal criteria in terms of which the literary text has been identified. They can be viewed as indirect attempts to define or describe the literary element:

1.1.1 Function as the Literary Element

Literature has a specific function which is the representation of a world beyond itself. It is symbolic in this sense and should not be taken too literally. Tindall (1955:267) views it as a compound of explicit statement and allusive structure and "... refers constantly to what lies apparently beyond itself". He states more plainly that "Symbolism is the necessary condition of literature".¹

According to that and other similar views, literary works are regarded as representatives of something else outside them and are not meant to be understood as standing for what they are. This implies that their literary element is the thing which carries us to that 'beyond' which is almost impossible to articulate. This is the first difficulty. The second one is the difficulty of distinguishing between a lie, a joke and a remark intended to be metaphorical or ironical, for example, on the one hand, and a short story, a poem and a play, on the other. Although literary

texts are in some sense symbolic, symbolism cannot be considered the factor that may tell us whether a text is literary or not, for literariness is not identical with symbolism.

1.1.2 Ontology as the Literary Element

Since function is not the literary component, can ontology be? Literature is said to be fiction in the sense that it is unreal. To have a better idea about the meaning of fiction I may quote Wellek (1982) who understands fictionality as a term for the difference between life and art and for the recognition of art as 'make-believe'. "Fiction", he adds, "means a denial of a truth of immediate correspondence with reality" (p.22).²

Literature is, thus, equated with fiction, i.e. with unreality, which means that all literary texts are fictional and cannot represent the reality of life. And for that reason they stand out among other types of text. But this is misleading because other kinds of writing such as news reports, history books and autobiographies are in one way or another no less fictional than what is conventionally labelled as such, though these kinds of writing have particular properties which set them aside from fictional literary texts (see also Leith, 1985). Even literary texts are not always unreal; they can be real as some of Shakespeare's works about real people and events in human history indicate. Moreover, not everything in our daily life can be regarded as real.

So fictionality and non-fictionality, or reality and non-reality cannot be taken as a criterion for separating what is literary from what is not.

I tend to agree with Ingarden (1973) that the literary work has a 'specific reality' which is different from reality in the normal sense. I also agree with Wellek (1982) that fictionality remains the distinguishing factor of all imaginative literature even the worst poem or novel (p. 29). Literary texts have what can be called a 'fictional reality', or in a more proper term a 'literary reality' peculiar to them and is not to be confused with the common meaning of reality. However, this notion of the real/unreal is irrelevant to specifying what is literary and non-literary. Perhaps subject matter can achieve that.

1.1.3 Subject Matter as the Literary Element

Literature can be distinguished in terms of what it is about. It is the source of knowledge and learning about all aspects of human life. Friedrich Engels, for instance, claims that he learned more from Balzac about French society than from all economists, statisticians, and historians put together (see Wellek, 1982). This could imply that literary texts cease to be literary if they are not a reflection of life, which cannot be accepted on the grounds that many non-literary texts (eg. biographies) are as a portrayal of life as some literary texts are but still are not considered literature. Conversely, many literary texts are not a representation of any aspect of life, yet they are classified as literary. Could transcendentality of texts be the literary feature, then?

1.1.4 Quality as the Literary Element

Literary texts are thought to be transcendental in quality in the sense that they possess a hidden, hypnotising power which captivates us as soon as we read them. We become fascinated by them and our minds and bodies are willingly carried away at reading them. (see Tindall, 1955). But it is extremely difficult to substantiate or describe this captivating power, regarded as the literary component. However, this aesthetic notion about the substance of literary texts is superior to the others reviewed above but is still insufficient, I think.

All those factors, function, ontology, subject matter, and quality, seem to be equally unable to provide a satisfactory criterion for the identification of the feature(s) of literariness. Perhaps the linguistic form of literary texts might help.

1.1.5 Linguistic Form as the Literary Element

Linguistic form can be imbued with features of literariness we are looking for, and this is the view that was mainly held by the formalists as far back as 1920s. They claimed that the language of literary text is used in a special way and defamiliarised, which sets it apart from everyday uses of language. (See 1.7 below for more details). Literary language is, then, distinguished from other types of language, and examining its linguistic form reveals its literariness: a term believed to have been coined by them. Although there is some sense in that, there are a few difficulties such as the identification of the norm of language (see 1.8 later), the recurrence of a similar

manipulation of language in other genres (eg advertising), and the ignorance of semantic features which are too important to ignore, or consider as secondary.

Thus, none of the above criteria which were investigated very briefly, can be solely relied on to define the element of literariness in literary texts. It is the case that these texts can be symbolic, fictional, imaginative, captivating, about human life and societies, and use language in a particular way. Moreover, all these properties can assemble in one single literary text. But even their assembly as such cannot account for the distinction of literariness, for, as we noticed in the foregoing discussion, they are traits of other non-literary types of writing as well. None of them is confined to literature and, likewise, literature is not restricted to any one of them.

1.1.6 Alternative Suggestions

Shall we throw up our hands in despair and concede that the feature of literariness, thus, the concept of literary text, is non-definable? Certainly not. Whether we like it or not, there are properties in literary texts that attract us either directly or indirectly, and it is our responsibility to try to explore them. Literature is a complex of structures and activities of all kinds which appeal to our mental and emotional deposit and requires the various potentials of the human mind: reason, imagination and feelings, to become involved. Wellek (1982) describes it as not being "... a single system of internal relations but an enormous developing, changing manifold spreading over huge stretches of time and space" (p.29. (See also Wellek and Warren, 1949). Rawlinson, on the other hand, admits the

difficulty of substantiating about literature in any circumstances for, as he writes, it appeals not to "... a series of ideas and opinions that can be readily learned, but to a more timid inwardness which it is never easy to articulate about ..."

(1968:5).³

Statements like these describing the ontological nature of literature are commonplace and intuitive, and although they do not suggest a solution to the problem of defining literary texts in specific terms, they are a useful start on the way to achieving that.

Despite this multi-layeredness of literary texts and the difficulty of articulating about their literary elements, it can be agreed that literariness has to be sought for at the level of semantic as well as formalistic features. Wellek (1982) compares the feature of literariness to what he calls 'an aesthetic experience' which is so dominant in literary texts. To explain this, he relies on the experiencing of 'Beauty' envisaged by him as a describable experience in the contemplation of both physical and material objects as well as at listening to music. In a similar fashion, in literature the experience is wider and more varied and "... yields a state of contemplation, of intransitive attention that cannot be mistaken for anything else." (p. 31). This view of literariness is the most delicate so far. Nevertheless, it is not clear enough to account for all its features.

1.1.7 Functional Stylistic View of Literariness

The most useful and valuable of all is the article by Ronald Carter and Walter Nash (1983) with the title Language and Literariness. It is as far as I know the first of its kind: a practical survey aiming at defining and articulating the concept of literariness in language. Carter and Nash firstly reject the division between literary language on the one hand, and other types of language, on the other, or between fictional and non-fictional language, for such division is harmful. It implies an unfair and irrelevant evaluation of good and bad. It also fails to account for the multi-levelled nature of stylistic effects in literary language.

Although they deny to language any immanent so-called literary status as there is no "... single property intrinsic to language which can be called literary", they do not dismiss the recurrence of properties of literariness in literary texts such as the plotting and elaboration of vocabulary; the imposition of a new thesaurus entry by blending or realigning registers, making moral judgments and discriminations; the possibility of reading at more than one level; polysemy; subtlety of procedure (eg irony) and other 'properties'. All these explorations are illustrated by examining and juxtaposing literary and non-literary passages. Here is one example to show the way that is done:

A. You're not short of pulling power either. With a proven 1,487 cc overhead cam transverse engine, a five speed gearbox and our famous front wheel drive.

B. It was a 1930 Rolls Royce Phantom 11 40-50 with a seven seat limousine-de-ville body. I didn't know all these names and numbers right then: Morgan told me. All I could see was something like the Simplon

Orient Express mated with a battleship and on four wheels. It was sharing a garage with a couple of modern Rolls, a new Mercedes 600, a Jaguar Mark 10. It made the whole bunch look like mere transportation.

In the case of the first passage it supplies information about a manufactured product in an easy-talking environment instead of using stiffly monosemic technical terms ('You're not short of pulling power'; 'Famous'). In the second passage, the monosemic 'names and numbers' become multivalent and poetic (their very density of occurrence makes up a kind of litany like the names in some epic catalogue) and the narrator supplies his own humorously figurative gloss on the foremost heroic name, that of the Rolls Royce Phantom 11 40-50: 'something like the Simplon-Orient Express mated with a battleship and on four wheels'. Such a simile, Carter and Nash continue, is absent from the first passage. Also, unlike it, this passage has a subtlety of procedure that may elude the reader, though he cannot fail to catch the ironic scent of it. This subtlety consists in part of the refined and humorous awareness of an old literary convention (ie., the epic catalogue, the praise of the superlative object, animal, or person), and in part of the realisation that the convention cannot be played 'straight' in a modern context. This is a feature of literariness that we cannot find in passages like the first one here.

Throughout, Carter and Nash have come out with this useful, new definition of literariness: "Literariness in language ... comes from the simultaneous operation and interrelation of effects at different levels of language system" and "Literariness ... is not a function of particular items or processes in lexicon and syntax. It is a property of texts and contexts". Although this

definition of literariness is the standard average modern western conception, it is, I think, useful and absorbable for the non-native students of English stylistics which is considered as the more appropriate approach to the interpretation and appreciation of literary texts, as argued in 1.10.2.3 and 1.10.4 below, and in the final chapter.

One or two conclusions can be drawn from this brief summary of Carter and Nash's article:

1. There are elements of literariness in literary texts which can be identified.

2. The recognition of these elements is not a straightforward process; it is, rather, implicit in the stylistic patterning of language, the effects produced and their interaction in texts.

3. The language of literary texts is multi-layered and, thus, the identification of the literary element should be sought at its different levels, and not at one or two only.

4. Literariness is not an intrinsic property of a lexical item, a stylistic device, a special linguistic feature, or any kind of overt property of language; it is the product of the investigation of the overlapping of the different levels of the language of texts and the effects of that overlapping.

5. Finally, the so-called properties of literariness are not present in literary texts only; other types of text can display few of them, however very occasionally and not with such a degree of intensity and richness as in literary texts. These properties

are the point of departure between the literary and the non-literary and the criteria in terms of which literary texts can be defined more properly.

1.2 Literary Text in Traditional Criticism

I must point out first that there are few differences between traditional literary criticism and traditional practical criticism. However, they agree in general terms on this particular matter. The concept of a literary text is by no means clear in traditional criticism for its practitioners did not attempt seriously to provide some kind of definition for it or its boundaries. They took it for granted that everyone knows by instinct what a literary text is. Williams, for instance, writes, "There is not much critical point in attempting to define prose. We usually know prose when we see it"(1950:59).⁴

Very occasional attempts were made to define a literary text in linguistic terms in theory only. Richards (1929) describes poetry as "... the unique linguistic instrument by which our minds have ordered their thoughts, emotions, desires ..."(my emphasis), and as "... the highest form of language" (p.321). He also argues that the literary work's main constituents are after all words, but he considers them merely a means to an end (see p.326). Though there is a little advance in this view, it is not meant to imply an investigation of linguistic organisation of texts, or that our understanding of them should be confined by their linguistic form. Richards himself declares in the introduction to his book, Practical Criticism (1929) that his prearranged questionnaire (in which he gives his undergraduate students a group of poems skipping their titles and writers'

names, by asking them to evaluate them) is done on psychological grounds; he writes, " The indispensable instrument for this inquiry is psychology ".⁵

These views are not accurate, and instead of making clearer to us what a literary text is, they make it more indeterminate. They reflect the confusion of the traditional literary critics' notion of its ontology and constituents. Williams(1950) confused the terms theme, structure and organisation in this vague statement: "... organisation or structure or theme, 'whatever we choose to call it' (my emphasis), exists in the actual organisation of words" (p.86). Such confusion which was also matched with obtrusiveness and inconsistency between theory and practice, was not peculiar to those two critics only; it could be understood as a description of the critical works of almost all the traditional literary and practical critics.

One may conclude that the concept of the literary text was not clearly defined in traditional criticism. Only very recently has Williams attempted a kind of definition of the development of the word 'literature' in history (See Williams, 1976:183-8). However, it is still the case that traditional critics had nothing substantial to say about the literary text's boundaries, and this was perhaps done on purpose for it might be more convenient to work on a boundary-less text which allows more liberty for impressionistic assumptions, than to work on a text with boundaries which restricts undemonstrated criticism. The word 'text' which could refer to something encircled in one way or another, was often replaced by 'work' which can be used to describe something rather loose. In other words, the terminology

was at times inadequate too.

It is possible now after having some idea about the concept of the literary text in traditional criticism to discuss how literary critics approached and understood it in practical terms, which will give more enlightenment about their methodology.

1.3 Literary Critics' Approach to Literary Text

The traditional literary critics' lack of precision in theory about the literary text was matched with imprecision in methodology and application. Similar criticism was submitted by some of the upholders of this approach. One of them was T.S. Eliot who thinks that literary critics did not know where they were; he likened them to "... a Sunday park of contending and contentious orators, who have not arrived at the articulation of their differences" (printed in Osborne, 1955: 5). Osborne is still more angry with them; he writes, "There has come into our hands no single work by any critic which professes an intelligible and consistent doctrine in criticism, and we know of no single critic whose practice is habitually in accordance with the doctrine he professes".⁶

To prove the validity of these and other analogous statements, and to show more conspicuously some of the shortcomings of the literary critics' analyses of literary texts, I will discuss a few statements by Williams (1950) made in his analysis of a passage from a short story by James Joyce:

In his critical reading of an excerpt from Joyce's The Dead from his collection of short stories, Dubliners, Williams writes:

"Already in the first sentence one realises that the writer is not engaged in a mechanical evocation of stock emotions through the evocation of their stock context. ... The sentence, 'he was conscious of but could not apprehend', in its small scale, suggests a writer who uses words as if writing were an act of discovery rather than of intoxicated exhibition"

These comments are mere assumptions: groundless and external to the passage and are a criticism of the writer rather than of his work. Another prominent feature here is Williams' tendency to using complicated, vague expressions like 'intoxicated exhibition', which would confuse the reader (similar and further objections against traditional literary criticism are raised by Widdowson, 1975:72-4, and Carter (ed.), 1982:2-3).⁷

One more drawback of this kind of criticism is the call by critics for criteria external to literary texts in pursuit of a proper evaluation of them. George Orwell (see Williams, 1950: 27) and Hyman hold such a view; the latter asks for an "... organised use of non-literary techniques from other fields of knowledge to obtain insights in literature" (printed in Butler and Fowler, 1971). Although this statement seems ambiguous, it can mean among other things that, in order to achieve its objectives more properly, literary criticism has to borrow procedures from other resources of knowledge alien to literature. This is not helpful for the import from outside means that texts will not be considered on their own terms.

Traditional literary criticism is, therefore, inconsistent both in theory and in practice and impressionistic in approach. The critic registers his own feelings and impressions without bothering too much about demonstrating why he does that textually. And for this reason this type of criticism has been questioned and challenged at the time of writing. Besides, it has nothing to say about the linguistic organisation of texts, which urges for an alternative capable of retrieving the situation. Hence practical criticism emerged.

1.4 Practical Criticism's Approach to Literary Text

I decided to assign a separate section for the discussion of the approach of practical criticism to literary texts because of its significance in this particular respect and of its difference from traditional literary criticism. The most important figures of this type of criticism are I.A. Richards, F.R. Leavis, and T.S. Eliot. The first two in particular insisted on approaching the words on the page and rejected the historical context of writing (see the sixth chapter for more discussion of the historical and social approach in an EFL context in particular). For the first time language had become the target and terms in which texts were considered. In the opening lines of Principles of Criticism (1924), Richards suggested that language is an instrument; a book is 'a machine to think with' which he took by analogy to Le Corbusier's phrase, 'a chair is a machine to sit on', and to G.F. Strout's, 'language is a tool to think with' (see McCallum, 1983:65). In Practical Criticism (1929), his experiment (see 1.2. above) was entirely contingent upon a close textual reading of the poems selected. He thinks that at the

beginning of the process of understanding texts everything relatively depends on words, the source of every activity and impulse (see p.326).

Similarly, Leavis writes in Education and the University that the words on the page are the only thing to refer to and "... there is nothing else to point to" (p.309).⁸

Those critics were the pioneers of a new movement in literary criticism in the 1930s in comparison with the long standing principles of traditional literary criticism. We owe them the establishment of the founding pillars of the current approaches to literary texts based on the focus on their linguistic patterning. Nevertheless, they were not as accurate, explicit and linguistic in their analysis as contemporary approaches like stylistics. I side with Carter and Burton that one of the shortcomings of traditional practical criticism is that "... although it purports to explain literary effects with close reference to properties of language, such reference is not always particularly precise and is generally ignorant of such matters as the linguistic organisation of texts" (1982:2). They admit that it is after all a rigorous and broadly-used enterprise for literary text analysis and provides some interesting examples. But the more rigorous, the more interesting and the more insightful into the meaning of these texts can be accomplished, Carter and Burton rightly argue, "... by tying our intuitions and insights to formal features of language in a thorough and detailed manner" (op.cit.).

In sum, practical criticism , though surpassed in our time, is superior in methodology to traditional literary criticism in this particular respect. However, both share a few shortcomings as argued in 1.2 earlier and as will be argued in the next section about their objectives in general. Also, it offers a chance to juxtapose these objectives with those of stylistics discussed in 1.10.4 later.

1.5 The Objectives of Traditional Criticism

In this section both types of traditional criticism can be discussed for there are similarities between their objectives: evaluation and the exploration of the author's own experience and intention transmitted in his text. The prime objective of the critic was always to find out whether a text was good or bad. Evaluation was the fundamental concern of critics from antiquity. Since my aim here is not to detail the history of criticism, I do not wish to go back and quote every statement about evaluation. However, I may mention one short example from the distant past and go as far back as the eighteenth century to Dr. Johnson who understands criticism as a way to "... establish principles of judgment". In the 20th century, Matthew Arnold stressed the judicial function of criticism regarding judgment as its ideal (see Wellek in Hernadi (ed.), 1981:305). Richards (1924) also emphasised the need for a theory of values in criticism which states explicitly what is good and what is bad ; he writes, "A general theory of value which will not leave the statement, 'this is good, that is bad' either vague or arbitrary, must be provided" (p.37). It is difficult to find one single traditional critic who does not evaluate. To me, this sort of critical orientation is

harmful and results in a prejudicial, unfair classification of texts and writers into two groups: good and bad. Many of those said to be good are not necessarily so, and some of those claimed to be bad happened to be our favourites. In other words, it is misleading and provocative to take evaluation as the primary concern of criticism. Besides the belief of most evaluative critics that they are locating universal, unchanging values, is inaccurate for values change in history.

The other important issue for the traditional critics was their concern to decipher the authorial intention which goes alongside with the first concern, evaluation. All of them believed in the author's authority. The text, they assumed, is above all his and its meaning is, therefore, his. All we do is describe and 'plumb the depth' of that writer, to use Richards' term (1929:10).

The authorial intention is in my view a phantom-like scholarship which dominates every single work of traditional critics. It is a heresy that marks its traditionality and is no longer valid in the majority of literary studies. The existence of critics like E.D. Hirsch, Gerald Graff, Murray Kreiger and a few others who still believe in the authority of the writer, does not change things. This fallacy is, first, "... neither available nor desirable", as Wimsatt and Beardsley declare (1954. See ch.1 on the Intentional Fallacy in particular). Secondly, usually it is not possible to talk in terms of one single authorial intention but in terms of intentions in his work. Thirdly, it is volatile and many writers claimed another intention for their texts after finishing writing or at a later stage.

Finally, the author's intentions could be above all not worthwhile; the modern reader considers the text his own possession and is entitled to experience it for himself. In a word, to accept this fallacy is to accept something as nothing. (See also the first section of the sixth chapter for more objections and discussion from the non-native students' standpoint).

Thus, the two main objectives of traditional criticism, evaluation of writers and texts in good-and-bad terms, and the plumbing of the authorial intentions, have been found unfair, misleading and cannot be considered the ultimate objectives behind studying literary texts. Interpretation should be our utmost goal, as I will argue in 1.10.2.3 and 1.10.4 below.

In conclusion to the previous four sections, traditional criticism, albeit one or two advantages, particularly practical criticism, has failed to satisfy us as a proper approach to literary texts especially in the case of the non-native students/readers. These need a textually demonstrated interpretation and appreciation of these texts for various reasons highlighted in the pedagogical sixth chapter. The enterprise which meets such requirement is stylistics; it is an alternative that is more insightful, more rigorous and, thus, more profitable. Its concentration is on the linguistic organisation of texts and the stylistic features produced and their effects which are extracted intuitively. All that is done irrespective of the intervention of the author. Before going into further detail about it, it might be helpful to have a brief discussion of two movements in particular which have a direct bearing on this

prefatory investigation of the concept of the literary text, and have close relations with stylistics: New Criticism and formalism.

1.6 The New Criticism and the Verbal Icon

In contrast to traditional criticism, this movement (its name was derived from a book by John Crowe Ransom, 1941) in America and later in England explored the autonomy of the literary text, considering it as a verbal act, or icon (the title of a book by Wimsatt and Beardsley, 1954). Its figures, including Allen Tate, Kenneth Burke, R.P. Blackmur, Yvor Winters, John C. Ransom, and later William Wimsatt, Cleanth Brooks, Robert Warren and John Beardsley, held more or less the same view about the ontology of the literary text and the way it had to be approached. They treated it as a verbal entity completely isolated from its author and historical and social context. It is a systematic, rational discipline, and the only thing we can count on to understand a text is its own properties and there is nothing else available to us.

Like the formalists, the New Critics claimed that literary language is deviant from ordinary uses of language, but unlike them, they sought the meaning and interpretation of these texts, and talked about stylistic meaning (see Wimsatt and Beardsley, op.cit.pp.201-17). They analysed texts in detail and did not feel inhibited to take them to pieces for this would be the best way of getting to the heart of their meaning. This is by no means an easy task, as Beardsley imagined when interpreting a poem; he wrote, "Interpreting a poem is not like decoding a message bit by bit with the help of an appropriate code book. It is more like

putting a jigsaw puzzle together or tracing out contours on a badly stained old parchment map". Decoding texts reveals what he calls their 'micromeanings' which will tell us about the internal skeleton of the text they compose (See Clark, 1984).

This approach is a considerable achievement, which is why it has persisted until the present time as a discipline in some universities. Besides, it has influenced other current schools like stylistics. The main objection to it is that it did not use rigorous linguistic mechanisms as we understand them today and as substantiated in the stylistic studies of literary texts, for instance. (See Brooks and Warren, 1959 for practical examples illustrating the methodology of analysis of New Criticism).

Now it is high time to introduce some discussion of another movement which emerged in Russia independent of, but had more than one thing in common with New Criticism, that is, formalism.

1.7 Formalism and De-automatisation

Russian formalism, which started in 1914 with Viktor Shklovsky's article on the futurist poetry, 'The Resurrection of the Word', preached an entirely different and new approach to the study of literary text. Its famous practitioners include Shklovsky, Roman Jakobson, Jan Mukarovsky, N.S. Troubetsky, Osip Brik, Boris Tomashevsky and Boris Eikhenbaum. Jakobson and a few others founded the Prague Linguistic Circle in Czechoslovakia, better known as the Prague School.

The formalists revolutionised the orientation of the study of literature by concentrating on language only, or, in Eagleton's (1983) words, the material reality of the literary text itself. They claimed that literary language is distinguished from ordinary language; it is a special kind of language that is de-automatised (to use Mukarovsky's term) and deviant from automatised, or 'practical' language. Literature represents an "organised violence committed on ordinary speech", as Jakobson put it. In their study of literary texts they analysed the differences implied in the contrast between these two types of language, which led to literariness becoming the prime objective of literary studies. Jakobson declared, "The subject of literary science is not literature, but literariness, ie. that which makes a given work a literary work".(See the first section above).

So with the formalists the language of literary texts had become the target of literary studies for the first time. The implication of that was that texts would be considered on their own terms, cut off entirely from all kinds of background, whether biographical, historical, psychological or sociological. By so doing, they overcame the age-old dichotomy of form and content. Also, the latter was no longer regarded as the focal point; the former became now the centre.

Despite limitations to their theory of deviation(see the next section), which is still echoed by a few voices nowadays, formalism has made the following contributions to modern literary studies:

a. The formalists consistently committed themselves both in theory and practice to the study of the literary text and literary language, a spirit which was not found in traditional criticism, for example.

b. They contributed a good deal to the study of devices and techniques displayed by the language of texts. By doing so, they showed some useful ways of investigating the linguistic patterning of these texts.

c. They are considered the forerunners of a new approach to the study of literary texts which, by expanding, modifying or refining it, has opened the way for other useful literary studies.

d. Being linguists themselves, the formalists supplied us with linguistics-oriented studies which could perhaps be the central contribution of their movement. (For further details see Jefferson and Robey, 1982:ch.1; Wellek, 1982:119-34; and Eagleton, 1983:introd.).

Like the New Criticism, formalism has left its prints on stylistics, and the following examination of deviation and the problem of norms shows how far this goes and at the same time clears up uncertainties about the division between literary and ordinary language. I also make a main point about the reaction of the foreign students of English stylistics to that division.

1.8 Stylistic Deviation and the Problem of Norms

Introduction

With this section we begin to come closer to stylistics, the point of concentration of this thesis. The main aim of this section is to indicate the degree of significance assigned to the stylistic deviation of literary language, and how problematic the norms of language are to the non-native students. As we shall see, deviation is more shocking and difficult to them than to the native students. The norm of language, however, is less problematic to the former than to the latter for reasons discussed below. It is quite useful especially for the former to have the notion of deviation and the problem of norms illuminated to help them eliminate any delusions about them and, thus, avoid overrating them. I start with the survey of deviation.

1.8.1 The Notion of Stylistic Deviation

Almost in any discussion of literary language, the old-new notion of 'deviation' is ineluctably examined especially when the non-native students/readers are involved. Deviation in literary language is by definition a deviation from the normal use of language. Leech and Short (1981) define it as "The difference between the normal frequency of a feature, and its frequency in the text or corpus" (p.48). (I will postpone the discussion of 'norm' until the subsequent subsection). Deviation not only implies an indication to the linguistic form of literary language -as some might think- but also to other aspects including syntactic/grammatical, semantic/lexical, phonological, morphological, graphological and other aspects. However, the

first two (ie. the syntactic and semantic) are the most important types of deviation in prose composition in particular which is my concern here. I do not wish to detail all these types for this is not the point of this investigation. (See, however, Leech, 1969:ch.3; Cook, in Brumfit and Carter (eds.), 1986:ch.8; and others for further discussion of the various types of deviation).

As pointed out in the previous section, the formalists first examined the idea of deviation. They equated literary language with deviation and claimed that it is used in a particular way and is set off in contrast to the normal use of language. But they did not elaborate what the norm of language use could precisely be. Different terms were used by them to define deviation such as 'estranging of language', 'defamiliarisation', 'de-automatisation' and the most common of all, 'foregrounding'. Havranek describes the latter as "... the use of the devices of the language in such a way that this use itself attracts attention and is perceived as uncommon, as deprived of automatisation, as de-automatised" (1932:printed in Carter, 1979:introd.). Among the obvious shortcomings of the formalists' perspective of literary language was that they identified it with poetry to the neglect of other types like prose and drama.

The New Critics followed suit and considered literary language as a special kind of language use. Some contemporary stylisticians like Leech -the early Leech- (1969), Widdowson (1975), Enkvist (1973), Chapman (1973) and a few others, have viewed it in a way similar to the formalists'. This does not mean, however, that they (especially in the case of the first three) have defined literary language in terms of deviation only.

On the contrary, they have refuted that and argued with many other modern stylisticians and critics that it is damaging and unrealistic to sever literary language from other types of language, and that the ordinary language has been used in literary texts and produced no less stylistic effects than the deviant language. Deviation to them is only one aspect of literary language.

But what is the norm of language from which literary language may deviate? Does it exist? And how problematic? These and other questions are responded to in the ensuing subsection.

1.8.2 The Problem of Norms

The notion of deviation is based on the existence of some kind of norm of language use in general. At the first glance, such a norm seems to be axiomatic and crystal clear to every language user. But no sooner do we attempt to identify it than we run into difficulties, which is the case with all other concepts like 'style', 'word' and 'sentence', that are taken for granted by people in their daily use of language. That is reflected by the different definitions provided by critics for the idea of the norm of language. Bloch(1953) identifies it with what he calls, 'determinable facts about the use of language', while Crystal and Davy (1969) and Esua (1974) regard the impartial 'casual conversation/speech' as a norm. Cohen (1968), on the other hand, considers it as the 'language of science'. Cluysenaar (1976) looks at it slightly differently as the language system itself and speech expectations, whereas Bally (1951) views it as the 'language of the abstract'. All these suggestions are attempts to identify the norm of language with an external criterion. They

also still need more elaboration and "remain dubious to application", as Carter(1979) rightly notes. Above all, they are highly subjective.

In an attempt to get out of this impasse, Michael Riffaterre (1960) and (1964), Halliday (1964) and Levin (1965) introduced the idea of 'internal deviation' built into the syntactic structure of literary texts. For example, in a text like Samuel Beckett's short story, Enough (investigated in chs.4-5 later), short sentences seem to be the norm, so if one or two long sentences occur, they will be considered deviant from that norm, although long sentences are normal in language system. This concept derives heavily from our expectancies of reading a text (see also Leech and Short, 1981:ch.2).

Despite its usefulness to stylistics in particular, the internal norm (or secondary norm, as Leech and Short, op.cit. call it) is insufficient by itself to provide a satisfactory explanation for deviant sentences in literary texts. The need for a norm established outside texts is, therefore, indispensable. Though it is difficult to establish such a norm which could be approved by all users of language, it still exists. They may disagree on its criterion, but they possibly agree to its need and existence. As Hough (1969) puts it, "From the literary point of view, it is open to question chiefly for taking uncoloured descriptive language as the paradigm of all languages", yet it may be "a legitimate methodological convenience", as he also points out (see p.31). Likewise, Leech and Short acknowledge the problem of determining a norm, but declare that "Some kind of comparison outside the text or corpus is necessary" (1981:51).

1.8.3 The Indispensability of the Norm of Language

Shunning the idea of the norm is misleading for, whether we like it or not, it exists, and any language is inconceivable without it. It is the hallmark of its systematism and order. It determines in a broad sense what is permissible and possible in language. This may coincide with 'unmarkedness' implicit in all the definitions reviewed in the previous subsection. The permissible expressions, that is, are marked and are, therefore, the norm of language, and all sentences that do not conform to those are marked, or deviant. The main objection to this claim is that it is prescriptive, which is one prime reason for dismissing the term 'standard English' as banal. We cannot talk in terms of one unified standard English, but in terms of standard EnglishES. However, this term is unfavourable for many native users of English; regional dialects are preferred by many. The present situation is one of 'rapid change' indeed, to use Crystal's term. (For more details see Crystal, 1980; and Gimson, 1980).

1.8.4 Deviation and the Non-native Students

The existence of the concept of the norm of the target language as described by grammar and language books is very important for the non-native students/readers in particular. To be able to respond and get sensitised to literary language, they must have the capacity to understand its grammatical and lexical system before anything else. To accomplish that, they have to be admitted to some kind of grammatical as well as lexical norm of use, otherwise they will have a jigsaw puzzle-like picture of language to which they cannot react but negatively. Thus, it is a precondition for them to become cognizant with the norm of

language use, no matter how general it is, to be able to understand and respond to this language at all.

It is not such a big problem to sort out the norm of language use for the non-native students/readers. For them, it is what is described in grammar text books and lexicons and instantiated in non-literary texts in particular. It is of vital importance that such a norm be established to help them proceed properly in learning. In addition, establishing it reflects a tendency towards systematicity analogous to that required in the methodology of analysts and researchers in the different fields of education. They all try to be as scientifically systematic and specific as possible, always looking for a kind of definite norm of investigation. Widdowson sums it all by stating that we are after the norm because "We cannot live in a world where categories are unclear" (1983). A norm is, then, an indication of order; its absence is an indication of disorder.

For all these reasons, stylisticians working in the area of teaching literary texts overseas have called for some concern with deviation-from-the-norm theory. Alex Rodger, for example, has demanded that students are to be taught above all else how, *inter alia*, "to go about making sense of the ways in which authors ... exploit the possibilities latent in the established code or system of language in order to create and convey their own uniquely personal kinds of meaning" (1983). Students must pay heed to the author's breakdown of grammatical and semantic rules of normal use, whether subtly or violently. Rodger relies heavily on the contrastive principle between the normal (non-literary) and abnormal (literary) discourse to separate the sensitive from the

insensitive reading.⁹

Yet, and to do justice to Rodger and other stylisticians holding the same view, they do not accept the severance of literary from non-literary language and do not assign a special status to the former in linguistic terms. Littlewood, for instance, declares that "Literature is not qualitatively different from any other linguistic performance. Differences appear when stylistic variety is being considered" (in Brumfit and Carter(eds.), 1986:ch.10). I affirm that I am not in favour of putting such a great emphasis on deviation in the non-native students' classes for it is simply harmful, and here are the reasons:

1. As Cook puts it, " While deviations might please the native speaker by the freshness they may bring to his or her linguistic world, they can do little but confuse the foreign learner" (in Brumfit and Carter, op.cit. ch:8). The native students may still find some difficulty at encountering grammatical or lexical deviations, but, with some help from the teacher, they are able to understand, enjoy and respond to their linguistic significance. The non-native students, on the other hand, are glued to the idea of the norm of language system and, thus, are likely to respond with difficulty. They will find these deviations more problematic and more striking and they will attract a great deal of their attention especially if the teacher dwells upon them more than usual. Their responses and enjoyment will not be as perfect as that of the native students. Notwithstanding, with the assistance of the teacher and gradual development of their experience and sensitisation to language,

they may find deviant forms and meanings less shocking, less confusing, and more graspable and enjoyable in time.

2. Focusing exceptionally on deviation , although in some cases enlightening, results in weakening the students' involvement in the teaching activity, for they become preoccupied with sorting out the ambiguities of deviations instead of concentrating entirely on the stylistic activity of responding. In effect, they will get distracted and driven to think of something else. In addition, they will become mere receivers of instructions, instead of being active participants.

3. Concentrating on deviation more than expected will widen the gap between literary and non-literary language which is unfortunately already rooted in the students' mind. This matter asks for an urgent attendance for such focus on deviation will deteriorate the situation and students will maintain that polarisation which is damaging to their pedagogical and academic advance and requirements (see the sixth chapter for further discussion of this and the previous points).

4. Finally, deviation is only one aspect of literary texts, and understanding them in its terms is incomplete, to say the least. There are other essential aspects in these texts that need equal attention. Carter (1979) convincingly warns against the exclusion of a consideration of non-deviant items and structures for they "can play an important role in the creation of aesthetic effect" (introd.).

Deviation-from-the-norm theory is, therefore, not an all-or-nothing affair. Deviation is an important stylistic aspect of literary language, but it has not got 'a head above the rest', as it were. So critics and teachers should not be fastidious about it, nor should they undermine it to the extent of excluding it from the stylistic studies of literary composition. These remarks apply to both native and non-native teachers and students.

None of the theories for, or approaches to the study of literary texts discussed in the foregoing sections had been satisfactory. Traditional criticism was dismissed as impressionistic and baseless in its prejudicial classification of writers and texts into good and bad, and in its plumbing of the author's intentions. The New Criticism, although more promising, was unsatisfying in linguistic description and had no great concern with stylistic functions. The formalists had a lot to say about the linguistic form of literary texts and how it is deviant from the everyday use of language, but had little to say about its stylistic effects. Finally, the theory of deviation was found insufficient by itself to account for a cogent appreciation and interpretation of literary texts, for it ignores other aspects which could be no less significant than the deviant ones.

So can stylistics bridge these gaps and provide an alternative capable of meeting the requirements and needs of the non-native students/readers in particular? The answer to me is yes, stylistics, literary stylistics, that is, can be the proper approach in an EFL classroom: a claim to be justified in the pedagogical sixth chapter. Before ploughing into the discussion of this discipline, I suggest introducing it by a critical

investigation of the concept of literary style to give the reader a clear view of the ways it has been approached and understood.

1.9 The Concept of Style

Introduction

More problematic than the notion of the norm of language is the concept of style; it is the most debatable and intractable in the study of language. It is, as Enkvist (1973) puts it, "as common as it is elusive. Most of us speak about it even lovingly, though few of us are willing to say precisely what it means" (p.11). Many attempts have been made to define it, ranging from viewing it as the moulding of the message, to identifying it with the author, to rejecting it in part and in toto, to regarding it as a choice and a substantial determiner and component of meaning. It may be useful to the objectives of this thesis to examine the main attempts made to define this concept.

1.9.1 Style as the Moulding of the Message

One of the early but most persistent views of style was regarding it as the mould within which the subject matter is shaped. Language was thought of as the dress of meaning, style is the particular fashion of the dress. Dryden expresses this by seeing style as the "... elocution, or art of clothing or adorning thought"(printed in Hough, 1969:3).With a similar implication Coleridge says, "Style is nothing else but the art of conveying the meaning appropriately and with perspicuity whatever that meaning may be ..." (quoted in Wetherill,1974:133). According to this perspective -better known metaphorically as 'style as the dress of thought' -manner is severed from matter, or

what is said from how it is said. The concentration is on the content; the way of putting it is marginal. Such separation has earned this view the name 'dualistic'.

At least over one hundred years later, this perspective of style still holds for some critics. Chatman, for instance, argues that style is manner. Ohmann is also one of its prominent modern apostles; he defines style as "a way of writing -that is what the word means" (1964:423). He believes that the same message can be conveyed in different ways, and these are identified as style. This implies that style is a grammatical/syntactic, not a lexical/semantic aspect. To him, whatever the grammatical form (passive or active, for instance), meaning remains unchanged.¹⁰

This view of style can no longer hold these days for the dichotomy of manner and matter and the dismissal of form as irrelevant to content is misconceived. It has been shown by many critics, linguists and stylisticians that a difference in form entails a difference in meaning. Ohmann's argument and the examples supporting it (op.cit.423) are convincingly questioned by such insightful contemporary stylisticians as Roger Fowler. The former claims that there is no difference whatsoever between the meaning of these two sentences:

- a. When the dinner was over, the senator made a speech.
- b. A speech was made by the senator after dinner.

The only difference between them is in style (ie. the first is active, while the second is passive). Fowler (1981) properly enquires about the use of having alternatives in the structure of

language if a passive has the same meaning as its active equivalent. He concludes that "Different constructions have different functions to fulfil"(p.13. See the whole chapter). Also Leech and Short point out that any choice has a stylistic value (1981:24. See chapter one for more discussion of the dualistic view and of the examples by Ohmann).

Similar to the dualistic concept of style is that held by Riffaterre who regards style as an additive, ornamental element. He claims that "Style is understood as emphasis (expressive, affective. aesthetic) added to information conveyed by linguistic structure, without alteration of meaning, which is to say that "language expresses and style stresses" (1959. Printed in Carter,1979). Although more convincing than Ohmann's, this view has two potential shortcomings:

a. Once again we are within the realm of defining style in terms of the particular and perhaps the deviant. Riffaterre relies on the unpredictability criterion to identify the stylistic element. As argued in 1.8 above, such a notion is not quite appropriate because it is one-sided.

b. Style is considered as something extra to the message which does not affect or contribute to it. It is no more than an embellishment. Implicit in this is the unaffectedness of meaning with the change of form and the superiority of the former to the latter, which is a reversion to the traditional dictum, 'style is the dress of thought'. I must point out that Riffaterre's view has undergone dramatic changes, as we shall see in the course of discussion in this and the next sections.

1.9.2 Style as Deviation

As we saw in the previous section, the formalists and some other critics have viewed literary language mainly as a deviation from the code of language . I find it unnecessary to give further details about this perspective because I already did that in that section. It remains to say here that it represents style only partially. Most of the contemporary stylisticians have objected to it . Sandell, to cite one more example, agrees with Paisely (1969) that "It is difficult to accept that style must be an unconventional and unusual way of using language" (1977:11). Earlier in 1958, Riffaterre dismissed the idea of style as the one or two elements picked up by the critic as a key to the rest; "It is the combination of those elements with the rest ... or even the original combination of quite ordinary linguistic elements".¹¹

1.9.3 Style as the Man

Another familiar concept of style is its identification with the author or the speaker, and the adage, 'style is the man' has been commonplace for several critics and writers. Middleton Murry, for instance, is a staunch proponent of this view; he considers style as the mouthpiece of the writer's own attitudes and feelings. He says, "Style is a quality of language which communicates precisely emotions and thoughts of emotions or thoughts peculiar to the author"(quoted in Wetherill,1974:133). Also, in modern literary studies this conviction has its exponents, including all the intentionalists (see also Catano,1982).

In my view, this notion of style is outdated now and more convincing concepts have emerged (see the remaining sections of this chapter). Its adherents, including the generative stylisticians, Ohmann (1964) and Thorne (1981) who claim an access to the writer's personality by examining his style, have come under attack from Stanley Fish, Herrnstein Smith and others (See Fish's criticism of Ohmann and Thorne in Freeman (ed.), 1981:chaps.3-4). It fails to satisfy the reader for it is unjust to judge a writer's personality in this way. Besides, it is highly hypothetical and has foundations only in the critic's mind (see 1.5 above and 6.1 later for more discussion of the intentional fallacy).

1.9.4 Style as Indistinguishable From Meaning

The advocates of this view refuse to accept the dualists' severance of form and content, or style and meaning. Way back in 1857, Flaubert said "It is like body and soul: form and content to me are one" (reprinted in Leech and Short, 1981:ch.1). The New Critics also hold this view by declining to dichotomise them (see 1.6 above). According to this concept, style is the outcome of the fusion of both form and meaning, and that any alteration in the former entails a change in the latter.

Despite its advantage over the dualistic view, the monistic approach (as properly called by Leech and Short, op.cit.) has the potential danger of mixing the phenomenon of style with meaning, thus discarding its study and perhaps in effect its existence. This is not acceptable, as I will also argue in the ensuing subsection. I agree with Hough that "Style is part of meaning, but a part which can properly and reasonably be discussed on its

own" (1969:9).

1.9.5 Style as 'the Emperor's Clothes'

This is a completely different idea of style . Its exponents, including Gray (1969) and Ellis (1974), claim that style does not exist. Gray considers it as deceptive as the emperor's clothes; they exist merely because everyone wants to see them. He rejects the study of style as an identification with the author's individuality, or as latent in manner, or as a choice among synonymous alternatives. Being an organicist, he does not accept the separation of style from the text itself for there is no style, only the work discussed. He conceives of a literary text as an organic whole whose components, form and content, style and expression, process and result, are indivisible (see also Enkvist, 1973; and Pearce, 1977 for further discussion). Likewise, Ellis suggests giving up the concept of style in part and in toto. To him, there are no stylistic facts in a text, only linguistic ones; he says, "... we should not talk of the stylistic function of a linguistic term, but instead of its precise function, nor of the style of a piece of language, but instead of precisely what it means and says" (1974:174).

This approach derives from the monistic one (see the previous subsection). It has been proved inappropriate for style is a fact; it exists both in writing and in speech, and in almost all aspects of human life. It is a property of all types of writing, and varieties of English language like scientific, legal, and religious English are distinguished as such mainly by their style. Literary style, or more correctly 'styles' (Carter, 1979) are certainly more complicated because they are variable and

unconventional. Whatever view we may take of its nature, style definitely exists. All critics and stylisticians who provide some kind of definition for style are, of course, against eliminating it. As Enkvist (1973:13) puts it, there is no reason "to ban the term style".¹²

1.9.6 Style as Choice: Functionalistic Approach

None of the previous views of style was able to give a satisfactory definition to it. So we need a more reliable and useful account of it, which can be put into practical use later in this work in connection with the study of literary texts. This may be met by viewing style as a choice that is fundamentally syntactic/grammatical and semantic/lexical. Many stylisticians view it in a similar way. All linguistic choices are stylistic in principle. They all have functions which differ from one context to another, and of course from one kind of text to another. (I must point out that my definition of style is confined to literary texts only). Style is defined in terms of the variant linguistic choices made in the text by the individual author, which are in effect stylistic choices made in preference to others available in language system. Every stylistic/linguistic choice is functional. It does not matter how functional, or what kind of function it has, or how different/identical this function is from one context to another, or how conflicting are the functions created by it. As Carter puts it, "... style ... results from a simultaneous convergence of effects at a number of levels of language organisation" (in D'haen (ed.), 1986). So style can be defined as the combination of the functions of stylistic/linguistic choices made from the grammatical and lexical repertoire of language.

Such functionalistic view is totalistic, or panoramic, or pluralistic, to use Leech and Short's (1981) term.

This concept of style -also strongly advocated by Halliday, Goodman, Epstein (1978) and others- is superior to that of the dualists and the monists. It overcomes the shortcomings of the dualistic view by regarding form and content as interconnected and interdependent, but not in the way the monists would have liked. The pluralistic approach is more systematic and allows for the consideration of the choices made at the level of grammar and lexis, and then demonstrates how stylistic effects produced with and determine meaning, and how these choices are related to one another "within a network of functional choices", as Leech and Short (op.cit.34) put it.

The monists, on the other hand, have no identifiable principle, viewing literary texts as indivisible wholes. They are unable to say what style really is, and how it is distinguished from meaning. The distinctive privilege of the functionalistic view is its usefulness in literary studies for it allows for the provision of clearer and more reliable strategies of analysing and interpreting literary texts for both native and non-native readers/students. which will be demonstrated especially for the latter in practical terms in the forthcoming chapters, I will extend my discussion here and investigate the main types of the discipline of stylistics.

1.10 Stylistics: Linguistic or Literary?

Introduction

Stylistics is simply the study of style. It started with Saussure's pupil, Charles Bally, and continued with figures like Roman Jakobson (who called it 'poetics'), Michael Riffaterre, Richard Ohmann, Geoffrey Leech, Henry Widdowson, Roger Fowler, Stanley Fish and many others. All of them, except Bally, have concentrated on the investigation of literary texts. Widdowson (1975:3) provides this definition for stylistics:

"By stylistics I mean the study of literary discourse from a linguistics orientation and I shall take the view that what distinguishes stylistics from literary criticism on the one hand and linguistics on the other is that it is a means of linking the two".¹³

Within the general borderlines of stylistics there are different, though not unrelated, tendencies of stylistic investigation. In the next subsections I will survey three main trends: linguistic stylistics, literary stylistics, and affective stylistics.

1.10.1 Linguistic Stylistics

This approach is concerned mainly with the linguistic description of stylistic devices. In this sense, it is the pure version of the discipline of stylistics. Its followers aim at employing the investigation of literary language and style to modify their models for the analysis of language to make a step forward in the development of linguistic theory. In other words, Linguistic stylisticians' models derive from linguistics to be put in service of linguistics again. They, therefore, contribute

little to the interpretation of literary texts, as Fowler also declares during his controversy with Bateson: "A mere description is of no great use -except possibly as an exercise to promote awareness of language or of method" (1971). This is confirmed by the objection to this statement by Pearce, a linguistic stylistician, who claims that description in linguistic stylistics is an act of interpretation; he says, "Description of the facts is never separable from an interpretation of the facts" (1977:38). He goes further to equate interpretation with description and analysis.

Such a task of providing a descriptive account of stylistic features was set forward as a target of stylistic analysis by the so-called Generative Stylisticians like Ohmann and Thorne. They applied the then new type of descriptive linguistics, generative grammar, to the analysis of literary texts with no great concern about stylistic functions and their contribution to meaning. Around the same era, another group of linguistic stylisticians, the Computational Stylisticians appeared, including Milic (1967: a computer study of Swift's style); Gibson (1966: a statistical diagnosis of styles with application to American prose); and Ohmann again (1962: a study of Shaw's style).

1.10.1.1 Contemporary Linguistic Stylistics

Among more refined and recent versions of linguistic stylistics are Burton's study of drama dialogue (1980) and Banfield's investigation of narrative discourse (1982). The latter's model which is founded on generative grammar of narrative sentences, although more sophisticated, is in some way a return to the generative stylistic model for its focus is on the purely

linguistic forms of some narrative sentences. It is simply descriptive. However, Burton's model is more advanced and more ambitious, yet her main concern is with the mode of linguistic analysis and description more than with the stylistic functions of linguistic features and interpretation of texts. There is no space here to go into further details about Burton's and Banfield's model, which after all cannot be dismissed entirely as inadequate. For more discussion and criticism, however, see McHale (1983); Taylor and Toolan (1984) and Carter (1986).

In a recent book, Timothy Austin (1984) attempts to revive the linguistic stylistic model whose aim is not interpretation/evaluation, but a mere description of stylistic/syntactic features of texts, not literary texts. He calls his model, 'Syntactic stylistics' (see Cureton, 1986 for a useful review).

1.10.1.2 Linguistic Stylistics and Objectivity

The campaigners of this stylistic approach claim that it is objective, allowing for the disengagement of the analyst from stylistic description. A linguistic stylistic analysis is unbiased in that it does not involve the stylistician's own intrusions, and that anyone who reiterates the same analysis of the same material by using the same model must draw the same conclusions. Among those who have a strong claim to objectivity are generative stylisticians.

1.10.1.3 Merits and Demerits

Not surprisingly, this model has come under attack, sometimes severely, both from inside and outside the camp of stylistics. It is linguistic stylistics which has earned the discipline of stylistics some hostility in the market of academic studies. Although I agree with the attack levelled against it, it still has a few advantages which I prefer to start with. Linguistic stylistic analysis offers systematic and scientific models for the description of language, and this by itself is a good contribution to the development of our awareness of language, especially in the case of the non-native students/readers. Another strength of this model lies in its provision of one or two occasions of reliable criteria -Burton's model in particular- for discerning the important stylistic features. The third merit is that it introduces both linguists and students of linguistics to new discoveries in linguistic analyses which in turn contribute to the evolution of linguistic theory. It can also be regarded as a preliminary step "in a wider structural, literary and historical study of a text of language", as Enkvist (1973:68) proposes. ?

However, and as far as literary analysis is concerned, linguistic stylistics offers very little. It does only part of the job which is insufficient by itself to come to grips with the other essential part of literary texts and stylistic functions. The literary side of texts is outside the scope of this model. Halliday holds the view that "Linguistics alone is insufficient in literary analysis, and only the literary analyst -not the linguist- can determine the place of linguistics in literary study" (1966:67). In a similar context Carter(1979) speaks out in

support for this view by stating that a detailed linguistic analysis of literary texts does not automatically suggest what is significant or meaningful in it. He believes that linguistic stylistic analysis of a text is incapable of providing a convincing analysis of it, especially its literary aspects (see introd.).¹⁴

Linguistic stylistics, therefore, can have no legitimate claim to interpretation, and when it does, it either confuses it with something else (see the quotation by Pearce in 1.10.1 above), or identifies it with description. Although linguistic description of a text is an act of interpretation, it is proportional and, therefore, incomplete. Criticism of this model has been conceded even by some of its advocates. Pearce, to cite one example, admits that it is theoretically confused and has a perpetual concern about linguistics and has an uneasy relationship with literary criticism. He adds that it can be of some use to short texts only, since a detailed linguistic description of a long text like a novel is "problematic and tedious and probably unenlightening" (1977:8).

Linguistic stylisticians' allegation of providing objective, value-free models and descriptions is a fallacy which is criticised by almost all other stylisticians especially Fowler, Fish, Carter, and Smith. Any descriptive model, linguistic or non-linguistic, cannot be impartial, nor can the description or interpretation following from it. The choice of models is subjective for it means that it is preferred by the analyst to other options available in the discipline of linguistics. Even linguistics, which has been considered as objective as physics, is

denied this from within its camp. Matthews believes that linguistics cannot be value-free like physics for "the extent of our data is in principle not precise. Languages change, and language interacts continuously with other forms of social behaviour" (printed in Widdowson, 1980). Short(1983) also points out that even physics is not quite objective for physicists disagree and change their minds as well. So linguistic models are not impartial in the sense that they gain the approval of everyone. They can be objective in the sense of being systematic and that the stylistician who selects them has been honest to himself by trying to be as impartial as he can in his selection. These properties of what might be regarded as relative objectivity, viz. systematicity and self-honesty, are preconditions for any kind of model of analysis. By meeting them, it can be equally described as objective. (See Carter (in D'haen(ed.),1986) and Taylor and Toolan (1984) for more objections to linguistic stylistics).

Thus, linguistic stylistics, albeit useful at the level of linguistic description and language awareness, fails to encompass all important aspects of literary texts. It can answer the 'what' question only. We need an alternative model that can answer the 'why' and 'how' questions; a model which could tell us what makes a literary text literary, for with the linguistic stylistic model it is "too easy to lose sight of what makes literature literature", as Carter (1979: introd.) notes. This alternative is 'literary stylistics'.

1.10.2 Literary Stylistics

Definitions and Boundaries

Literary stylistics is simply the study of literary style. Its concern is the interpretation and appreciation of literary texts in particular. The investigation of language organisation is its starting point with the aim of pursuing intuitively significant stylistic devices and their functions and how these affect and contribute to our understanding of those texts. Leech and Short(1981) identify its goal as "explaining the relation between language and artistic function", and that its big issues are not so much 'what' as 'why' and 'how' (p.13). It relates the two essential, complementary factors, the literary/aesthetic of the critic, and the linguistic description of the linguist, which is done by the concern with the 'what', 'why' and 'how' of stylistic devices and effects. Neither of these two constituent components of interpretation and appreciation of literary texts can be sufficient by itself to achieve that, as we noticed with the single-levelledness of linguistic stylistics in the previous subsection, which works on the plane of expression/form to the neglect of the plane of meaning/content.

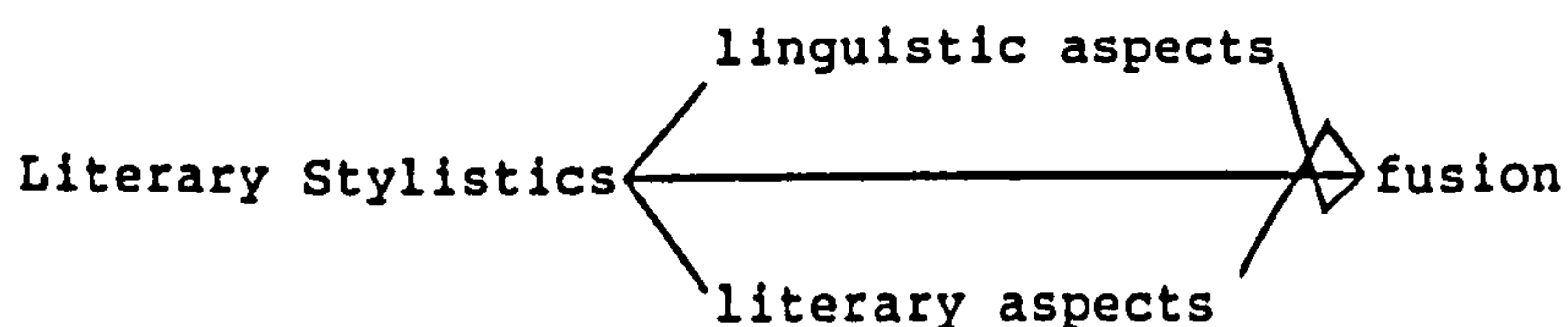
Literary stylistics is, therefore, bi-planar in principle, but multi-planar at the functional level, hunting for the stylistic functions and effects of language patterning at different levels. The literary stylistician will not feel satisfied with the mere provision of a pure linguistic description of stylistic features; he will carry on to discover the functions produced: why produced, and how they can add to, refine, or even change our perception of texts. It does not follow from that that

he must describe and interpret every nuance of linguistic feature; he has to be eclectic, picking up intuitively the significant features for he is not a platitudinarian, preoccupied equally with both the important and the unimportant. Counting on intuition for extracting stylistic devices and functions is the cornerstone of any literary stylistic activity. Whether this is faulty or not is a different matter (see however 1.10.2.5 on intuition).

1.10.2.1 The Balance Between Linguistic and Literary Aspects:

There is a kind of balance between linguistic and literary sides in literary stylistics, for neither can give a full account of the meaning of a text alone; both must be fused together to accomplish it. Carter argues that the interpretation built up by studying both aspects, as in literary stylistics, will be more satisfying than is possible without the benefit of linguistics (1986).¹⁵

Thus, the marriage between the two aspects (see fig.1) is not only advisable, but a prerequisite for any literary stylistic analysis.



(Fig.1)

1.10.2.2 Literary Stylistics vs. Linguistic Stylistics

The superiority of literary stylistics to its rival, linguistic stylistics is not only because its methodology exists in contrast to it, but also because it touches upon the issue of literariness of literary texts (see 1.1 above) and interpretation as the prime objective. The difference between them is less of contrast than of focus, as also Short (1982) notes. They are complementary and meet at certain points, and I wonder how stylisticians like Austin (1984) and Catano (1982) refuse to see that and consider linguistics and stylistics as two different disciplines. However, the case is not so for others. Fowler, to take one example, declares that "the relationship between linguistics and poetics [stylistics] should be interdisciplinary. Rather than accept one another passively, each can help to reform the other" (1981:162).

1.10.3 Literary Stylistic Analysis and Interpretation

Ullmann describes crisply how literary stylistic analysis could proceed as follows: "It takes a particular device in a language ... and examines the different effects which emanate from it". He also suggests an illuminating other-way-round method: the examination of the different devices through which one and the same effect is produced (1971).

What is exactly a 'stylistic device' and a 'stylistic function'? And what kind of relationship is there between a 'linguistic patterning' and a 'stylistic patterning'? It may be illuminating for the non-native students/readers in particular to have these frequent terms in stylistics articulated. The latter

pair first.

1.10.3.1 Linguistic Patterning and Stylistic Patterning

Linguistic patterning is mixed up, and understood sometimes wrongly, sometimes rightly, to be interchangeable with stylistic patterning. This results from their coincidence. A Linguistic Patterning is at the same time a stylistic patterning when understood in comparison with other linguistic patternings available to the writer in language system. A Stylistic Patterning, on the other hand, is linguistic when considered on its own in pure linguistic terms. The differentiation between linguistic analysis and stylistic analysis could help distinguish between them. While Linguistic Analysis concerns itself with an accumulation of words strung into sentences, ordered by mechanical grammatical rules, Stylistic Analysis goes beyond that to explore the reasons behind the patterning of a text in a particular linguistic way, where at the same time there are other options available in the repertoire of language. However, stylistic analysis is based on linguistic analysis of linguistic features. Without having the ability to perform linguistic analysis, it is pointless to proceed in stylistic analysis.

Obviously, the interrelation between the two kinds of patterning, linguistic and stylistic, is strong. They are interdependent to such an extent that every linguistic patterning is potentially stylistic, and every stylistic patterning is originally linguistic. (See also Taylor, 1980:chs.1,4 for further discussion).

1.10.3.2 Stylistic Device and Stylistic Function

Having established some idea about linguistic and stylistic patternings, we can have now a similar notion about stylistic device and stylistic function, which are closely related to them. A Stylistic Device is usually presupposed by stylisticians and analysts. However, it will be more secure to try to provide a definition for it. For Riffaterre, a stylistic device can be any linguistic feature that is unpredictable. Similarly for Jakobson, it is any linguistic feature which stands in contrast to what is normally used in everyday language (see Taylor, op.cit.chs.3,4).

Many stylistic devices have been identified by stylisticians, including 'deviation', 'fronting', 'ambiguity', 'patterning of deixis, lexis, and linguistic sequence in a particular way', 'passivisation', 'nominalisation', and many others. I understand stylistic device as follows: "A stylistic device is a linguistic feature that is, for one reason or another, taken by the reader or the analyst to be significant".

Associated with stylistic device is stylistic function. A Stylistic Function is identified by Riffaterre with the reader's response; he says, "The effect of stylistic function ... depends on the effect of the sign on the addressee". It is, therefore, a communicative function (see Taylor, op.cit.). To understand a stylistic function, a distinction may be drawn between linguistic meaning and stylistic meaning. Linguistic Meaning refers to the immediate, or surface meaning of a sentence, whereas Stylistic Meaning is the effect or function brought about by the linguistic sequence (both syntagmatically/grammatically and

paradigmatically/lexically) of that sentence. So the first meaning is overt, while the second is covert.

To me, a stylistic function is in general and simple terms "The sort of interpretation and/or response that the reader or the analyst intuitively derives from a stylistic device by means of stylistic analysis".

It is possible now to introduce my discussion of literary stylistic interpretation

1.10.3.3 Literary Stylistic Interpretation

As we saw in the early sections of this chapter about some approaches to the study of literary texts, traditional literary and practical criticism concerned itself with evaluation of texts and authors and the deciphering of their intentions, rather than with interpretation. And when it did, it provided us with undemonstrated interpretations.¹⁸ (See 1.4). Although the New Criticism believed in the liberty of interpretation, it did not count unduly on language organisation in terms of modern linguistics. It was a discipline which regarded a literary text as a mathematically perfect verbal entity that is essentially liable to linguistic analysis. But it did not match literary stylistics in its main concern with language patterning and stylistic functions (see 1.6). Likewise, formalism, despite a major interest in literary language, did not risk a sensitive and fine response to all aspects of verbal texture and, as Guillen (1971:225) says, had not returned from the "critic's Hades and palpably experienced the difficulties of stylistic analysis" (see 1.7 above).

What is literary stylistic interpretation? From what does it derive? What are its boundaries? And what are its components? Interpretation in literary stylistics derives from literary texts as made from language before anything else. These texts are the reader's, rather than the author's possession. Historical context and other information about their origin can be left outside the scope of stylistics especially in an EFL context for reasons pointed out in chapter six. Texts are the only source for stylistic analyses and interpretations; all surgical operations are done on them, considered primarily as linguistic entities whose language is organised in some particular way, and stylistic devices and functions are the product of that organisation. Describing the activity of interpretive stylistics, Michael Gregory writes,

"The language draws attention to itself, and by describing it lexically, grammatically and situationally, discerning its internal and external patterns, we can enter into a developing response to it, and in articulating a statement about 'what it is' and 'how it is' makes a statement of meaning about it, ... that is the activity of interpretive stylistics".

I reaffirm that literary stylistics is a language-based enterprise, not in the sense of an applied linguistics activity, but in the sense that it counts on the stylistic organisation of language. Its starting point is the linguistic description of stylistic structure of texts. It is a functionalist activity, attempting intuitively to locate stylistic devices and the functions and effects created, and to analyse how they contribute to interpretation, the ultimate objective of this approach.

Literary stylistic interpretation is not one particular interpretation that could win the approval of everyone with every stylistician using the same model of analysis. The reason is that, as Cluysenaar puts it, stylisticians make non-linguistic selections and lack "a coherent framework other than the linguistic to guide the process of selection" (1976:16). Stylistic interpretation derives from individual intuitions, experiences, knowledge of the world and conventions of reading literary texts, social/cultural and ideological thoughts and beliefs (see the next subsection). Although such interpretation is related immediately to the textual and contextual patterning of language, the reception of stylistic functions in particular may differ from one reader to another because of those factors. This means that stylistic devices are polyvalent and can produce different functions and effects for different people. In this context I agree with Brown and Yule's general statement that "It would be unlikely that, on any occasion, a natural language utterance would be used to fulfill only one function" (1983:1). So I warn literary stylisticians against what I call **STYLISTIC DEVICE PRESCRIPTIVISM** for stylistic devices cannot create one and the same response and effect in different contexts, or even in the same context, for all readers/students. There will be differences, no matter how slight.

It is inappropriate, then, to talk in terms of **A SINGLE VALID INTERPRETATION** of a text as Hirsch (1967, 1976) does, but in terms of **POSSIBLE INTERPRETATIONS** (in the plural). I hasten to point out that this is not to say that we can claim whatever we like; our interpretation must be derived from, as well as confirmed and confined by the text we interpret. So the interpretations I

conclude from the literary stylistic analysis of the two texts by Joyce and Beckett later (see chs.3,5) are not the only interpretations they may have. They can be interpreted differently depending on who we are, what purpose we want to accomplish, what model of analysis we adopt and how we apply it, and finally what intuitions we have about these texts. We must always be committed to what is in the text and bear in mind that we are interpreting a small world WITHIN a large world, NOT a small world ENVELOPING a large world. Our interpretations can be described as valid/invalid, not in the sense determinists like Hirsch would have liked (ie. valid/invalid to you, to him as well as to me), but in the sense that it is valid to me and perhaps, but not necessarily, to you and to him, and valid inasmuch as it draws evidence from the text and its micro and macro contexts, and invalid insofar as it fails to do so.

The analyses produced and still being produced by the practitioners of literary stylistics are stylistic/syntactic analyses, published in many books and major periodicals (eg Carter, 1982, Ching et al, 1980, Toolan, 1983 and others). They provide literary stylistic analyses whose usefulness to the refinement and development of the readers/students' skills and sensitivity of perception of literary texts is invaluable. Carter (1986) sums it up when he argues that literary stylistics provides "a basis for fuller understanding, appreciation and interpretation of ... literary texts".

In conclusion, literary stylistic interpretation consists of two components (see figs. 2,3 below for more illustration): (1) the effects and functions of stylistic devices, and (2) intuition,

which can only theoretically and strictly for academic purposes be separated. In practice, however, they are intermeshed and it is not possible to draw a line between them and one cannot sometimes tell which is which, for the first can be simultaneous with, prior, or subsequent to the second. A good proportion of discussion was provided for the first one in the former subsection, so in the coming one I can concentrate on the second, the centre of all stylistic analyses, and discuss its meaning, how it is established and constructed, the way we interpret intuitively, and above all, why intuition?

1.10.4. Stylistic Intuition

The Italian Philosopher, Benedetto Croce describes intuition in general terms as "... fashioned out of a generalised human experience" (printed in Wellek, 1982). The kind of intuition I mean is not to be understood in the sense of the uncultivated animal instinct, or as some telepathic status on behalf of the readers/students (see Hutchison, 1984), for such intuition is of a little help and "Intuitions without concepts are blind", as Immanuel Kant says (quoted in Wellek, 1982). So this meaning of intuition as an inborn trait of the individuals is unreliable. Many writers and critics consider the meaning of intuitions as axiomatic and, therefore, there is no need to articulate what it precisely means. Guillen (1971), for instance, regards it as a mystery, an object beyond the reach of man of science; while Blackmur describes it as something everywhere and nowhere in a poem. Young (1980), on the other hand, defines it as the special ability by which we discover the theme of literary texts. Clearly these descriptions of intuitions are so general and unfold little

about it. However, some others are more accurate; Nash (1982) views it as a "literary sensitivity, a predisposition to find patterns of meaning".¹⁶

Culler (1975) defines some of its components by introducing the idea of Literary Competence which is the knowledge of the norms and conventions of reading literary texts. Leech and Short (1981) introduce the term Stylistic Competence (see also 6.2.3 later) by analogy to Chomsky's Linguistic Competence (ie. the knowledge of language system shared by all native speakers of a language): it is "...the capacity we possess and exercise unconsciously and intuitively" and "... the speaker's responsiveness to style" (p.49). All these suggestions express roughly one concept, that is, the prior experience and knowledge of language system and how to read literary texts. And that is the main ingredient of what I suggest to call Stylistic Intuition which also subsumes culture and personal ideology (or ideologies). It is different from Leech and Short's stylistic competence in that the latter is only one of its constituents, for by it I mean to encompass all those factors which form the reader's ability to discern stylistic devices and effects and the degree of their importance in a text, and the reasons behind interpreting the way he does.

This notion of intuition allows for the differences and variations both of degree and kind among readers for obviously their experience, culture ideologies, knowledge of literary conventions and of the world vary enormously..Besides, it is unwise to talk about a certain average of intuition required for reading literary texts properly. All readers have some kind of

stylistic intuition whatever the range of their experience or knowledge of conventions of reading or ideologies is, which enables each one of them to read and understand these texts. This entails that their responses and interpretations would be variable.

But why intuition after all? That is what the subsequent subsection is about.

1.10.4.1 Intuition as the Criterion of Stylistic Analysis

As I argued in 1.10.3.3 earlier, literary stylistics has interpretation as its ultimate goal, and the way to execute it properly is by relying on intuition. It enables the interpreter to have a profound and authentic insight (authentic to himself) in the text he interprets. And this is the kind of response expected to literary texts which are impregnated with all sorts of meanings and human experience and feelings.

Such an intuitive approach is convenient to human nature for it responds to its basic essence. It also makes it possible for the reader to have a sharper acumen in what he reads and to support that by an intuitively explored linguistic/stylistic evidence. This whole process results in a more satisfactory understanding of texts. Moreover, by counting on intuition we can feel, rather than make, their meaning(s).

For all these reasons, intuition is established as the prerequisite, indispensable Criterion of any literary stylistic analysis. The majority of stylisticians have ascertained the vitality of this criterion in stylistics; Widdowson regards intuition as the touchstone of stylistic analyses; it enables the

analyst to set linguistic evidence in correspondence with intuitive judgment, moving shuttle-clock-wise from intuitive impression to linguistic observation and vice-versa, adducing evidence to enhance aesthetic judgments and allowing evidence to develop further hypotheses as to its significance (1975, 1980). Other literary stylisticians like Cluysenaar, Leech, Carter, Short, Nash, Ching, Young, Verma and many others have upheld a similar stand. Verma (1980) writes, "To confirm his hunches, the critic relies on things such as stylistic markers -linguistically significant features of the text. There is in fact a subtle 'trading relation' between 'hunches' and [stylistic] 'markers'".¹⁷

1.11 Interpretation is Still the Proper Objective

Interpretation has always been one of the main objectives of the schools of literary studies and criticism. But the extent of their success in achieving it properly has been limited, either because of the absence and ignorance of substantiation with the inevitability of impressionism, or because of the critics' concern with another objective (as we saw in the case of traditional criticism in 1.5).¹⁸

There is nothing new about considering interpretation as the ultimate objective of literary stylistics. However, unlike other disciplines, stylistics has interpretation as its undisputed and unmatched target. Also, unlike other kinds of interpretation of other approaches, stylistic interpretation is associated with intuitively identified concrete evidence from the text. And this is one of the chief reasons which set stylistics apart from other enterprises.

Interpretation is taken as the principal concern of stylistics because it is the most important and demanding challenge put forward by the literary text, and accomplishing it properly and satisfactorily means accomplishing the purpose for which that text was written. Furthermore, it is only by interpreting literary texts that we can understand them and further our knowledge of the world and of ourselves, improve and cultivate our social, cultural and ideological views, and learn to work for a better life. Nevertheless, a few voices have risen in objection to interpretation, and investigating them can help to strengthen my argument that interpretation (ie. stylistic interpretation) is still the proper objective of the study of literary texts.

1.11.1 Sontag's Against Interpretation

A few attempts have been made to undermine the value of interpretation in literary studies. An important one was made by Susan Sontag in her book (1964). She is anti-hermeneuticist and a diehard formalist, claiming that content provokes what she calls 'the arrogance of interpretation'. So attention ought to be diverted to form instead, and what is needed is a descriptive vocabulary for forms. She views the function of criticism as a way to show "how it is 'what it is', even 'that it is what it is', rather than what it means". She wants meaning and interpretation to be replaced by the description and illustration of form, for interpretation to her is a translation and a transformation of a text into another text, pushing aside the original one and is, therefore, impoverishing, depletive and destructive and poisons our sensitivity. Not only this, she also alleges that

"Interpretation ... indicates a dissatisfaction (conscious or unconscious) with the work, a wish to replace it by something else (see ch.1).

What kind of idea is this about interpretation? Interpretation does not stand for what is beyond only; it includes both what is beyond and what is being said. It is not identical with symbolism, as Sontag implies, for it can be the literal and the metaphoric, or the signifier and the signified. They are not poised in all texts; one could overshadow the other. In any case, interpretation is expressive of what is already there in the text. It is by no means a creation of a new text, but a creation of what is indicated by the text interpreted. And this will sharpen, not poison our sensitivity; enrich, not impoverish that text; feed, not deplete it; and marry, not usurp it. In other words, Sontag's allegations have no credibility and carry no conviction at all. They are groundless assumptions, vulnerable and, therefore, dismissed as inaccurate.

1.11.2 Other Alternatives

The second attempt to eliminate interpretation is the enterprise which suggests going beyond it, put forward by such critics as Derrida, Frye, Riffaterre, Crews, Barthes, Jameson, Holland, Paul de man, Fish, and Culler. Although they represent various and in some respects different schools of criticism (which I am unable to discuss here), they agree in general terms on this particular point. They call for the denunciation of interpretation in favour of the study of the reader's mental, psychological, social, cultural, and ideological operations; his literary competence and conventions of reading literary texts; the

description of the process of his response and all other factors and motives which make him interpret the way he does.

It is claimed that this contention replaces the scholarship of interpretation. But this is misleading for the latter is not excluded from literary studies, on the contrary, together with explaining and describing the process of interpretation, it seems to be the objective aimed at by the former. There is no contradiction between the two objectives. Rather, they are interdependent and in many respects inseparable. Interpreting and describing the process of interpreting complement one another, and we cannot proceed in our investigation of 'why' without stating 'what' explicitly. Besides, many interpreters tend to explain (whether consciously or unconsciously) how and why they interpret what they do. So this thesis is separated from interpretation only theoretically. And the best people to confirm that are its advocates themselves. Some fail to avoid interpretation in their so-called anti-interpretation arguments and analyses. Some others have openly admitted the superiority and inevitability of interpretation (eg Frye, 1957; Fish, 1980:ch.1). (For further discussion see Culler, 1981; Freundlieb, 1984).

This movement is ambitious indeed; nevertheless it failed to eliminate or even evade interpretation. It seems almost unavoidable, and I would argue that it is still and will remain for years to come the unsurpassed goal of literary studies in general and literary stylistics in particular

Another interesting challenge to interpretation and literary stylistics has come from inside the discipline itself, that is, Stanley Fish's affective stylistics. Investigating it will give the reader the opportunity to become cognizant with another up-to-date stylistic approach and, being a significant challenge to the literary stylistic model adopted in this thesis, to invite him to compare its usefulness to the non-native students in particular with the usefulness of that model. This may give more support for the latter (details of that model are forthcoming in 1.12).

1.11.3 Stanley Fish's Affective Stylistics

One of the impressive moves in modern stylistics is the stylistics of the American critic, Stanley Fish, which is called 'Affective Stylistics' for its concern with the effects of the text on the reader. Fish focuses not on the text but on the reader and activities of reading: how he constructs his responses, how these responses develop in the course of reading, what he does in the process of reading, and how he reacts to the words and the language of the text, or, in Fish's words, to "the formal features" and "demarcations IN the text" (1980:13). The text is an event affecting the reader who in his turn gives it its shape.

The basis for this type of stylistics is the consideration of the 'temporal' flow of reading experience. The reader, it is assumed, responds in terms of that flow and not to the whole sentence. He, that is, responds at some point to the first word, then to the second, then to the fourth, and so on. So his activities of reading, and not interpretation, have become the

focal point now.

This is an ambitious theory. By shifting the emphasis from the text to the reader, it not only shows respect to him, but also and more importantly, holds him responsible for constructing meaning effectively. It also has the advantage of stressing the independency of the text from its real author, but not as an object that has a beginning and an end. It can be extended by the reader's experience.

However, like any existing one, Fish's theory is by no means perfect and a few objections can be raised against it:

1. The first objection (also raised by Culler, 1981:ch.6) is that Fish does not articulate the data on which the reader counts to respond. Such data include the norms and conventions of reading, culture, personal bias and ideology. Put another way, he answers 'what' and 'how' but ignores 'why', which he realises but refuses to provide a reply to on moral grounds, claiming that substantiation of the processes by which meanings are created violates what he calls the 'infinitely flexible ability' of the human reader. But this is no cogent excuse for leaving things unclarified. Articulating the operations in terms of which response comes into existence would make them less mysterious and would not slight them. Besides, to explain means to reduce unfamiliarity and to remove ambiguity.

2. The second objection, which is also put by Eagleton (1983) and conceded by Fish himself, is: what does the reader interpret when he reads? Fish unashamedly admits that he does not know, but nor does anybody else, he thinks. Though we have to

appreciate such rare bravery, we may wonder whether we are after all presented with a methodology that is almost impossible to trace, either in techniques or in utmost objectives. In other words, is it not a discipline that we cannot be sure about in any way?

3. The third and final objection is that it requires the critic to be a psychologist before anything else in order to be able to plumb and describe precisely what is going on in the reader's mind. This is, I think, asking too much. Moreover, we cannot be sure that all the readers' minds operate in a similar way for not all of them would abide by the same conventions.

Thus, despite its ambition as an alternative for other theories of criticism which ignore the role of the reader and take interpretation as their ultimate objective, and despite other advantages pointed out above, Fish's theory of affective stylistics fails to respond to important issues concerning the interpretation and appreciation of literary texts. It is, therefore, not fully satisfactory, which is why it is substituted by him for the interpretation of literary texts in terms of the 'Authority of the Informative Interpretive Communities': our ways of interpreting these texts are limited by and tied to our community's conventions and norms of Critical Discourse. It is an authority that narrows our liberty of interpretation; it is no longer wide-open and infinitely invariable. Response and meaning do not vary from one individual to another but are stable within communities, the sources of all meanings and responses of all their members. Accordingly, the notion of literature has been redefined. The recognition of literary texts is not in terms of

their properties; rather, it is the function of the community to decide what counts as literature, and the reader must abide by it (pp.10-11). By this, Fish reiterates Ellis's definition of the literary texts in terms of the social community which is an authority that determines whether a text is literary or not (1974:ch.2).

Interpretation has, therefore, been reinstated by Fish as the ultimate objective. This is clear from the heading of the introductory chapter: "I Stopped Worrying and Started to Love Interpretation" of his book (1980).

This is, to me, a far more refined and successful theory. It has gained more support from other critics like Fowler, however indirectly, who promulgates in one of his recent works the thesis of social ideology and the function it has in understanding literary texts; he writes, "The linguistic critic must suspect that each and every stylistic choice carries a socially interpretable meaning" (1981:35). But Fish is rather vague about the social composition of this community. It still needs an articulation in practical terms, showing explicitly how the communal authority works (For more discussion and criticism of Fish's views see Culler, 1981:ch:6; Eagleton, 1983:pp.85-90; Taylor and Toolan, 1984)

To conclude, interpretation is, then, the utmost end stylistics must achieve. And a model of analysis and interpretation like literary stylistics is, in my view, unmatched because of its tremendous pedagogical and analytical usefulness to non-native students in particular. It helps them discover insightfully some depths of literary composition that are

Indecipherable to them otherwise. Although this approach is already established in many British universities, "Its usefulness in literary analysis is still ignored by a majority of teachers of English literature", as Short (1983) rightly points out. Unfortunately, classes of literary composition overseas can hardly be said to have come to grips with anything but a Lilliputian recognition of the usefulness of literary stylistics. I hope that later by investigating the two texts by Joyce and Beckett literary stylistically, according to a model based on both stylistic/syntactic and stylistic/lexical features and functions, I will demonstrate to some extent the pedagogical as well as the interpretive usefulness and implications of this approach for the foreign students. By this I by no means aim at substantiating a theory in literary stylistics for the non-native students because this is simply beyond my capacities.

1.12 Stylistic Analysis of the Structure of the Layout and of the Lexical Choice: A Model of Analysis

Definitions and Dimensions

Like many stylisticians (eg Fowler, 1977, 1981; Leech and Short, 1981; Dillon, 1980; Verma, 1980; Gleason, 1965 and others. See also, 1.9.6 above), I understand style as choice in the first place. So the model of literary stylistic analysis focuses, first, on the structuring of the layout of the literary text, including the ways clausuring, sentencing, paragraphing and cohesion are set out: why they are chosen to be structured in the way they are; what functions are being issued; how they affect, guide, orient and contribute to the text's interpretation; how they delimit its interpretive context; and what sort of relationship is

being established among these structural units: is it one of conglomeration, contradiction, complementation, etc.? Do they compose a convergent or a divergent whole, What does this mean in terms of stylistic functions? All these points are to be observed intuitively. Then, and only then, can they be claimed to give the support needed for our interpretive intuitions about the text analysed.

The other proportion of focus will be on the lexical choice made by the individual writer in his text. My concern will be questions like: What are the significant lexical choices picked up from the vocabulary of English? Why are these and not others made in the text? What is the frequency of the recurrence of some of them? How do they fit in one particular context? What lexical fields do they establish? To what extent do lexical items and clusterings combine together both micro- and macro-contextually? And finally, how does this help to shape our interpretive intuitions.

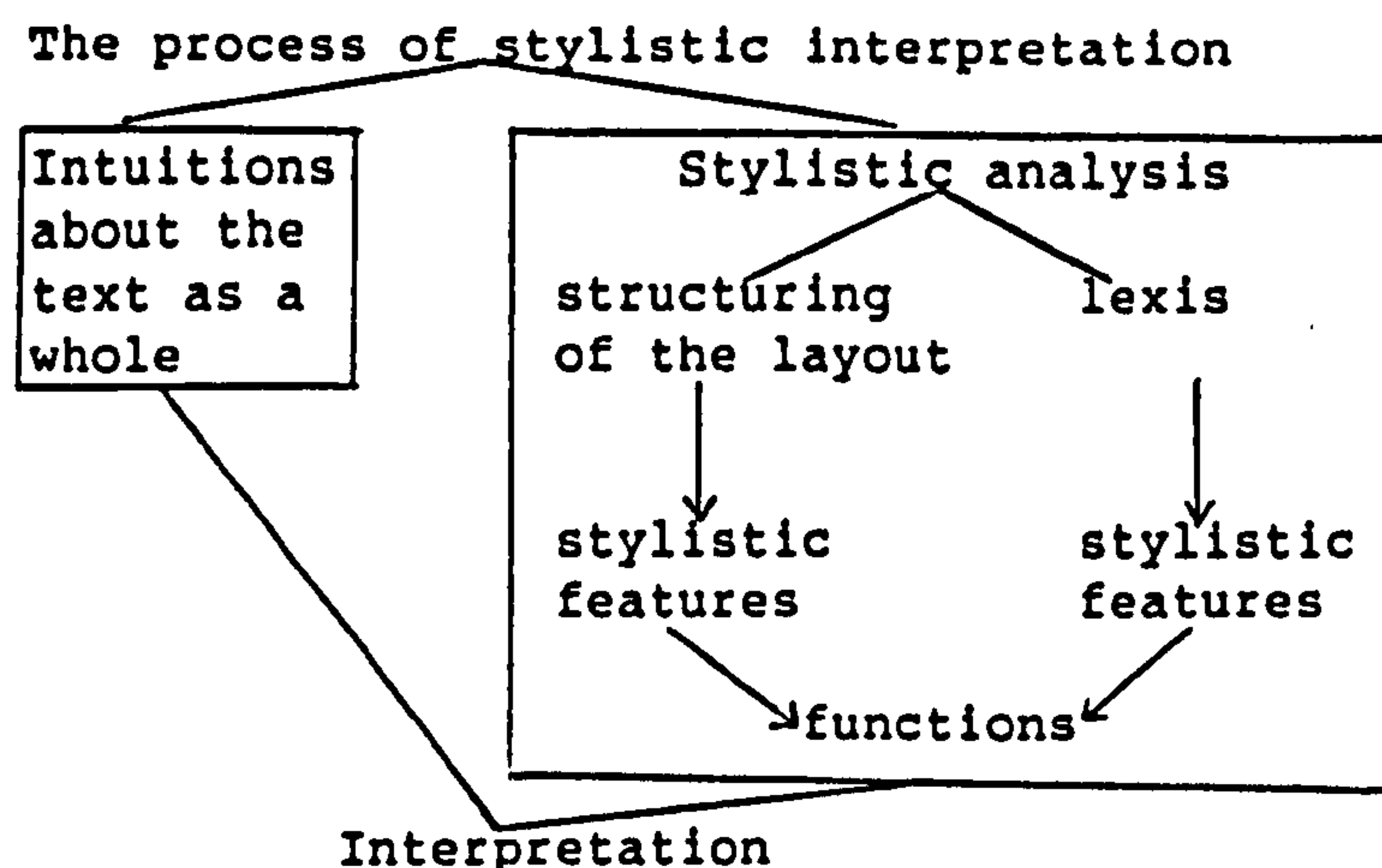
At another stage , I will find out how these two parts merge together and modulate our total understanding and interpretation of the investigated text as a whole.

To confirm the intelligibility and usefulness of this model, I may quote this statement by Paula Sunderman (1974):

"An interpretation based upon a close analysis of the interrelationship of syntax and semantics promises to be the most fruitful approach to the meaning ... for it brings together the disciplinary contributions of both linguistic and literary analysis ..."

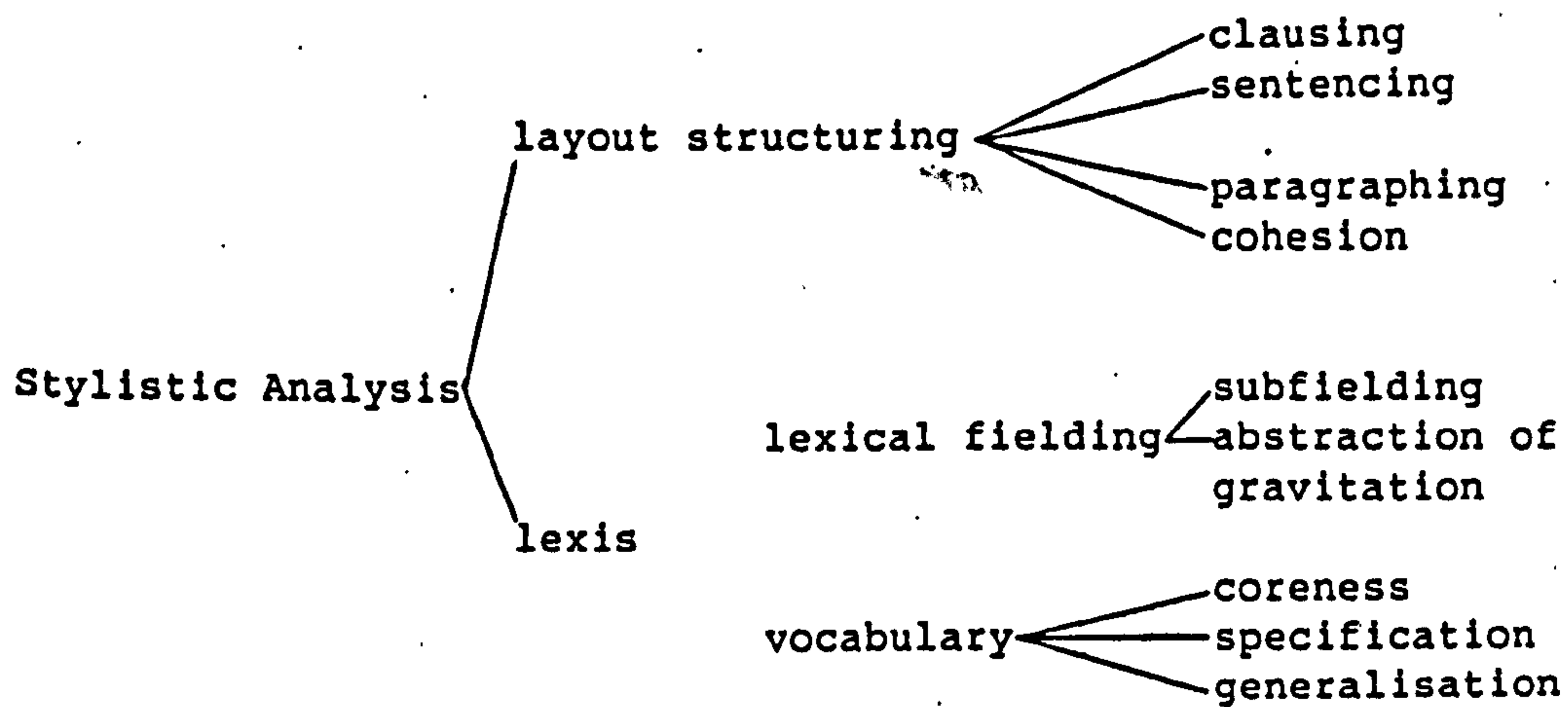
The aim of this model is, very briefly, to provide an optimal stylistic interpretation of literary texts, short texts in particular. The tools to achieve it are our intuitions about them and the literary stylistic analysis of the significant features of the structuring of their layout and lexis and the stylistic functions and effects produced. I must declare here that the means and ends of the stylistic study provided in the next four chapters are mainly pedagogical, directed to students of English stylistics and literary composition, foreign students in particular (see ch.6 for more details about stylistics and pedagogy in an EFL classroom).

To give more details about that model and the full process of stylistic interpretation, I introduce this figure:



(Fig.2)

The next figure shows the proceedings of my analysis of the two texts: The Sisters, by James Joyce, and Enough, by Samuel Beckett, in the forthcoming chapters:



(Fig.3)

In the next four chapters I will introduce my analysis of those two texts starting with the investigation of the structure of the layout of The Sisters.

Notes

1. Similarly, C.S. Lewis (1965) believes that the actual reading of literary texts is to be "... carried mentally through and beyond words into something non-verbal and non-literary ..."

2. Benninon Gray (1975) claims that literature must be restricted to fiction defined as "a moment-by-moment presentation of unverifiable event". Searle (1975) also describes fiction as an 'undeceptive pretence'. See also Wellek (1982).

3. Tindall (1955) finds both the form and content of literary text complex; it is, he says, "a compound of explicit statement and allusive form". Ellis (1974) declares that at reading a literary text we must be involved in one kind of an inquiry or another. But Ingarden (1973) imagines the literary work as more complicated than that. He says, "The literary work is a formation constructed of several heterogeneous strata".

4. As far back as 1899, Gayley and Scott define the elements of literature in very general terms as form -graphological form- and content. They claim that there are two principal types of literature, poetry and prose, but exclude drama as not being a literary form at all. And this is supported by Williams (1950) who writes that "... a play is a good play without being good literature". Also Eliot describes literature in broad and imprecise terms in this statement, "The whole literature of Europe from Homer ... has a simultaneous existence and composes a simultaneous order" (reprinted in Eagleton, 1983:ch.1).

5. Williams, to give one example, claims that "... the fact of the text as a finalised order of words ought to be respected if literature is to be respected at all" (1950:93). But he has not concretised that in practice.

6. Sir Herbert Read is also not satisfied with literary criticism which is so wide an approach and has no definable boundaries, and until it does it has no claim to be considered a methodology (in Osborne, 1955:5).

7. Arnold has also been found guilty of paradoxical statements; his criticism is 'riddled with contradiction', to use Wellek's (1982) term.

8. Eliot also has something to say about the pivotal function of words in the process of constructing meaning; he views language as a crisis represented by the discrepancy between words and their meanings (see McCallum, 1983:116).

9. Widdowson (1975) urges developing an awareness of literary communication by relating it to the normal uses of language. Cook (1986) restresses the formalists' concept of the speciality of literary language; by its deviation from the norm of English grammatical and lexical usage, literature achieves excellence (see Brumfit and Carter(eds.), 1986:ch.6. See also ch.10 by Littlewood).

10. Ohmann here re-echoes Hockett (1958) who says, "Two utterances in the same language which convey approximately the same information, but which are different in their linguistic structure, can be said to differ in style" (p.556).

11. I agree with Carter that a good definition of style should account for the whole features of a text, not only the deviant ones (1979:introd).

12. Hough also states that "Whatever has happened to the word ... the concept of style cannot in practice be simply evaporated" (1969:5).

13. In a similar fashion, Fowler describes stylistics as "the venue where the linguist and the literary critic meet". It simply means "the application of theoretical ideas of analytic techniques drawn from linguistics to the study of literary texts" (1981:11).

14. Wetherill expresses the same view when he says, "Literary meaning is beyond the reach of linguistic analyst ... This is a mere preoccupation with language" (1974:19). Likewise, Cluysenaar (1976) notes that a mere linguistic description of literary text is just "... applied linguistics, not stylistics" (p.16). Taylor (1980) thinks that generative stylistics, a branch of linguistic stylistics, is a step backward in the development of the discipline of stylistics, and, being a mere formal description of the stylistic features of a sentence, it has nothing to say about the content other than the literal linguistic meaning. See Also Fowler (1981).

15. Also Cluysenaar points out that the linguistic patterning is not self-justifying, but has to be made interesting through its semantic relevance through the meanings which it has led us to perceive (1976:61-2).

16. Barthes wants literature to be approached with preconceptions which means to have an implicit understanding of the operations of literary discourse that inform us what to look for (see Culler, 1975). The Canadian critic, Northrop Frye, also suggests the broad laws of literary experience and intelligible structure of knowledge attained by poetry, which is not poetry itself, or the experience of literature, but the poetics (1959. See also Culler, op.cit.).

17. Carter (1982) declares that linguistic facts can substantiate our intuitions. Also Nash argues that intuitive response to the text is an indispensable procedure. And to assert it, we try to identify linguistic/stylistic features which confirm our intuitions (in Carter, op.cit.ch.6). Young writes that there are no mechanical apparatus which lead infallibly to the discovery of meaning without the guide of intuition. He also believes in the intuitive leaps as well as step-by-step analysis (1980). Pavel (1980) goes further and claims that even the hierarchical syntactic constituents of the sentence are discovered intuitively.

18. Although Richards (1924, 1929, and 1955) showed some interest in interpretation in theory, Eliot declared himself inimical to it (see Wellek, 1982). However, those and other traditional critics either did not articulate their theories, or provided unconfirmed interpretations.

CHAPTER 2

STYLISTIC ANALYSIS OF THE LAYOUT STRUCTURE OF THE SISTERS

Introduction

In this chapter I will provide a literary stylistic analysis of the structure of the layout of Joyce's The Sisters, the first short story of his collection, Dubliners. Before giving more details about it, I will pinpoint the reasons for selecting this text in particular.

The first reason is that, unlike other texts by the same writer, The Sisters is a run-of-the-mill story, just any story with few linguistic oddities. It stands in this respect in contrast to the comparatively deviant story by Beckett, Enough, the other text analysed in chapters 4-5 later. And this contrast is intentionally suggested for pedagogical reasons concerning the stylistics syllabus for the non-native students (see 6.3.4 and appendix 3 for details).

The second reason for choosing this text is that it seems almost event-less and, therefore, attracts not many people to read. I shall find out to what extent this is really so, and how stylistic analysis could help to bring justice to literary texts.

Another reason is that very few critics have attempted to study it , and when they have done so, they have subsumed their discussion under the umbrella of the studies of Joyce's early works with the focus being on stories like ARABY, TWO GALLANTS, THE DEAD (from DUBLINERS), STEPHEN HERO, and A PORTRAIT OF AN ARTIST AS A YOUNG MAN, but very rarely on this story. So a very small proportion of criticism has been done on it.

All these reasons present a challenge at more than one level. the first is at the level of language organisation which is not so striking or aberrant. Had it been so, it would have been easier to analyse. The second challenge is at the level of events. Short stories in particular are expected to be rich in events and suspense: two elements that excite readers most, perhaps. This story seems disappointing in this respect. It is a hard task to analyse a seemingly unattractive text. The third challenge is at the level of the critical work done on it. It is almost ignored by critics, which means that there is a shortage of critical material that might otherwise provide some ground for discussion. Thus, under these circumstances this stylistic analysis of it will possibly be the first of its kind.

Another challenge is at the level of the kind and objectives of this analysis. It will be a detailed analysis for pedagogical as well as interpretive purposes. I will have a claim to be providing a satisfactory interpretation of this text -I leave the pedagogical part until later- which is very powerful in theory but not easy to meet in practice. Having accepted this challenge, I kindly ask my reader to be patient in case my analysis seems lengthy, for such an interpretation of a text around 4000 words

long is almost impossible to be done in one or two pages.

One final important motive for picking up a text by Joyce is that he is well-known and widely read both in this country and abroad. His texts are included in literary curricula and rated amongst the great works of English fiction of the twentieth century. So this stylistic study will give the readers/students the opportunity to explore some useful methods of interpreting and understanding this text and possibly other texts by the same writer.

The following analysis of the structure of the layout of The Sisters has the pedagogical objective of demonstrating in some detail how a literary stylistic analysis may proceed at the different levels of clause and sentence structure, paragraph structure and features of cohesion, to help students establish a clear picture of such analysis to carry it out by themselves later on. My analysis could, therefore, be long at some points especially clause and sentence structure, for in order to illustrate the stylistic functions of the various ways of patterning clauses and sentences and of the different types of one stylistic device such as 'fronting', a detailed analysis is in some cases needed.

The ultimate aim of this analysis, together with that of lexis, is to provide a literary stylistic interpretation for this text which concretises the theoretical argument put forward in the previous chapter about the proceedings of literary stylistic analysis to confirm its usefulness and legitimacy overseas in particular (see 1.10 above).

I begin with the provision of an intuitive response to this text, which must always be the starting point of any stylistic analysis. I also suggest dividing it into phases for convenience of reference and pursuit of analysis.

2.1 Intuitive Response to The Sisters

In reading this text I have felt two primary intuitions: paralysis, and the reader's as well as the protagonist's tantalisation (the second intuition is in fact incorporated into the first, yet I decided to consider them two separate intuitions to bring them both into focus). A priest has died from paralysis and has infected other people around him not only mentally and physically, but also in communication. There is no progress; stagnation lurks everywhere and subdues everything; everybody feels uneasy among others and within himself. The major plight proves to be contagious indeed; it is the inescapable fate which befalls people, things and the environment. The people dream of phantasms, fall in a trance, suffer stupefied dozes. Likewise, things are dormant, houses are quiet, fireplaces are empty; the whole surroundings are impregnated with inertia.

In addition, the narrator, who is also the protagonist, is disappointing both to himself and to us, the readers; that is, he on more than one occasion tantalises himself as well as us by offering a glimmer of hope to cast away the state of paralysis and despair, and then after a very short while he puts an end to that hope and throws us and himself in the wilderness again. He walks along the SUNNY side of Great Britain street, walks along in the SUN once more, and feels a SENSATION OF FREEDOM. But no sooner does he do that than he rejects it in favour of the overwhelming

feeling of paralysis.

These stems and ramifications are reflected in semi-episodes, as it were, rather than episodes, any one of which may serve as evidence for that both stylistically and thematically.

The subsequent points will take into account both the general patterning of this story's layout as a narrative framework, including the structuring of what can be intuitively considered as stylistically important clauses, sentences, paragraphs and features of cohesion, and how this confirms my intuitions about it.

Before moving to practical analysis I would introduce the concept of dividing this text into phases, which could be useful for pursuing its analysis and narrative development.

2.1.1 Recessional Development and the Concept of the Phases of Narrative

This story can be divided into six major phases (the idea of dividing into phases is borrowed from Nash, 1982). The phase of narrative is one part of a story; its boundaries can be defined either by the mode of narrative discourse, and/or by thematic development. In narrative text, a phase is distinguished in terms of both criteria. As for the latter, it can be described as a recessional thematic development of narrative which is a type of backward, sloping development of narrative theme; it also implies the circularity of that theme: it finishes where it started (see p.83 for more discussion). The other criterion, 'the mode of narrative discourse', is the layout presentation of narrative which can be in form of:

1. Dialogue/direct speech (eg phases 2,5,6 with a few intrusions of descriptive narration by narrator. See also 'c' below).

2. Descriptive narration (eg 1,3,4 with one intrusion of direct speech in the first: 'I am not long for this world' (8)).

'2' can in turn be presented in the shape of:

a. soliloquy discourse: where the narrator talks to himself (1,3).

b. Descriptive account of characters, scenes, or events (4).

c. Narrator's intrusive judgmental account of characters, scenes, or events (eg in phase 2: 17-20, 24-28, 47-50, and 72-73; in phase 5: 288-291, 297-302; and 322-326 in phase six).

To extend this discussion I shall adopt a figure by Chatman (1978: printed in Kenan, 1983:86) which represents what Booth (1961) calls 'a semiotic model of narrative communication':

Real author → Implied author → (Narrator) → (Narratee) →
Implied reader → Real reader

(Fig.4)

I am concerned here with those involved in the narrative discourse on the page, that is, the implied author (or what Booth calls, 'the anthropomorphic entity' designated as 'the author's second self') and its counterpart, the implied reader, and with the narrator and its counterpart, the narratee.

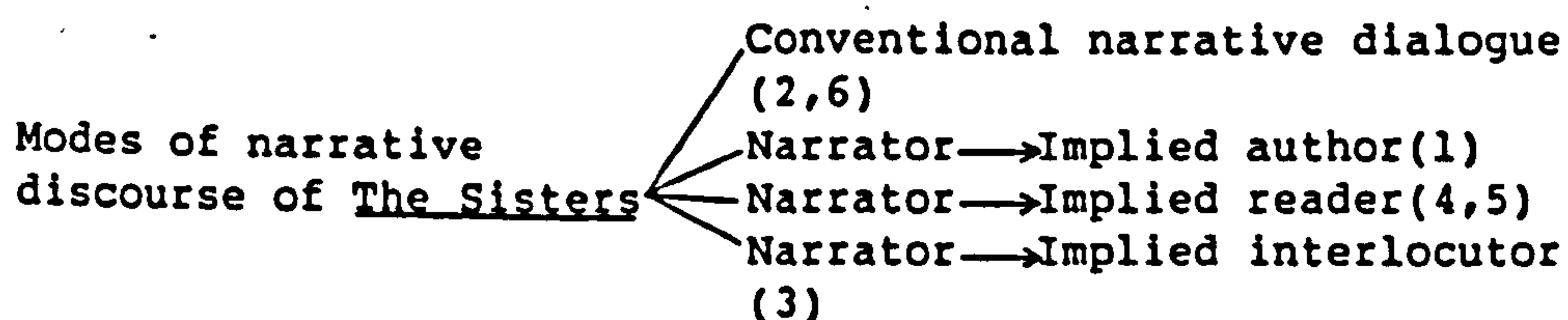
Applying that to this Joycean text shows the implied author is present in Phase 1 (1-16) where the real author, who happens to be the narrator as well, talks to an implied self in a sort of soliloquy discourse. In phase 2 (17-71), the mode is that of a conventional narrative discourse, dialogue. Like phase 1, phase 3 (72-87) is represented by the narrator talking to himself not only to an implied self, but to an implied interlocutor, the paralytic. So the difference between the two phases is in narrative theme rather than in narrative form, as will also be explained soon in connection with the discussion of recessional development of theme. In phase 4 (88-164), the narrator addresses an implied reader. In phase 5 (165-209), the narrator talks rather more directly to an implied reader about tangible things, which is in contrast to the previous phase where he speaks about intangible and invisible objects and actions. In the last phase (210-330), there is a recourse to the conventional mode of narrative dialogue.

In these six phases we may discern one common denominator: all of them subsume a mode of dialogue of some kind. Thus, the antecedent figure can be modified as such:

Narrator ↔ Implied author → Implied reader → implied interlocutor

(Fig.5)

It is possible now to produce a figure illustrating the modes of narrative discourse of The Sisters as incorporated in the six phases:



(Fig.6)

As regards recessional development, it is a type of backward, sloping development of narrative theme. Conventionally speaking, a story is expected to develop forward, advancing from one stage to another in such a way that its episodes reach some kind of climax. In this story, however, things do not seem to be progressing in this way. The first two phases develop in a normal way, although there are two distinguishable stages of development. We expect this type of development to continue, but to our disappointment this expectation is frustrated at the third stage of phase three where, instead of going a step further, we are taken back to the first stage both thematically and in the mode of narrative discourse. Both have, that is, more or less the same topic (ie. paralysis and the paralytic) and both involve a narrator, an implied reader and an implied interlocutor. The only aspect of thematic development -if any- is a sinking deeper in paralysis by displaying it in a different form, viz. dreaming of phantoms. To me this is still a recessional development, dragging us as much as the narrator into a thicker mud of paralysis. The fourth stage (ie. phase 4) is another attempt to take us away from the supposed present of events into the remote past of the narrator's memories about the priest. The fifth stage, which corresponds to the fifth phase, is a slight development, bringing us back to the supposed present of the story, yet the mode of narration can hardly be said to have changed. The final stage of

this recessional development is another return to what has already been talked and enquired about, and at the end of both the phase and the story we get a repetition, rather than a manifestation of the third stroke of the very first line, 'There was no hope for him this time: it was the third stroke'.

So we discover at the end that the theme is circular and seems as though the story spins around itself, or more precisely, is not moving at all. Such circularity is another setback in the story's development; it is exactly recessional as the case always is whenever circularity occurs. Besides, this kind of circularity can be observed at the level of structure which seems repetitive, disorderly and monotonous on several occasions throughout.

It is clear now that, instead of going upwards and forwards, the thematic development of this text goes downwards and backwards, plumbing deeper in one and the same topic. We, therefore, have no development, only a recession of development of theme and structure, as the following analysis will also show.

After illustrating recessional development and the concept of dividing the story into phases, it is high time to introduce a practical literary stylistic analysis of its significant linguistic features to confirm my intuitions about it. For convenience of reference and following of analysis -and this is another reason for dividing it into phases- I will do my analysis phase by phase and use numbers for lines, starting with the smaller units, clauses and sentences, describing them as well as their functions, for, as Russell (1978) says "... our apprehension of the sentence patterns are sharpened by accurate

description of them" and "... by a piecemeal detection of things within them" (p.18). To sharpen this apprehension still more, I will concentrate on the stylistic functions of these patterns as well.

Since this analysis has pedagogical as well as interpretive purposes, I humbly request my reader to bear with me if he finds it somewhat detailed. It remains to point out that the text is that of Granada (1983) edition of Dubliners.

2.2 Stylistic Analysis of Clause and Sentence Structure of The Sisters

Abstract

A close stylistic look into the clause and sentence structure of any text requires supplying some sort of definition for the concepts of the clause and the sentence in pure linguistic terms.

The SENTENCE, to start with, has been given many definitions in all types of grammar. Apart from traditional grammar which approaches it from flat and vague ideational point of view (ie. the sentence is an expression of a complete thought, which is dismissed as incorrect for the same definition can be given to such ideas as, clause, paragraph and text), all grammars define it in linguistic terms which focus on the problems of identification, classification and generation. I have no intention to go into such details here; suffice it to say that no final, fully satisfactory definition of it is available, for there is no consensus among linguists and grammarians on how to define it or its boundaries. Instead, and to sort out this problem, many of them have found a resort in calling it 'utterance' in spoken language in particular. In written language, however, the word 'sentence' is widely and unambiguously used.

In my definition of the notion of the sentence I rely on the concept of the rank-scale (introduced by Sinclair, 1972. See also Cummings and Simmons, 1983): the sentence is a grammatically self-contained linguistic sequence; every sentence in English is made up of a set of units, the largest unit is called 'clause', the next largest, 'word', and the smallest, 'morpheme'. It must be insisted that all these units are always present in every

sentence, for that allows us to be consistent in the description of sentences.

In this sense, a sentence can be one clause, or even one word and may, therefore, be defined explicitly as a structure appearing between two full stops. The difference between a clause and a sentence is that clauses make up sentences. That is, a sentence can be one clause and is called a 'simple sentence', or it can be more than one clause and is called a 'complex sentence' (see figures 7-9 below for more illustrations).

Sentences have no certain length and range from the very short to the very long. However, although a one-page long sentence occurs, a sentence that is many pages long does not. On the other hand, a sentence such as:

'He attracted the girl'

is likely, but a sentence like:

'He attracted the bush'

is not (that is literally speaking for it is possible figuratively). That is a matter of semantics (or lexical meaning), not of syntax (or grammar). Strictly speaking, this has to do with our sense of who/what can be attracted(ie. human vs. not human). But a construction like:

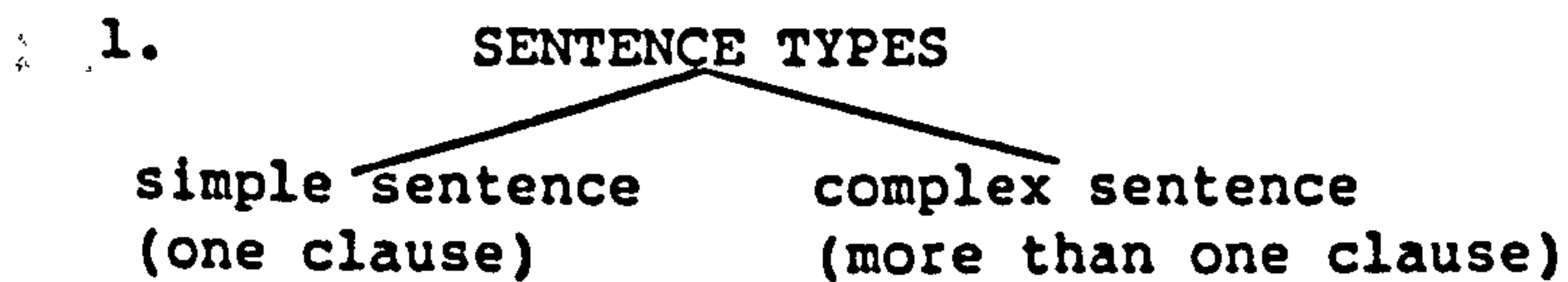
'See will my doctor I'

is ruled out on mere syntactic grounds -this order of elements is not part of the grammar of English.

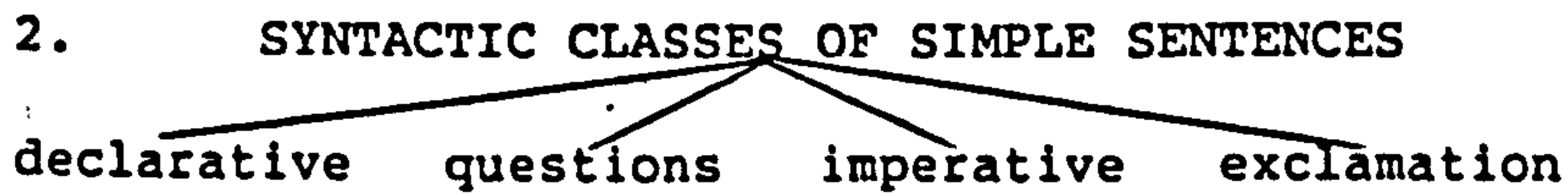
Regarding the concept of the CLAUSE, as mentioned earlier, according to the concept of rank-scale, clauses are constituents making up sentences and are their largest units. They are of two types: independent (or principal) clauses, and dependent (or subordinate) clauses.

In normal grammatical terms, any clause must include a finite verb, but since the classification of clauses is basically in functional terms, it is not an obligation that all of them contain a verb. It follows from this that clauses which can stand alone semantically rather than grammatically are said to be independent even though they may not have a finite verb. By contrast, clauses which are subordinate to others grammatically and not in importance and impact are considered dependent although they include a finite verb. (For more discussion of the concepts of the clause and the sentence see Palmer, 1971:ch.2; Sinclair, 1972; Quirk et al, 1973:chs.2,7,11; Traugott and Pratt, 1980:ch.4; Crystal, 1980:319-20; and Cummings and Simmons, 1983:ch.3).

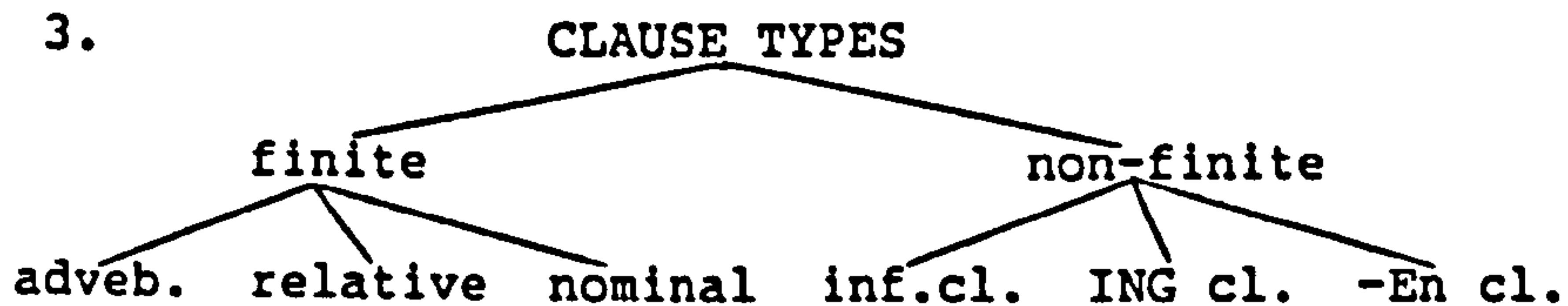
It may be useful to produce at this stage three figures (after Quirk et al, 1973) for the major types of sentence, the main classes of simple sentence, and the main types of subordinate clauses consecutively, which are occasionally used in the following analysis:



(Fig.7)



(Fig.8)



(Fig.9)

Following Walter Nash (1980:ch.5), I shall metaphorically call the principal clause BRANCHING, which is the centre, or the stem, and the subordinate clauses occurring on its left side LEFT BRANCHING, those on its right side RIGHT BRANCHING, and those cleaving it are MID-BRANCHING clauses. Here are examples ('the branching clause is 'the boss refused to retire'):

1. LEFT BRANCHING: Though his health was deteriorating, the boss refused to retire.

2. RIGHT BRANCHING: The boss refused to retire, though his health was deteriorating.

3. MID-BRANCHING: The boss, whose health was deteriorating, refused to retire.

Having provided a rough theoretical idea about the clause and the sentence, I may start now my literary stylistic investigation of the clause and sentence structure of The Sisters phase by phase.

2.2.1 Phase One

2.2.1.1 Indecisive Start

The story begins with an oracle-like sentence (or is it two sentences?). The two clauses of the first line could be regarded either as two separate sentences, or one sentence consisting of two clauses with the first as the principal clause and the second as the subordinate right-branching one, and the colon is in this case interchangeable with 'because'. So the sentence could read as follows:

'There was no hope for him this time
because it was the third stroke'

in which case the second clause illustrates the reason behind the hopelessness of the person in question. It also defines the kind of the 'no hope' that 'him' had. That is, he had no hope of living any longer, not of achieving, getting or enjoying something, for instance.

Whichever way we decide to go (ie. considering these two clauses either one, or two sentences) both clauses are strongly tied and are of equal importance. By this I disagree with Russell (1978:23) who claims that what counts is what lies to the right of the colon (ie. 'it was the third stroke') for unlike the semicolon continuator, the colon "... sets up an end statement and the lead into the left exists only for that". I understand them as interdependent, rather than dependent or independent, and the relationship between them is causal: an interpretation advocated by Freundlieb (1985) too. Moreover, my argument that their structure is indecisive contradicts Russell's statement

which rules out the possibility of the full independence of either clause. I argue further that this interpretation would not be affected if the punctuation mark was either a colon, a semi-colon or a full stop.

This leads to the conclusion that the indecisiveness of clause and sentence structure is remarked from the very beginning of the story, which is ominous of what is coming next. The reader, that is, starts predicting and expecting that maybe something unstable is forthcoming.

2.2.1.2 Elaborate Uneven Structuring: Death Underlined

The fourth sentence starts with the left-branching clause:

'If he was dead'(5)

which is in a foregrounded position; it precedes both the original principal clause, 'I thought'(5) and that of the conditional sentence, 'I ... blind', because of the importance of the information it carries, viz. the hypothetical death of 'he'. The normal clause order of this sentence may read as such (see also 6.3 later):

'I thought I would ... if he was dead
for I knew ... the corpse'.

The stylistic difference between the two is that the second seems inferior to the first for, firstly, the focus has been withdrawn from it; secondly, it is susceptible to criticism stylistically for its lack of any aesthetic shaping; and thirdly, and perhaps more importantly, the disruption of the logical and more conventional sequence is functional, implying the deflection

of the logical serialisation of events. That is, the right-branching clause, 'for I knew...' is directly connected with the clause, 'I ... candles' with the lexical item, 'candles' being the key element which confirms this (see also ch.3). So the interest is not in the logical follow-up of events but, rather, in those events which are more important, and in the sequential order which may achieve a stylistic imprint.

The interruptions of the normal sequence of sentences and the misplacements of clauses result in an uneven structure which conforms to the even condition of the light of the house (4), the omen of an unusual incident (namely, the priest's death).

2.2.1.3 Clause Sequence Deflected: Paralysis Underscored

In the sentence, 'Every night ... paralysis' (9-11) the principal clause is stylistically well-positioned to create better cohesion between the last lexical item, 'paralysis', and the subject element of the subsequent sentence, 'it' which refers anaphorically to 'paralysis'. It would be somewhat awkward were the sentence in the following sequence:

'I said ... the word paralysis as I gazed... window'

The reference of 'it' of the ensuing sentence might seem ambiguous. Also, and this is more important, the end-focus which 'paralysis' receives in the original sentence is weakened, if not lost, in the hypothetical sentence. This is not what is exactly intended; rather, the emphasis of this pivotal item is aimed at here (see also ch.3).

2.2.1.4 Separate Sentence for Emphasising 'Paralysis' Again

The following sentence (11-13) can grammatically be easily and properly conjoined to the previous one by replacing 'it' by 'which', which converts it into a subordinate, right-branching clause. But this is not done and, instead, an independent sentence is assigned for the head item, 'it' to underscore it more. Besides, designating a separate compartment for newly introduced ideas like 'gnomon' and 'simony' implies that they are weighty and, therefore, must be emphasised.

Thus, in this first phase, clause and sentence structure and normal sequence are disrupted and interrupted several times, which is conformable to the state of paralysis that hovers around.

2.2.2 Phase two

2.2.2.1 Limping Clauses and Sentences

The most prominent feature of the clauses and sentences of this phase is the limpingness of those uttered by Mr. Cotter. They stand out among all the others, and, unlike them, arouse the reader's curiosity and suspicion of the cunning of this character. His first two pairs of sentences:

'No I wouldn't say he was exactly ... but there was something queer ... there was something uncanny about him. I tell you my opinion ...' (21-23)

are left unfinished. It is not difficult to fill in the missing words grammatically, but it may not be so lexically. At first glance they seem to be complete, and the dots indicate pauses during conversation. However, the case is not so; Mr. Cotter conceals something that he does not wish to unravel for some

reason. Even in case these dots stand for pauses, they are expressive of something unusual. The only meaning we can collect from these sentences is queer and uncanny sensation about 'him' without recognising who or what he is, or what the speaker's opinion is.

These sentences are, therefore, limping and up to this moment in the story we still find some difficulty in supplying the missing items. However, as we proceed in reading, things may become less mysterious and more clues are provided. But no sooner do we continue reading than we discover that things are still relatively unclear. Four lines down (ie.29), the same character produces another paralysed statement , reiterating and rotating around the same axis and illustrating nothing. Likewise, the fourth sentence by him (55-6) is incomplete both semantically and syntactically. Though it is not difficult to apprehend, we cannot expect a sequence like, '... not to be rude', for instance. However, sequences such as '... not to be victimised'; 'badly treated' are not completely outside our expectations. The micro-context puts restrictions on the range of these expectations, driving them into certain channels where options are not wide open, but not so limited either. Whatever sequence that is more suitable to end up this sentence, it seems that Mr. Cotter has left it unfinished on purpose to avoid embarrassing himself as well as other people who do not agree with his remarks about the dead priest. This can be considered a kind of negative, or handicapped effectiveness.

Another sentence (ie.70-1) which is very much in line with those discussed above, is also uttered by Mr. Cotter. Like them, it is indicative of his lack of positivity.

So these sentences are to some extent ambiguous; it has been left to the reader to search for a grammatical and semantic completion which he cannot be sure about. He has been kept uncertain about an important revelation in the story. And this is a type of tantalisation which started with the indecisive structure of the first line and is continued here. Also, these sentences imply that paralysis, though not mentioned literally, hangs around and affects even the people's language. It is as limp and paralysed as their actions.

2.2.2.2 Sentences Shrunk and Few: Boy Inactive

The two spoken sentences produced by the boy in form of questions (ie. 'Is he dead?'; and 'Who?') are the shortest in comparison with the sentences of other characters. They are also the simplest; all other characters produce more complicated sentences. On the other hand, in numerical terms, they are the fewest.

Thus, by setting these two sentences against all the others in the story, we find out that they seem deviant, which invites the idea of internal deviation discussed in 1.8.1 above. That is, being the shortest, the simplest and the fewest, these sentences are deviant, not in the language system, but in comparison to the other sentences in The Sisters. And since they are the only sentences produced by the boy in the whole story, since they do not mark his intentional participation in the conversation, but a

response induced by his uncle's news about the death of the priest, and since we understand that he is inactive throughout, the structuring of these sentences in this way reflects the absence of any verbal action by him, his severe paralysis and the unimportance of his presence. It also shows the sharp contrast between the narrator's fluency, openness and extroversion, and the boy's lack of self-confidence, shyness and introversion. Being the same character, they represent a phenomenon which can be explained as such: Joyce is open and argumentative when talking to his ego, or describing and commenting on other people and situations in absentia; but at conversing with those people, he looks as a boy of certain capacities which keep him withdrawn before them. The narrator, one may conclude, is positive in this particular respect, while the boy is not.

2.2.2.3 Broken Sentences: Broken Positivity

'Tiresome old fool'! (25) and,
'Tiresom old red-nosed imbecile' (73)

are two symmetrical fractions of sentence, recurring in two different places with conformable contexts and meanings. They are verb-less and subject-less and refer to the same character. However, it is not difficult to identify their deleted subject element as Mr. Cotter, and verb element as the copula, is/was. Such a small aspect of ungrammaticality is functional; it implies the absence of regularity and efficiency. We feel that something is missing and a break of grammar is a break of positivity. That is, a perfect positive attitude in this respect would be the ability to say before oneself as well as before the others what one thinks of them. The narrator seems positive at launching an

internal attack on Mr. Cotter, and by this he shows a potential for positive response. However, it is not a full-blooded tendency to positivity of action because he does not have the courage to express his views of Mr. Cotter in front of him. So his description of him as 'tiresome, old fool, red-nosed imbecile' is not matched by action. In this sense, his is a broken positivity which relates to the broken syntactic structure of those two sentences.

Clause and sentence structure of this phase is, therefore, noted for its limpingness, irregularity, incompleteness and grammatical breakdown. These features reflect the inadequacies of the people involved.

2.2.3 Phase Three

2.2.3.1 Clause and Sentence Structure: Easy to Follow, Hard to Swallow

The structure of clauses and sentences of this phase flows smoothly from the start of the boy's fantasy (76) to the end of the phase: no left-branch, no interruptions, no lengthy right-branch, and no delayed subjects or predicators. There are few staccato sentences, a good deal of coordination and one or two 'that' objective complements supporting and explaining the principal clause.

Such kind of structuring helps this phase to develop gradually in accordance with the development of the speaker's dream which starts with his imagining of the face of the paralytic and ends up with the absolution of his sin (see also the forthcoming section). This thematic recessional development is

highlighted by that way of structuring which builds up the reader's suspense in an expected way, making him curious to know what happens next. Yet, it is not so easy to put everything together quickly and fluently; the reader has to look forward and backward, and near the end he finds it difficult to grasp how 'pleasant' and 'vicious' could recur simultaneously. Also, is it just a dream in the sense that it has no relation to reality? Or, is it an articulation of some of the boy's associations which he entertains now and then? (these points are developed later in the next chapter about lexis).

One more ambiguity could result from the confusion of the reference of three personal pronouns: 'it' (83), 'it' (85) and the possessive 'his' (87), which are discussed in detail in the fourth section on cohesion. Even so, clause and sentence structure is not complicated. The question arises here is: is this easy-going structuring intended to be deceptive, giving the impression that the theme here is not so complicated? Or, is it deliberately patterned in this way to stand in contrast to the complicated dream of the boy to create an atmosphere of tension? Either possibility, I would suggest, is applicable here for in both cases the relationship between syntax and semantics is tense and has an effect on the reader by heightening his tension which has been building up from the start of the story.

So in this phase tension develops between syntactic structure and content, which has the function of tightening the situation and arousing suspicion on the part of the reader, drawing him deeper to the abyss of paralysis.

2.2.4 Phase Four

2.2.4.1 Unfulfilled Wish Fronted

In (103-4) the conditional clause, 'Had he not been dead' is left-branched for its primary importance in the whole sentence. It is properly positioned, and any other placing -such as the end of the sentence- would not be very convenient for two main reasons. First, the principal clause is somewhat long and extended by the right-branching clauses of 105-6, which makes the positioning of the other one awkward both stylistically and semantically. Secondly, the fronting of this clause gives emphasis to this sentence and other subsequent clauses are dependent upon it. Moreover, it is a matter of respect for the dead man to start, rather than to finish, with hypothesising his survival before introducing any details about his or the narrator's doings. Put another way, the backgrounding of the supposition of his existence would have the function of implying that it is his or the narrator's actions, and not him in person, which concern us most.

These conditional clauses express a kind of an unfulfilled wish on the part of the boy, and by fronting them we understand that they are underscored for they are indicative of a state of frustration.

2.2.4.2 Symptoms of Paralysis Accentuated

The sentence stretching between 109-12 is a cleft sentence, giving an end-focus to the actions done by the 'I'. Redesigning it in the form of an extraposition (ie. who emptied ... was I) would give an end-weight to the last element -which is not

intended- and would make the sentence rather awkward. Furthermore, The emphasis is meant to be on the actions performed by 'I' for the dead priest, which are symptoms of his paralysis. In other words, the focus is on the aspects and symbol of paralysis, the priest.

Likewise, the left-branch in the sentence follows (112-14) is fronted because the priest's paralysis (pointed to by 'his large trembling hand') is once again intended to be foregrounded. It is normally the case in the story that the principal clause always receives a good deal of emphasis whatever position it occupies in the sentence. Equally, whenever a subordinate clause precedes a principal one, it means, *inter alia*, that the reader is requested to have his attention suspended in order to concentrate more on subsidiary, though perhaps important, information before having the second clause released (see also Nash, 1980:ch.5).

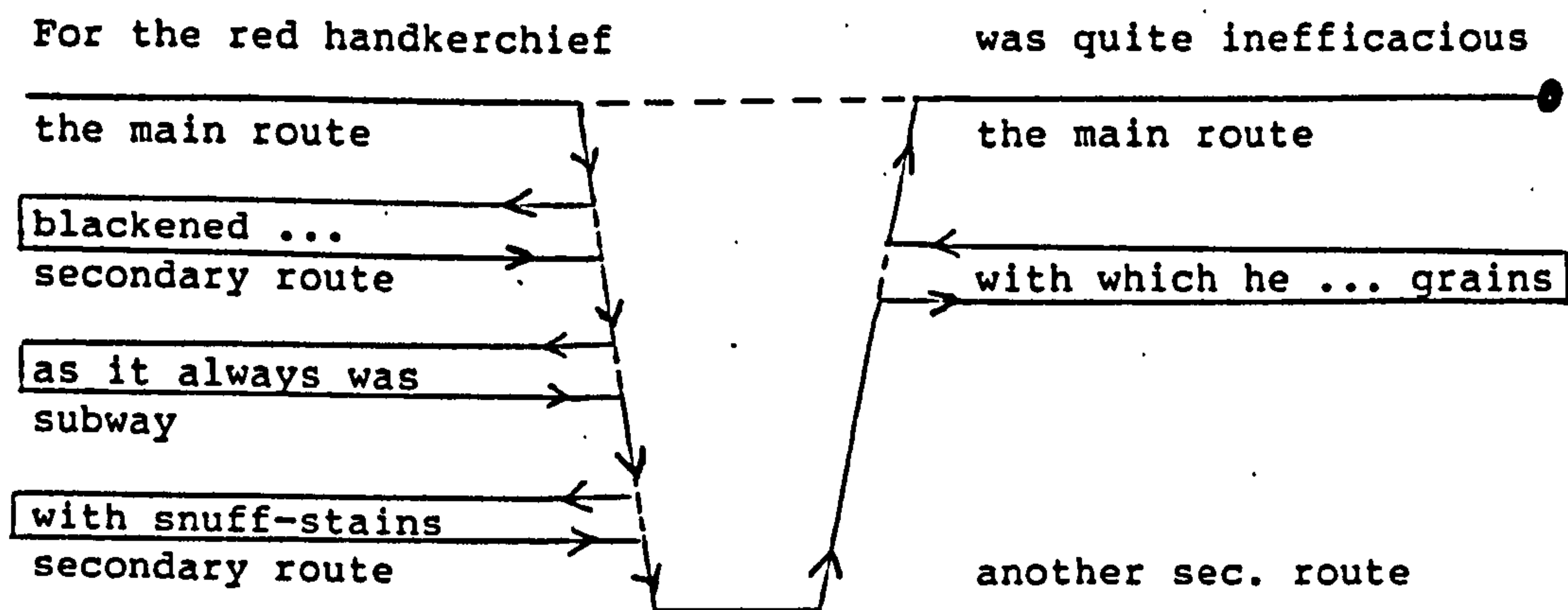
2.2.4.3 Syntactic Structure Broken Down as the Paralysed Breaks Down

The last sentence of this paragraph (114-19) is quite complex; it consists of qualifying clauses qualified and interrupted by other clauses, as the following analysis illustrates:

1. 'It may ... of snuff': principal clause qualified by 2.
2. 'Which gave ... faded look': right-branching clause qualifying 1.
3. 'For the handkerchief was quite inefficacious': another right-branching clause interrupted by 4,5,6.
4. 'Blackened with the snuff-stains of a week': mid-branching relative clause qualifying the head element of the previous clause (ie. the red handkerchief) and cleaved by 5.

5. 'As it always was': mid-branching clause qualifying 'blackened' of the interrupted clause.
6. 'With which he tried ... grains': right-branching relative clause qualifying the '(blackened) red handkerchief' of 2.

The complexity of syntactic structure of this sentence is the outcome of an intricately elaborate right-branching cleft by mid-branching; it is made complicated by accumulation (2,3), qualification and cleavage of that accumulation (4,6), and by interruption of qualification (5). Clearly this kind of structuring poses some difficulties for the reader; he is required to store information while awaiting the rest of the sentence to be released. In the meantime, however, he is driven away from the main route into secondary ones and again into subways which divert him for some time from the original path, and at the same time distort his concentration before being put again on the way to the final destination he aims at. These ramifications can be manifested by this figure:



(Fig.10)

Obviously, the interruptive mid-branching clauses cause this ramification of routes. This is not merely an authorial whim to make the reader's task harder. Rather, it is functional at more than one level: At the level of information-giving process, it

brings about substantial changes of the original message of the clause, 'the red handkerchief was quite inefficacious'. The red handkerchief, that is, has become ineffective because it is no longer red; it has blackened with the snuff-stains, not with soot, for instance. There have been grains which needed to be brushed away, and the priest has tried to do that using the blackened, no more red, handkerchief. So a good proportion of contributory information has been supplied. At the level of interpretation, the structuring of this sentence is as untidy, as it were, as the blackened red handkerchief of the dead man. It is, in other words, a paralysed, torn-apart structure which resembles the condition of the paralysed priest.

2.2.4.4 Change of Mood: Change of Structure

After a long, fragmented sentence, we are brought back for the time being to a normal structure which is a change of mood in this sequence, conforming to the boy's change of mood as he discovers in himself a sensation of freedom. Put differently, clause and sentence structure of 120-26) has been modified into a much less complex structure to suit the new shift of focus onto freedom (see ch.3).

2.2.4.5 Elaborative Amplification of Subject Element

The subject element of the sentence:

'The duties of the priest towards the Eucharist and towards the secrecy of the confessional seemed... to me'

is one and half lines long. It is elaborated in such a way that 'the duties of the priest' are illustrated precisely and the reader would become cognizant of them before arriving at the predicator. He, therefore, realises that the priest has duties, not those towards the public, but those regarding the Eucharist; there is a confessional which has a secrecy towards which the priest also has duties. However, there is a danger in such cases that the reader may hasten towards the rest of the sentence at the account of the elongated and possibly boring subject element. The sentence could thus lose some important points. In this particular context, this kind of patterning seems to have brought us deep into the priest's private world, the timid world of paralysis.

2.2.4.6 Left-branch: Further Change of Mood

In line 158, the subordinate clause is front-shifted for its importance. In the foregoing paragraph we have been led into the nadir of the world of the paralytic, now back to sun. Does this mark a change of heart on the boy's behalf? We possibly like to expect that, but as we read on we get disappointed like we did a short time ago when he talked of freedom and a change of mood. So once again we are being tantalised, and this clause is left-branched to instigate that from the beginning of this new paragraph. On the other hand, it stimulates the action coming

next, ie. remember, which is foregrounded in the subsequent sentence for its significance.

2.2.4.7 Disorderly Structuring of Disorderly Dream

The sentence of 161-163 which describes a part of the boy's dream, is not fluent. It is a replica of such a disorderly, inconsistent dream. Thus, a paralysed structure reflects a paralysed dream.

In this phase, again clause and sentence structure seems to coincide many a time with meaning: It is broken down when people collapse, disorderly when things are in disarray, and inefficacious when people and things are inefficient. All this confirms my intuitions about this story.

2.2.5 Phase Five

2.2.5.1 Misplaced 'Poetic Style'

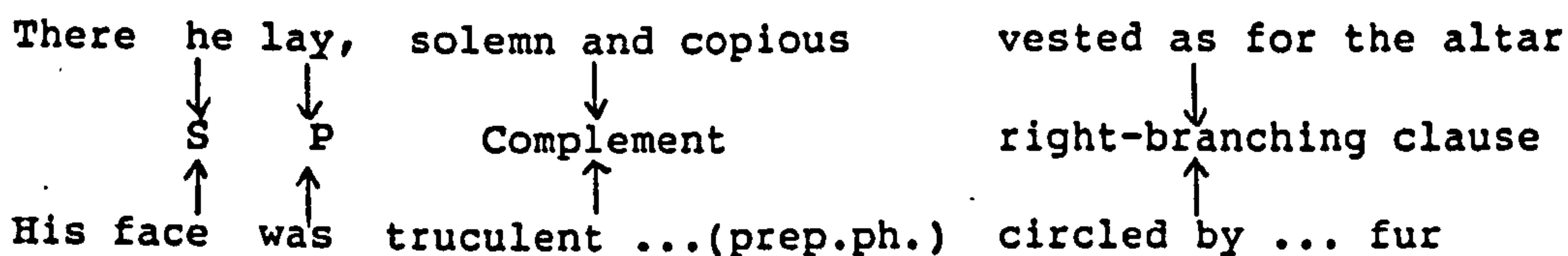
If a few consecutive sentences have the graphological shape of a stanza of poetry with regard to inversions that are frequent in poetic writings, absence of verbs, symmetrical clauses and phrases, and rhyme, they can be described as having a 'poetic style'. Here in lines 190-4, the clause structure is laid down in a poetic style, indicated principally by the verb-less clauses; by the 'there he' inversion which is recurrent in poetry; by a partial rhyme between 'copious', 'chalice' and 'nostrils' on the one hand, and between 'altar' and 'fur' on the other; and finally by the balanced compartmentalisation of clauses and phrases (see fig.11 below) which look very much like lines of poetry with each sentence as one stanza, as illustrated in the following:

There he lay,
Solemn and copious,
Vested as for the altar,
His large hands loosely retaining a chalice.

His face was very truculent,
Grey and massive,
With black cavernous nostrils (and)
Circled by a scanty white fur.

If these two sentences were originally laid down in this way, they would not be mistaken for anything else other than poetry. But such a distinguished, symmetrical style is used in an unexpected situation. This is a further stylistic means by which such a very serious occasion is comically undercut.

Here is a figure clarifying the symmetry of structure of the two sentences:



(Fig.11)

2.2.5.2 Sentences Compressed Again

One more important feature of clause and sentence structure of this part of the phase is the clipping of sentences. Some are compressed and reduced to one, or two lexical items only. 'But no' (189) and 'the flowers' (194) are meant to be independent sentences. Their use here is indicative of an elaborate breach of the normal syntactic structure of sentences to reflect the state of paralysis inherent in the people of the story. They are struck by it to the extent that their sentences are at times compressed.

To sum up, in this phase clause and sentence structure has two distinctive features: misplacement of style and sentence shrinkage, one is intended to be ironical, the other to highlight an aspect of paralysis of the story's characters.

2.2.6 Phase Six

2.2.6.1 Sentences Truncated: People Emasculated

In this phase, the boy's aunt and the newly introduced character, Eliza, produce further unfinished sentences. The former deliberately abstains from finishing two sentences of hers (see 215,219). Whatever the reasons behind that -shared knowledge or euphemism, for instance- it indicates that she does not escape paralysis. Neither does Eliza; she leaves these two sentences uncompleted: 'Still, I know he's gone and all to that ...' (260), and 'But still ...' (305). The first seems more ambiguous and is, therefore useful to complete. The micro-context offers a little help, yet it is possible to complete it in conformity with the macro-context as such: '... and all to that it has come'. This is the easy option. Another possibility is to consider it a complete sentence with some kind of finish.

Like the others, these two characters are struck by paralysis and seem inoperative.

2.2.6.2 Broken Grammar = Heart-broken Character

The most prominent feature of this phase is the broken English of Eliza's Irish dialect. She produces several ill-formed sentences (see 241, 245, and 279 in particular). The first is easy to reconstruct and understand, while the other two pose some

difficulty for they cannot be reconstructed without a few deletions and insertions especially in the case of the last one. The second can be reformulated as follows:

'It was him who brought us all the flowers and two candlesticks ... James's insurance'.

(With 'who' and 'the' added, and both occurrences of 'them' deleted). The third one could read as follows:

'If we could get one of the new-fangled carriages with the rheumatic wheels that makes no noise that Father ... about and drive out the three ... evening the day is/was cheap, he said at ... over the way there'.

This is almost a new sentence, and since we are not entitled to discuss things as they should be but as they are, we pass over these reconstructions and corrections to conclude that such broken sentences are interpretable as a suggestion of a sort of correspondence between Eliza's inactive and submissive nature and her broken language.

Relevant to this is Eliza's hesitation and squeezing of clauses (eg 303,305), which is another confirmation of her disability.

Clause and sentence structure of this phase, therefore, have two important features in particular: curtailment and broken grammar. Both pinpoint the passive nature of the characters involved. And that is further evidence that paralysis, or one of its aspects, has affected everybody in every part of the story, at every episode and on every occasion. It is the imminent danger which nobody is capable of escaping from. It seems irresistible.

2.2.7 Conclusion

My intuitions about this text have in part been confirmed throughout by the way its significant clauses and sentences are structured. We saw in the foregoing analysis many examples of clauses and sentences which are misplaced, shrunk, ill-constructed, front-shifted to emphasise an aspect of paralysis, or to foreground a tantalising element, deflected and interrupted when people appear vulnerable and are about to submit, and limping when they are inactive . In other words, these clauses and sentences are structured in such a way that theme and syntactic structure reflect and conform to one another.

To demonstrate my intuitions still further, in the next section I will draw more evidence from the way its paragraphs -units larger than clauses and sentences- are structured and how that affects the content.

2.3 Stylistic Analysis of Paragraph Structure of The Sisters

Abstract

The paragraph is a useful compartment in all types of text including the literary text. Is it legitimate to claim that the paragraph has a structure in the same way as the clause and the sentence? The ensuing argument will provide an answer.

Like that of the sentence, the concept of the paragraph and its borderlines cannot be formally and accurately defined. Modern linguists and grammarians have refused so far to regard it as a linguistic unit at all. They, as Langendoen writes, restricted their attention to formulating "the rules that are necessary for the explicit construction of sentences of a language omitting the problem of formulating the rules for constructing larger linguistic entities, such as paragraphs or discourses" (1970: printed in Gutwinski, 1976:19). They have ignored it completely. Crystal, to give one example, dropped it from his dictionary (1980) which provides definitions and descriptions for up-to-date linguistic terms and concepts.

I disagree with the negligence of the paragraph because it exists as a graphological fact in any piece of writing. The compartmentalisation of written materials into paragraphs is a common habit and part of our daily practice and conventions of the graphological layout of writing. Everyone, therefore, recognises its existence and cannot imagine an unparagraphed text of any kind. Even in poetry stanzas are equivalent to paragraphs in prosaic writing.

More than one justification can be given to the validity of paragraphing; chief among them is that it facilitates reading as well as writing. Nash (1980) writes, "The paragraph may be shaped in the actual process of writing as the author begins to discern and respond to patterns in his work", so he uses them and "find them indispensable adjuncts to thoughtful composition" (p.8).

Paragraphing, then, is not a mere decoration engineered by the writer to embellish his work. Rather, it is a sort of response motivated by the work itself. In other words, it is meaningful and functional. It enables the writer to move convincingly and justifiably from one route to another different one. In this sense it is a container of a sub-part of a text and its start and finish are definable graphologically and semantically rather than syntactically.

In general terms, the paragraph expresses an idea that may not be complete by itself, but delivers a kind of message or part of a message distinguished and acknowledged both by the writer and the reader as relatively independent. Although this is a subjective matter and not amenable to immutable rules (see Nash, op.cit.), it is analogous to the concept of the sentence in this respect. Also the objection that two or three paragraphs can be reduced to one, or vice versa, is applicable to two or three sentences which may be merged into one. So why is the first ignored and the latter not? Since the notion of the sentence is accepted despite the absence of a formal definition of it or its boundaries, the concept of the paragraph can be validated on the same grounds. In support of this argument, we may observe the emergence of the concepts of TEXT and DISCOURSE as linguistic

units potentially larger than the sentence which has been regarded until recently as the largest unit. Though they are not completely developed, they attracted linguists. Accordingly, when these two concepts will be fully recognised as linguistic units, the legitimacy of the paragraph as a linguistic unit can be established as well.

Thus, the concept of the paragraph can be validated on two bases: its recognisability by readers, and its comparability to that of the sentence.

Recently Rachel Giora (1982b) wrote a seminal article about the paragraph, entitled, "Functional Paragraph Perspective". As I did in the above discussion, she views it as a semantic unit, comprising either a 'thematic unity' (as also argued by Longacre, 1979; Chafe, 1979; Sanford and Garrod, 1981; and Hrushovski, 1974) according to which paragraph boundaries are determined by the boundaries of its semantic theme as if the topic draws a circle and the rest is a pirouette within that circle, to use Christensen's (1967) metaphor. It could also constitute a 'pragmatic unity': "a semantic unit discussing a certain discourse topic" and its boundaries are "determined by the boundaries of the topic which it is 'about'". The idea of 'aboutness' is derived from Reinhart's (1981:79-80) definition of pragmatic 'aboutness' in relation to sentence-topics. In her attempt to define a paragraph-topic, Giora says, "I take a paragraph topic or discourse topic to be a kind of an entry under which the composer attempts some organisation of the information".

This is a valid argument so long as it does not exclude the possibility of 'multi-topicness' of paragraphs: paragraphs that develop more than one topic as in literary texts.

Such arguments are promising and indicate the growing dissatisfaction among some linguists and semanticists with the current contention that the sentence is the largest linguistic unit. I hope that the following stylistic investigation of the paragraphing of The Sisters will contribute to the study of paragraph structure and provide further confirmation of its usefulness to the interpretation of literary texts in particular.

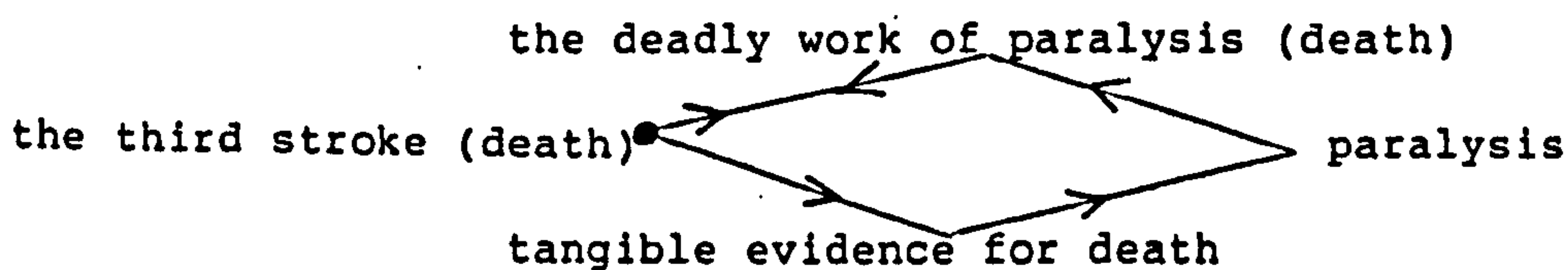
Before starting my discussion of the structuring of the important paragraphs of this text, I will clarify a point about its paragraph boundaries. It is not easy to define precisely the boundaries of some of its paragraphs because of their interaction with successive ones, or of the narrator's intrusions. My own definition of these boundaries will be based on the change in the direction of focus. The narrator's comments will be considered parenthetical or interpolative, especially those embedded in the course of dialogue. So the graphological layout is not always the proper guideline in this respect.

2.3.1 Parag.1: Circular Structuring Seconding Paralysis

The first paragraph (1-16) is circular with its end echoing its beginning. It starts with the dead man's hopelessness and finishes with an amplified sentence about paralysis and its 'deadly work' which refers back to the priest's despair and death. Ideationally, it is complete by itself and represents an ideal summary of the whole story, highlighting two major issues, the

dead priest and paralysis. They are tightly interwoven and the former is the source of the latter. Their relationship can be explained in terms of the specific (ie. the dead priest) and the generic, viz. paralysis, with the first being subsumed within the second without being swallowed by it.

The paragraph starts with the particular which stands indirectly as a proof for the general which follows next. This can be illustrated by substantiating the transitional stages of displaying the episodes indicating that. The starting point is the more particular reference to the paralysed priest (1), then the narrator moves to himself to prove the conclusion he set forward (2-5), then to his personal standpoint (5-7), then recalling one of the dead an's recurrent sayings (7-9), then returning to correcting himself (9), and then back to paralysis which is a generalisation about the first line (9-10), and the rest of the paragraph is an amplification of this. So the paragraph moves from the specific to the generic through several stages, and at the end we discover that we are back to where it started. The deadly work of paralysis, that is, is embodied by the third stroke, ie. death, which hit the priest. To explain this circularity more clearly and succinctly, the following figure can be introduced:



(Fig.12)

The organisation of a comparatively short paragraph in this way has the stylistic effect of providing a clear exposition of its two prominent topics: paralysis and death. Besides, the paragraph's circularity highlights its organic unity on the one hand, and the narrator's standstill position, on the other. He cannot afford to distance himself from the dim thought of paralysis, which predicts its significance in the story.

Its internal and external boundaries are crisply defined. Its constituents, sentences, are of similar length. It is, therefore, structurally programmed in such a way that the interconnection of its components is made stronger which, alongside with its circularity, incorporates a compact concept of paralysis and its deadly work.

2.3.2 Parag.3: Tension Created: Battle Conceded to Paralysis

The third paragraph (74-87) starts with setting the scene pinpointed by 'It was ... asleep'(74), then follows the prelude sentence, 'Though I was ..sentences'(74-6), paving the way for the introduction of the main topic of the face of the paralytic. It is a crystallisation of the feeling of paralysis in a more accurate way, presented in the form of a tug-of-war contest between the realistic presence of the speaker and the supposed existence of the face of the paralytic in his imagination. He is chased by it ('I saw ... the paralytic':77, and 'But the grey face ... followed me':79-80), and although he strives to dispose of it ('I drew ... Christmas':77-8), he submits to it in the end and concedes defeat ('I felt ... for me':81-2).

That is reinforced by sentence patterning. All sentences are relatively short and thus conform to a situation where there is a travel between two opponents, as the case is here. This results in short consecutive pauses which help to intensify the momentum of this encounter. The last sentence, 'But then .. his sin'(85-7) is the conclusion as well as the summary of the paragraph. This stage can be called RECAPITULATION (see also p. 119).

On the other hand, and as shown above, this paragraph is complete by itself; it has a prelude, an exposition in form of confrontation, and a conclusion. It is, then, perfectly programmed, and since it has no immediate cohesive connection either with what precedes or with what ensues, it needs to be set out in a separate compartment. And this in turn confirms the usefulness of paragraphing, and at the same time emphasises the topic for which an independent paragraph is assigned. Here it is paralysis which has been emphasised and made the victor in the end.

2.3.3 Parag.4: A False Claim to the Unassuming

After this nightmare a sort of break is needed, so we are brought back to the real, not only semantically but structurally as well. Apart from the first preludial sentence (88-9) which is the point of departure from the previous topic, this paragraph (88-101) is signposted and designed in such a way that each of its segments is an expansion of some element of the one prior to it. (For an elaboration of that see the next section on cohesion).

Like that of the preceding paragraph, the message here requires to be imprisoned in an independent paragraph for it has no extensive textual connection either with the previous or the following one. This is not to conclude that it is, therefore, foregrounded; it is not important by itself, but derives its importance from its positioning immediately after the boy's dreaming of the gargoyle face of the paralytic. It assumes a realistic atmosphere which sharply contrasts that world of phantasms both in form and in content. Also it is intended to move the reader away from the imagined to the tangible by virtue of describing worldly things in a uniform structure.

2.3.4 Parag.5: The Theme of Monotony: Monotonous Structure

The opening sentence (102-3) of the fifth paragraph (102-19) is the prelude which instigates it. The key elements are the dead priest and some of his personal peculiarities. It is in the main a descriptive account of that. Every sentence is about the priest, contributing something to the overall account of his habits and idiosyncrasies as identified by the boy.

The constituents of this paragraph are comparatively long with the last one as the longest in the story. So they might be boring especially the latter which is also disrupted and interrupted (see previous section), causing stumbling and temporary loss of concentration. And this is in conformity with the boring theme about one or two unpleasant, and possibly insignificant personal doings of the priest.

2.3.5 Parag.7: Laconic but Functional

This paragraph (158-64) is very short, starting with defining the setting, the sunny side of Great Britain Street. Its topic is again the boy's associations and reading of his thoughts. His mind first recalls Mr. Cotter's words (158-9), and then the rest of his dream (159-60) part of which was revealed earlier (see 2.3.2). He chooses to ignore the first and amplify the second for it is about the paralytic. He finally puts an abrupt end to this dream.

So the paragraph has one major topic from which two mini topics branch. The boy's dereliction of one and enlargement of the other demonstrates the importance of the latter, and at the same time the dominion of phantasms over his thoughts. This process of paragraph structuring can be called BIASED FOCUSING.

Being quite short, this paragraph also receives more emphasis than a longer one. It also acquires an extra proportion of weight by functioning as a reminder of the most dramatic incident in the story, the boy's dream of the paralytic. Moreover, the cohesion of the text can flow competently both semantically and stylistically without such an insertive paragraph, which stands as a further indication of the significance of the message here.

2.3.6 Parag.9: Constituents in Disarray

As the subject matter changes, a new paragraph (179-188) emerges to enclose it. The preludial sentence, 'I went in on tiptoe'(179) opens it as though inviting us to expect a description of the room, or the state of the dead priest in his coffin, or both, will ensue. We have that in the next two

sentences (179-81) and in some sense in the fourth (181-2), but henceforth we are disappointed; a substantial shift of focus occurs and a new topic dominates the second half. The old woman's mutterings and the way she is dressed have become the focal point which is unrelated to the first one and irrelevant to the occasion. The constituents of the paragraph as a whole are in disarray, and we can notice that every one has no direct connection with the neighbouring constituents. What brings them together is their occurrence on one and the same occasion and their assembly in one paragraph which helps events of different nature to integrate. One may draw the conclusion that such intersection of different topics functions as an indication that things are not perfectly normal, which is exactly the case with the contents here.

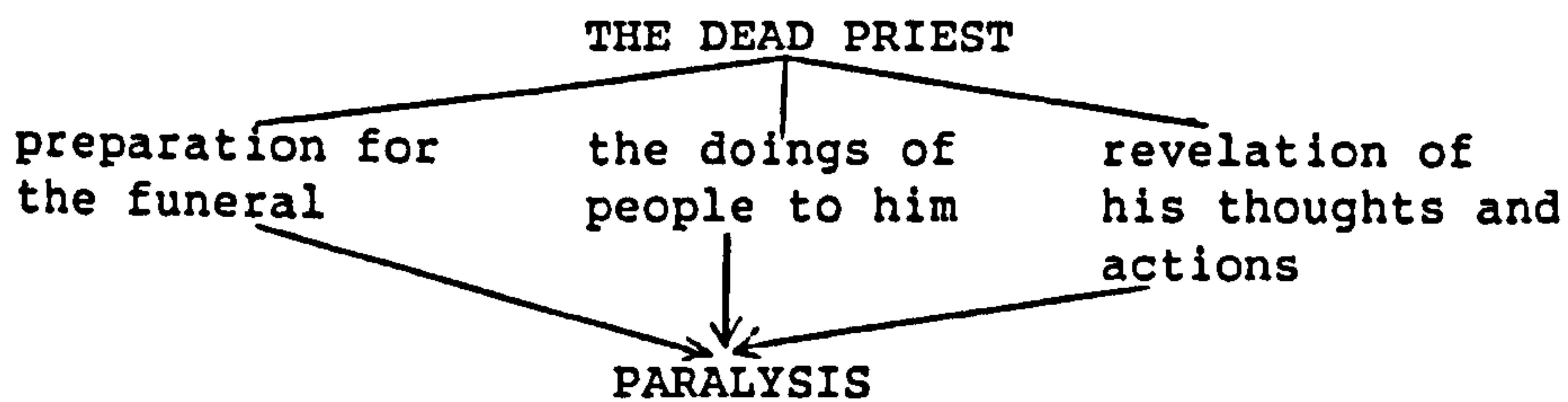
The last sentence (187-8) which rounds this paragraph off, brings us back to the first topic, confirming our guessing that it is the important one for it represents concrete evidence for the centre of the story, paralysis.

2.3.7 Parag.12: Paralysis: a Topic Ramified

The twelfth paragraph is set out in a conventional narrative dialogue with only one topic to expose and expand. It is amplified through three main channels:

- a. The description of the priest's preparation for the funeral.
- b. The doings of other people to him, especially the two sisters and Father O'Rourke (a and b are interchangeable and extend between 210-65).
- c. Eliza's revelation of some of his thoughts and actions (266-96).

So one topic is amplified in three directions. I suggest to call this, RAMIFIED AMPLIFICATION . And since the dead priest is identified with paralysis throughout, this ramification is a ramification of paralysis. The following figure illustrates that:



(Fig.13)

2.3.8 Parag.13: Structure and Chalice Broken: Paralysis Prevails

The thirteenth and final paragraph (297-330) starts with an introductory sentence about silence (297-99) as though a new topic will emerge. But right in the next sentence (299-300) we realise that it is an extension of the same topic of the previous paragraph. The only difference is the change of focus onto the two major incidents in the priest's life which brought about his eventual paralysis. the first is the breaking of the chalice which made him reclusive and dejected (303), and the second, which is the outcome of the first, is his mental paralysis, indicated by his introversion (310-11) and laughing to himself while wide-awake in the confession box (320-1).

In 322-6, the narrator interrupts the paragraph to give his personal judgmental account of the characters' reactions and the surrounding climate. Although it slices the paragraph, it does not distract our attention so much as it brings the second part into more focus. On the other hand, such an interpolative commentary, together with Eliza's pauses and hesitations(see the

former section), demonstrates the uneasy flow of paragraph structure which reflects the unfluent content. So both paragraph structuring and meaning lack in rhythm and are paralysed. The second and final part of this paragraph and ultimately the clincher of the story:

'Wide-awake and laughing-like to himself So then, of course when they saw that, that made them think that there was something gone wrong with him'

is more important as it takes us back to where the story started, ie. to the first sentence:

'There was no hope for him this time:
it was the third stroke'.

This confirms its circularity. It seems that both the characters and their world move nowhere.

2.3.9 Conclusion

In recapitulation to the foregoing analysis, we may notice that the paragraphs of The Sisters are designed in general terms as follows:

1. PRELUDIAL EXPOSITION: an introduction of the paragraph's topic (see the opening sentences of the most of the paragraphs of the story).

2. ELABORATIVE CAPITALISATION: featuring the amplification of the topic (see 5).

3. TOPIC RAMIFICATION (or, ramified amplification): indicating subtopics branching from a main topic (12).

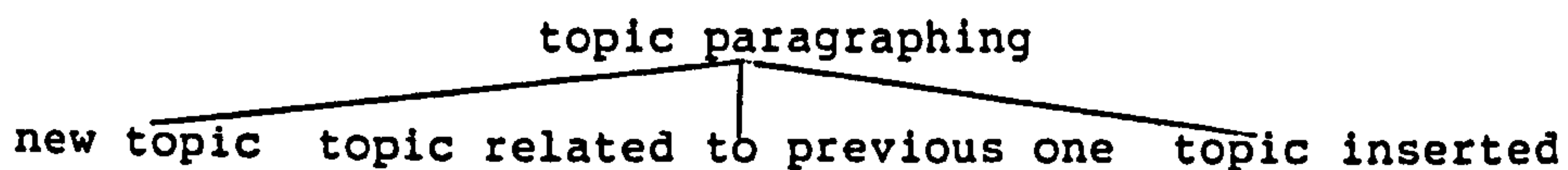
4. RECAPITULATION: a kind of summary of paragraphs usually represented by the last sentence (1,12).

5. JUDGMENTAL ACCOUNT: including the author's/narrator's assessment of episodes and characters (2,13).

These designs are by no means perfect in this text. They are obviously designs of some, not all, of its paragraphs. And when they are, the writer seems to have made a particular use of them. That is, many preludial sentences introduce topics of and about paralysis, or topics juxtaposing and opposing it. Capitalisation is a capitalisation on paralysed characters. The ramification of the main topic is to stretch the dominant effect of paralysis. Recapitulation highlights symptoms of paralysis. And finally, judgmental account is indicative of passivity and paralysis of the narrator. So all the designs have been manipulated to serve one end, paralysis, making it the most prominent intuition in the story. It is exposed, amplified, ramified, recapitulated and commented on.

Considered from another perspective, paragraphing has been used by Joyce here to move from the real to the unreal (from 2 to 3), from the unreal to the real (from 3 to 4), or from the supposed present into the past (from 4 to 5). He also has made use of it to introduce topics independent from preceding ones (eg 1-2, 2-3, 4-5, 5-6, and 6-7), to foreground topics inseparable from previous ones (eg 8-9, 9-10, and 11-12), or to insert a topic between two complementary ones (eg 7) to emphasise it as well as the other(s) recalled (ie. the topic of 7 is reminiscent of that of 3) or to mark an end of one part of the story and the beginning of a new one(eg 7). Figure 14 is an illustration of 'topic

paragraphing':



(Fig.14)

A final word about the syntactic structuring of paragraphs. Some paragraphs (see 4,13 in particular) have boring, or unfluent structure, which corresponds to their contents and is indicative of signs of paralysis in paragraph structure similar to those concluded from the structuring of clauses and sentences considered in the previous section. And this and other uses made of paragraphing confirm further my intuitions about this text. It also proves to some extent the usefulness and importance of the study of paragraphing and its stylistic function to our understanding of such text and the way its segments relate to one another. This brings us to the third and final section about cohesion where it will be made clear the type of integration displayed among its parts, and how this gives still more support for my intuitions about it.

2.4 Stylistic Analysis of Cohesion in The Sisters

Abstract

"Cohesion", say Halliday and Hasan, "refers to the range of possibilities that exist for linking something with what has gone before" (1976:10). Also Tufte writes that "The way any piece of writing, from a pair of sentences to a much longer passage, makes us think of it as one piece is a very important aspect of its style" (1971). The prerequisite of any text, in order to be called a text at all, is to be cohesive, that is, to have a texture. The threads by which it is realised must be interwoven, otherwise it ceases to be considered a text. It is by means of cohesion that these threads are knitted (see also Halliday and Hasan, 1976:ch.1). Here is an example:

- Nuclear weapons will be dismantled one day. The increase in the employee's salary will spur production.

There is neither an overt nor a covert connection between these two sentences, so they cannot compose one text. They may be regarded as either two separate texts, or two sentences taken out from two different texts. Compare this example:

- Tom is an assistant lecturer at this university.
He plays the piano.

Obviously, this pair of sentences is cohesive by virtue of the substitution for 'Tom' of the first by 'he' in the second. It, therefore, comprises one congruent text despite expressing two different situations of the same person.

Cohesion is a lexicogrammatical relation . It is also a part of the language system. Its importance lies in the necessity for interpretation and sense making; it determines in part the way the meaning of elements is constructed, for one element is interpreted by reference to another. In other words, where interpretation of any element in the text requires making reference to some other element in that text, there is cohesion (see Halliday and Hasan, op.cit.). But to consider cohesion as something realised only textually is one part of the story. The other part is the realisation of it contextually; it can be generated by a context existing both inside and outside the text, as the forthcoming analysis will show.

Cohesion is the cord on which any real textual tune should play, and without it we are left with discordant and disintegrated fractions of language. Practically speaking, this value of cohesion could pass unnoticed in so much as we read integrated texts, as also Tufte remarks when she writes, "Cohesion that seems smooth and relaxed is sometimes quite hard to get ..." (1971). But no sooner do we read a text dismantled of cohesion than we discover the vital importance of cohesion to its interpretation and understanding. Nash (1980) also stresses its significance by arguing that "The cohesion of a text is a matter of the first importance, the ground ... of secure writing and comfortable reading. The writer is concerned with it from the moment he sets pen to paper" (p.18).

In the ensuing stylistic survey of cohesive devices in The Sisters, I will focus on what I find intuitively important and could contribute to the understanding of the story and at the same

time may confirm my intuitions about it. Moreover, I will view cohesion as being channelled into two major parts: TEXTUAL (including the examination of some lexicogrammatical cohesive features such as reference, substitution, ellipsis, conjunctions, lexical repetition, enation and agnation) and CONTEXTUAL (subsuming cohesion achieved through implicit reference to elements outside the text induced by the context). Both types may coincide in one and the same situation and cooperate to accomplish cohesion in literary texts, and neither is sufficient by itself.

Finally, the study of some features of cohesion of this text by Joyce will show how they contribute to our interpretation of it, and how they make our understanding more explicit and solid. Gutwinski (1976) declares that:

The study of cohesion in literary texts may ... illuminate some of the stylistic features of these texts. It ought to be possible to state explicitly some grounds upon which a reader or a critic of a literary work bases his estimation of the work's stylistic features (p.34)

2.4.1 The Abstract Coheres with the Concrete (9)

A new paragraph is expected to start at 'Every night ...' (9) as a relatively new topic (ie. paralysis) emerges with it, and the straightforward cohesive hinges connecting it with the preceding part are only the anaphoric 'the' and the lexical repetition of 'window'. Contextually, however, the cohesion between these two parts of the opening paragraph is strong. There is a strong link between death and paralysis (see 2.3.1 earlier): the former echoes and results in the latter. Paralysis is the abstract which is induced and confirmed by the concrete, death (implied in 'the third stroke' (1)).

Cohesion of this kind can also be observed between paralysis and the state of the house described in 4 as 'lighted in the same way, faintly and evenly'. In this sense, paralysis is reflected by the status of the house envisaged by the boy from outside, or, to return to the abstract-concrete metaphor, the intangible is again crystallised by the tangible. Clearly the two aspects interact and cohere. Such type of contextual cohesion has the function of bringing topics into clearer focus.

2.4.2 From-nowhere 'it' (29)

The personal pronoun 'it' in 'I have ... about it' (29) is somewhat ambiguous in reference, It is neither anaphoric nor cataphoric textually. However, conventions of reading literary texts lead us to postulate that it is not completely baseless. Up to this point in the story we understand that 'it' refers anaphorically to a point in Mr. Cotter's argument in the unmentioned part. As we proceed in reading, we realise that it is cataphoric referring to the incident of the breaking of the chalice which affected the priest deeply (see 303).

What we do in such a context is relate 'it' to something unknown to us textually, yet recoverable contextually. In an attempt to find a solution, we keep guessing what this thing is. But in the process we feel indecisive and perhaps puzzled. And this has the effect of paralysing us by leaving us indeterminate and thus incapable of being operative. So such ambiguity of the personal pronoun's reference is functional.

2.4.3 The Face of the Paralytic: Hinge Emphasised (74-87)

The way cohesion is patterned from the third sentence of the third paragraph to its end is striking. One and the same element, the grey face of the paralytic, is anaphorically recalled in every sentence, sometimes overtly, sometimes covertly: in the fourth sentence it is implied in 'Christmas' which is meant to stand in contrast to it; in the fifth it is represented by the anaphoric determiner, 'the', and the identical lexical repetition of 'grey face'; and in the four ensuing sentences it is recalled by the substitution pronoun, 'it'. Apparently it is the key element of the whole paragraph, reinforcing once more our sense of paralysis and passivity, as also argued in the forthcoming chapter about lexis.

2.4.4 'His' Replacing 'its': Attention Screwed (87)

In the last line of paragraph three, the possessive 'his' occurs in a sequence where 'its' is expected in correspondence with 'it' of the same sentence, which refers back to the grey face of the paralytic. It has the function of turning the screw of interpretation by shifting attention from the inanimate, the imaginable and the symbolic (ie. the grey face) onto the animate, the more realistic and the tangible (ie. the paralytic). Though the grey face is always understood throughout the paragraph to be connected with the paralytic, here the priest is recalled personally and directly. Moreover, 'his sin' is more appropriate and more shocking than 'its sin' for it is the paralytic, not his face, who is sinful.

The confusion resulting from such a replacement of reference suggests that there could be no difference between the inanimate 'its' and the animate 'his' in this context because the paralytic is no longer animate and lively and has become 'it', rather than 'he' now.

2.4.5 A Break of Normality (88-101)

The sentences of the fourth paragraph achieve a secure cohesion based on lexical repetition of some kind. At least one item of every sentence is the topic of, or is reiterated in the ensuing one, as the following figure shows:

1. (88-9) The next morning ... HOUSE in ... Street.
2. (89-90) IT ← was an unassuming shop ... DRAPERY .
3. (91-2) The DRAPERY ← consisted ... and UMBRELLAS.
4. (92-3) on ... NOTICE the WINDOW ... UMBRELLAS.
5. (93-4) No NOTICE was visible for → SHUTTERS

(Fig.15)

This is an interwoven cohesive reticulum, having the function of keeping the reader in immediate touch with everything and at the same time releasing him of any tension required in the case of more complicated cohesive devices, and of the tension and confusion created by the previous paragraph and the possessive pronoun, 'his'. It is a type of cohesion which causes the reader to relax and allows the situation to get back to normal.

2.4.6 The Normal Triggering and Cohering with the Paralytic (102-19)

The fifth paragraph is triggered by the reading of the card which brings past memories about the paralytic to the boy's mind. Although the fourth and fifth paragraphs could be considered cohesive by virtue of having the same setting and the same narrator, it is this reading of the card before anything else which ties them together. Thus, it incorporates the normal and the visible (ie. parag.4) with the paralytic and the invisible (viz. parag.5), which in turn demonstrates their firm interconnection.

2.4.7 Counterparts Cohere with one Another (121,125)

Apart from the cohesive hinges, 'I' and 'him' (120) which refer back to people in the previous paragraph, there are rather indirect cohesive devices relating the two paragraphs. An indirect cohesive device is that which relates something to another by the semantic implication of contrast rather than by a direct textual connector or lexical repetition. In this instance, 'sunny side' (121) and 'sensation of freedom' (125) are related to the priest's state of paralysis of the antecedent paragraph only by standing in opposition to it.

This type of cohesion is implicit, yet it is strong and sufficient by itself to achieve a proper cohesion. What makes it even more remarkable is its function as a counterpart juxtaposing paralysis, which creates more tension. And this is crucial to our understanding of the story.

2.4.8 Recapitulating and Presaging Cohesive Link (158-64)

The seventh paragraph can be regarded as a lengthy cohesive link, bringing together as well as winding up all the foregoing paragraphs to demonstrate their unity and intersection, on the one hand, and to forebode that maybe a substantial shift of concentration is impending. So the whole paragraph, with plenty of lexical repetition, can be viewed as a conclusion to what has taken place so far, which might encourage us to build up fresh expectations of what is coming next. Such a device is, then, 'an expectation whetter', as it were.

2.4.9 Reinforcing Cohesion (179-88)

The cohesive network connecting the constituents of paragraph nine is elaborately interlocked in such a way that the first lexical item(s) of every one refer(s) back to items in the eighth paragraph. That is, 'I', of the first (179) refers to the same narrator; 'the room' of the second (1179) recalls the same item in the previous paragraph (indicated by the anaphoric 'the') ; 'he' of the third (181) belongs to the dead man; 'Nannie' of the fourth (182) is the same character above; and 'I' is repeated both in the sixth (183) and in the seventh (185). The only exception is 'the fancy' of the last sentence which is cataphoric, referring to 'smiling' in the same sentence.

This kind of tying up these two paragraphs has the effect of reflecting the spirit of death and paralysis of the first in the second. This is also emphasised by topicalising and front-shifting cohesive devices.

2.4.10 Expectations of Hopelessness Realised (189-95)

'But no' (189) establishes the cohesive ground between this paragraph and the antecedent one. The whole paragraph comes into existence by means of a straightforward contradiction between the first sentence here and the last one of the preceding paragraph (187-8). That is, the dead priest was smiling in the latter, but this is denied in the former.

A paragraph starting with the adversative conjunction, 'but' raises the speculations that something contradictory to what has just been claimed is imminent, which is the case this time. There is no disappointment; the dead man was not smiling but paralysed. This implies that when expectations are hopeful they are discredited, but when they are hopeless, they are fulfilled.

The sentence structure of this paragraph, on the other hand, is enate, or simply, parallel. Gleason (1965) has provided this definition for enation: "Two sentences can be said to be enate if they have identical structure, that is, if the elements (say, words) at equivalent places in the sentences are of the same classes, if constructions in which they occur are the same". Enation is an important cohesive device, making an on-equal-terms relationship between sentences and clauses both syntactically and semantically, as the case is here (see 2.2 above for further discussion and illustration).

2.4.11 Nothing Special When Nothing Spectacular (196-330)

In this part of the story there is nothing remarkable about cohesion. Cohesive devices pass unnoticed with one single exception: the lexical repetition of the kind 'enation' towards the end:

'... solemn and truculent in death, an idle chalice on his breast' (325-6).

which is reminiscent of the enation pointed to in the previous subsection:

'... solemn and copious, vested as for the altar, his large hands loosely retaining a chalice' (190-2).

such a repetition is emphatic of the reiterated message for it is important to the interpretation of the whole story, as also argued in the forthcoming chapter. Apart from this, cohesion is normal and, therefore, coincides with the contents of this part. There is nothing spectacular or substantially new; only repetitions, confirmation, or explanation of what preceded. It seems that cohesion reflects the theme: when it is ordinary the latter seems to be ordinary, and when it is marked it is marked too.

2.4.12 Conclusion

In conclusion, the foregoing stylistic perspective on what I intuitively found important cohesive devices in this story by Joyce shows how cohesion among its sentences, paragraphs and parts conforms to the theme of paralysis and crippledness. We noticed the concrete (ie. the death of the priest) cohere with the abstract (that is, paralysis); the reference of one or two personal pronouns is made ambiguous, confusing or inaccurate,

making the animate inanimate, namely, paralysing it; a feature of paralysis is chosen to be the key element of cohesion; a cohesive device whets expectations which seem to be fulfilled when they involve paralysis or frustration, and unfulfilled when they are about fresh hopes and escape from paralysis and frustration; and finally, we noticed the correspondence between cohesion and content throughout.

Thus, like clause and sentence structure and paragraphing the features of cohesion are constructed in such a way that they reflect the subject matter, which stands as further evidence confirming my intuitions about this text. The literary stylistic analysis of the structure of its layout as a whole shows the ways it demonstrates and contributes to our interpretation of it. More demonstration and contribution to this interpretation can be drawn from the consideration of the stylistic patterning of its lexis, as the next chapter manifests.

CHAPTER 3

STYLISTIC ANALYSIS OF LEXIS OF THE SISTERS

3.1 Functionalistic Perspective of Lexis

Lexis in literary stylistics is the aspect which heretofore has been attended to only cursorily. The major pre-occupation of stylisticians has been with the stylistic features of the syntactic structure. Only occasionally attention has been paid to the functionality of lexical items and clusterings. So there is still a lot of work to be done on the stylistic functions of lexis to match the amount of work done on the stylistic effects of syntactic features. I find it necessary to make it clear from the start that it would be unwise to claim too much for this tentative investigation of the stylistic aspects of lexical choice in the two literary texts studied in this thesis. I, therefore, declare that my methodology is provisional and confined to them only. It may hopefully be a first step towards more general and systematic inspection of the stylistic functions of lexical patternings of literary texts. I also intend it to be rather simplified and easy to follow and to apply, especially for the foreign students of English stylistics.

By 'lexical choice' I mean not merely "... the selecting of items from the open-ended vocabularies of nouns, verbs, adjectives and adverbs as head as well as their pre- and post-modifying structure", as Winter (1982:37) says, but the selection of lexical clusterings in general. I prefer to use the term 'clustering', which has a collective reference, rather than 'association', or 'collocation' which are of specific reference. I mean it to be the framework within which lexical items and their relationships with one another and their stylistic functions are considered. My concern is thus not with the grammatical meaning of individual lexical items, nor in their componential/lexical meaning, but, rather, with what is beyond it and with the kinds of interrelationships they enter into with one another and with the functions they produce. That is the reason for refusing to re-open here the age-old debate about what lexical meaning is.

Lexical relationships like synonymy, hyponymy and converseness are regarded by Blum and Levenston (1978) as a part of the speaker's semantic competence which "... enables him ... to express complex meanings by indirect means". But the semanticists' provision of abstract, sometimes opaque definitions of such lexical notions and relationships as synonymy, antonymy, polysemy, entailment and implicature, does not necessarily help to identify that competence. (See Leech, 1974, 1983; Lyons, 1977b, 1981, and Palmer, 1981). How these function in discourse, both written and spoken, is yet to be attended to satisfactorily.

In the area of language learning and language acquisition, however, there are one or two useful studies of lexical relationships like LEXICAL SIMPLIFICATION -making do with less

words (Blum and Levenston, 1978), FAMILIARITY, FREQUENCY and AVAILABILITY (Richards, 1970), COLLOCATIONS and IDIOMS (Cowie, 1981 and McParland, 1983), LEXICAL GRADIENCE, COLLOCATIONAL RANGES and CONCATENATION (Cowie, op.cit. and Bolinger, 1969), LEXICAL SPECIFICATION (Cruse, 1977), LEXICAL FIELDING (Wikberg, 1983; Benson and Greaves, 1981, and Rudzka et al, 1981), FIGURATIVE LANGUAGE (Bolinger, 1969 and Dillon, 1981), GENERAL VOCABULARY and the NOTION OF CORENESS (Hutchinson and Waters, 1981, and McCarthy, 1984), WORD ASSOCIATION (Richards, 1970) and Fillmore's concept of FRAMES AND SCENES , 1977). All these and other notions and strategies included in them (such as SUPERORDINATION, or hyponymy, and REDUNDANCY), are being developed to some extent in these two fields in particular. Although they are not so with respect to the functionalistic perspective of lexical patterning (one exception is McCarthy's (1984) suggestion of a dynamic view of lexicon), at least some of them are of use to a stylistic scrutiny of lexis, as the following chapter and chapter 5 will show in connection with three concepts in particular: coreness, lexical fielding, and lexical specification.

Core vocabulary has recently attracted the attention of some linguists and stylisticians. One of the most recent and comprehensive discussions of this notion in language is the first chapter in Carter (1987) which is an extension of , and an improvement on a previous article (see Carter, 1982a). It suggests a number of tests for exploring its eligibility. Because of their importance and relevance to the current discussion, it is useful to summarise them very briefly:

1. SYNTACTIC SUBSTITUTION: (eg 'eat' can be used to define 'gobble', 'dine', and 'stuff' in a dictionary, but none of them can be used in defining it. In this sense, 'eat' is more core than the others.

2. ANTONYMY: the less 'core' a word is, the more difficult it is to find an antonym to it.

3. COLLOCABILITY: the more core a lexical item is, the more partnerships it will contract with other lexical items.

4. EXTENSION: (eg the coreness of 'run' is signalled by the way in which it is 'extended' into compounds, idioms, multi-word verbs, phrasal verbs and so on.

5. SUPERORDINATENESS: core words have generic rather than specific properties.

6. CULTURE FREE: the more core a word is, the less likely it is to be restricted to culture-specific uses.

7. SUMMARY: a high proportion of core words are used when summarising events, plots, etc.

8. ASSOCIATIONISM: grading words along scales of evaluation, intensity, etc. Certain words are gravitated towards a central or neutral point in each scale.

9. NEUTRAL FIELD OF DISCOURSE: core words do not normally allow us to identify from which field of discourse they have been taken.

10. NEUTRAL TENOR OF DISCOURSE: core words will be those which emerge as neutral in formality tests.

These tests are complementary and interacting and no single test is sufficient by itself to be the criterion for determining coreness, as Carter declares. I would argue that they meet at some point, and applying them to a certain lexical item in a certain context of a certain mode of discourse can be a satisfying determinant of its coreness. In other words, one, or two of these tests can be potentially and provisionally treated as the criteria which may help to identify the degree of coreness of a lexical item in language.

The important question to be considered now is , 'to what use can the notion of Coreness be put in the investigation of lexis in literary texts from a stylistic standpoint? Obviously, core vocabulary is of a tremendous benefit in the area of language learning and acquisition. However, in literary stylistics, where the ultimate purpose is different, its use is limited to two main realms:

a. To find out to what extent the writer distances his text from readers and from everyday uses of language.

b. To demonstrate the neutrality/bias of a character or an episode, for example, to be a measure against which neutrality of expressivity (see also Carter, op.cit.), or normality/abnormality of expectations are drawn (cf. the items, 'gnomon' and 'simony' as being associated with 'paralysis' in the forthcoming chapter).

The main objective here is not to illuminate this measurement so much as to find out to what use it is being put in a text.

These two uses, however, are not the main points of concentration in the subsequent analysis. I hold the view that coreness in vocabulary is important in the language system, but in stylistics and the consideration of literary texts it is not vitally important. Coreness of lexical items and clusterings in these texts should not be borrowed from, or compared with the coreness in language in general because it is external to them. It ought to be sought for at the level of the individual literary text where it is irrelevant whether a lexical item is core/non-core in the vocabulary of language of written or spoken discourse. What is pertinent is to find out whether it is core/non-core with respect to the other lexical items and clusterings in that text. That is the only gauge which could be used for measuring their coreness.

I shall also use the concept of coreness to distinguish the relevant sense(s) of a lexeme/clustering from the most unlikely or irrelevant one(s) of it. This suggestion is somewhat similar to Newmark's (1981:29) that lexical items have a primary, or core meaning, and to Dillon's (1981:149) that "Words are core, non-core in isolation, but when occurring in a context they acquire one particular sense, whatever it is, it is still particular". So lexical items may have more than one meaning, one of which is core, decided by the context it occurs in and does not necessarily coincide with their core meaning in the general use of language.

I will substitute coreness/non-coreness of lexical items for Centrality/Peripherality (cf. Cummings and Simmons' (1983) suggestion of central lexical items) to match the centrality/peripherality of the stylistic features of syntactic structure (see chs. 2,4 in this thesis). The criteria to establish what is central and what is peripheral are the two types of context, the micro and the macro, as well as intuition.

My ultimate objective behind using the notion of coreness is not merely to discriminate between the central and peripheral items, but, rather, to discover the kind of relationship they enter into by drawing them against one another in the course of discussion. Also, and more importantly, I will find out what functions are produced by such relationship and how that affects the process of the text's interpretation.

Chief among the lexical relationships created by lexical patternings in relations to one another is CONVERSENESS. Dillon (1981:149) regards it as "... the most obvious, pointed, and citable of the many ways contexts specify and enrich meanings". CONCURRENCE, LEXICAL PARALLELISM, LEXICAL REPETITION and SYNONYMY are also important lexical relations that develop important functions. It is in these functions, I must emphasise, that my prime concern lies.

Though my interest is in the connotative more than in lexical meaning, which is declared by Cummings and Simmons (1983:171) as the most noticeable aspect of lexis in literary text, I would argue that both kinds of meaning co-relate rather than polarise, and that the latter is always the clue for the former. Connotative meaning is not from nowhere; its presence is

conditioned by the presence of the surface meaning. In this sense, in the process of constructing the first, we go shuttle-cock-wise from surface meaning to connotative meaning, but we cannot go the other way round.

Also, in my stylistic analysis of the lexical choice in the two texts by Joyce and Beckett, I will employ the notion of Lexical Specification. Though I will only occasionally use it in the same way Cruse (1977) does in the sense of non-, under- or over-specification, I will use it in a rather more general sense by setting it against neutrality. I agree with him that there are no inherently specified lexical items, only inherently non-specified ones. Yet in context and as far as literary texts in particular are concerned, there are no non-specified lexical choices, for they are originally selected in preference over others available in the lexicon. I may cite in this respect a supportive quotation by Winter (1982:44) who writes, "... potentially every lexical selection is evaluative or subjective; that is, the writer or speaker has had to choose it on some priority principle or other over other lexical items which he might otherwise have chosen". Even if neutral choices have been made, they cannot be neutral in the literal sense, for neutrality in this case will be marked in the text, ie. specified. Implicit in this is that there are two types of neutrality: NEUTRAL NEUTRALITY which is found with words in isolation, and MARKED NEUTRALITY encountered in contextualised discourses, both written and spoken. Clearly, it is the latter type only which we come across in literary texts.

One of the principal uses of the concept of specificity is to help to narrow the senses of lexical items and clusterings which seem to be open-ended in literary texts in particular and in language in general. Bolinger (1969) writes "It is characteristic of natural language that no word is ever limited to its enumerable senses", which means that words can have underlying, or figurative senses that are not pointed out straightforwardly and vary from one context to another. My exploitation of the concept of specification in this way would be of good help to the recognition of the more likely, or core sense of a lexical item, which is to be done by counting on my intuitions in both the micro- and macro-contexts.

Related to specification is Lexical Generalisation which will be juxtaposed with the former to assist in discerning the way a group of items and clusterings is channelled in a particular context and why.

The other concept I am going to use on a large scale is Lexical Fielding and Sub-fielding. They are based on the similarity of the collocational ranges of some lexical items. Items like MONEY, BANK and CURRENCY will share such collocates as CASH, CHEQUE, INTEREST, INSTALMENT, CREDIT, DEBIT, PAY, and EXCHANGE, whereas items like INSOMNIA, ESTABLISHMENT and SOLUBILITY do not share many collocates. So the former which overlap in their collocational ranges, can form a lexical field, while the latter cannot because they do not have such overlap of collocational ranges (see also Cowie: 1981; Benson and Greaves, 1981; Rudzka et al, 1981; and Cummings and Simmons, 1983). The point of focus is not so much the sorting of lexical items into

fields -which has to be intuitive- as the exploration of how they are mingled together and the functions produced by that. It must be pointed out here that, as Benson and Greaves (op.cit.) put it, "Individual lexical items do not signal the field, but their clustering does". And this is a main reason for preferring to use the word, 'clustering' in my analysis.

Lexical sub-fielding, on the other hand, illustrates how members of a large field could be heads of other smaller fields, and how others could be members of different fields. The aim behind these functional classifications is multiple: to show the way a text is organised, how it is conducted into certain channels, how the senses of its lexical items are narrowed, and finally and more importantly, what sorts of functions are created and how they contribute to our interpretation and understanding of that text. It is the case in literary texts that lexical items tend to suggest several contexts each, so it is not unusual for a text to realise more than one lexical field, as confirmed in the next chapter. This labelling into lexical fields and sub-fields involves concepts like superordination (see Blum and Levenston, 1978; Bolinger, 1969; and Carter, 1987) to point out the more likely general contexts under which some items may fall, which in turn shows how seemingly unrelated items might overlap in one and the same macro-context.

The last notion to investigate here is what Bolinger(op.cit.) calls, ABSTRACT CHARACTERISATION, which is a reclassification of fields and sub-fields at a later stage under binary abstract concepts like positivity and negativity. By so doing, I wish to be able to show in clearer terms how micro-contexts assemble in

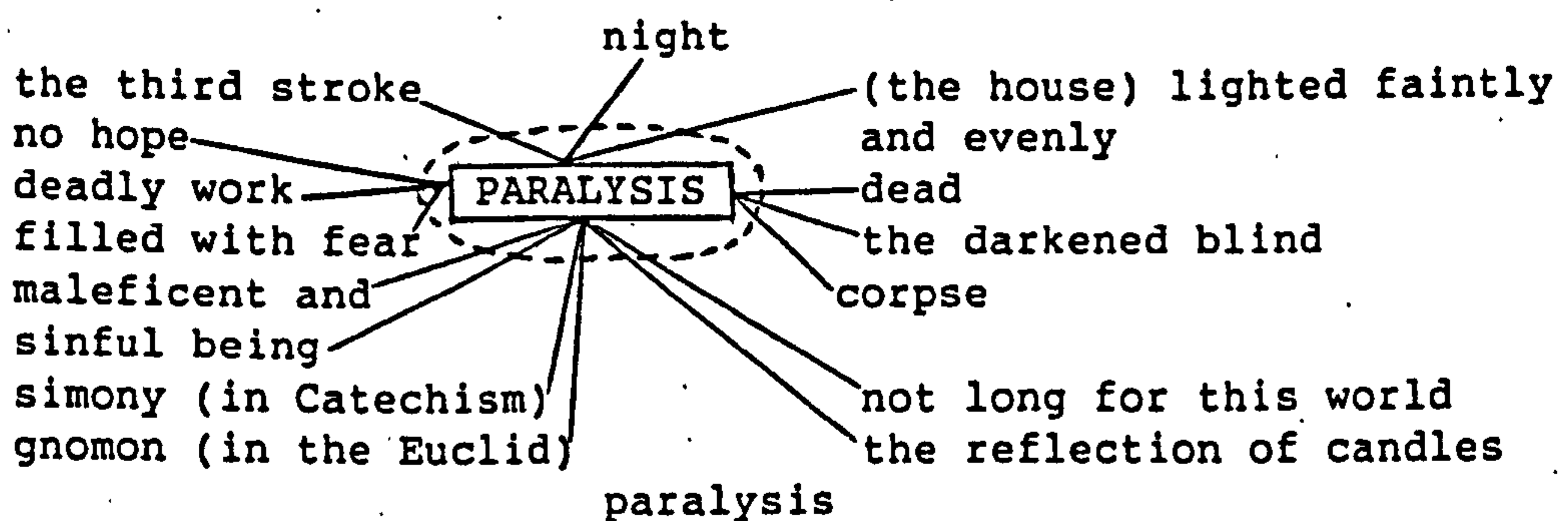
one large macro-context, and how lexical fields can be labelled into two major contexts of polarisation between two main categories. And this will hopefully manifest the kind of signposting provided by lexical items towards one possible interpretation of the text examined, which could be more likely than other interpretations. I suggest calling this last stage of the stylistic analysis of lexis Abstraction of Lexical Gravitation. I have to point out that had the texts analysed here been longer, I would have had to use a computer for such a totalistic labelling.

At a very final stage, I will demonstrate how the stylistic organisation of the structure of the layout and the functions created, and of the stylistic patterning of lexis and the effects generated correlate and coincide to produce some kind of interpretation of the texts considered, which could potentially be more optimal and satisfying than other interpretations. I reassert that I cannot claim that such interpretation is the only one that these two texts can have. Other readers and analysts may agree or disagree with it, and disagreement is not an unusual habit in the interpretation of literary texts as in other aspects of human activities. Agreement and disagreement persist and co-exist so long as readers have variant degrees of intuitions, culture, ideologies, personal experience, and knowledge of conventions of reading literary texts and of the world (see 1.10.4 earlier for further argument, and the sixth chapter for their discussion in connection with the non-native students of English).

One last point needs an illustration here. The term, 'passage' is used throughout in a sense analogous to that of an 'extract' regarded by Cook as "... a part of a text, artificially separated for purposes of quotation or study from the other sentences, with which, to a greater or lesser extent, it coheres" (1986). So a passage could be few sentences(two as a minimum) or few paragraphs long. Although it is separated for purposes of discussion, it has to be understood within the wider context of the text it is separated from.

3.2 Setting the Scene for Paralysis (1-16)

The opening paragraph sets the scene for the story and foreshadows the whole atmosphere which envelops everything to come. A host of interchangeable and related lexical items and clusterings collocating with one another occur in a comparatively very short passage. As the figure below shows, they form one lexical field headed by 'paralysis' for all of them are gravitated towards it:

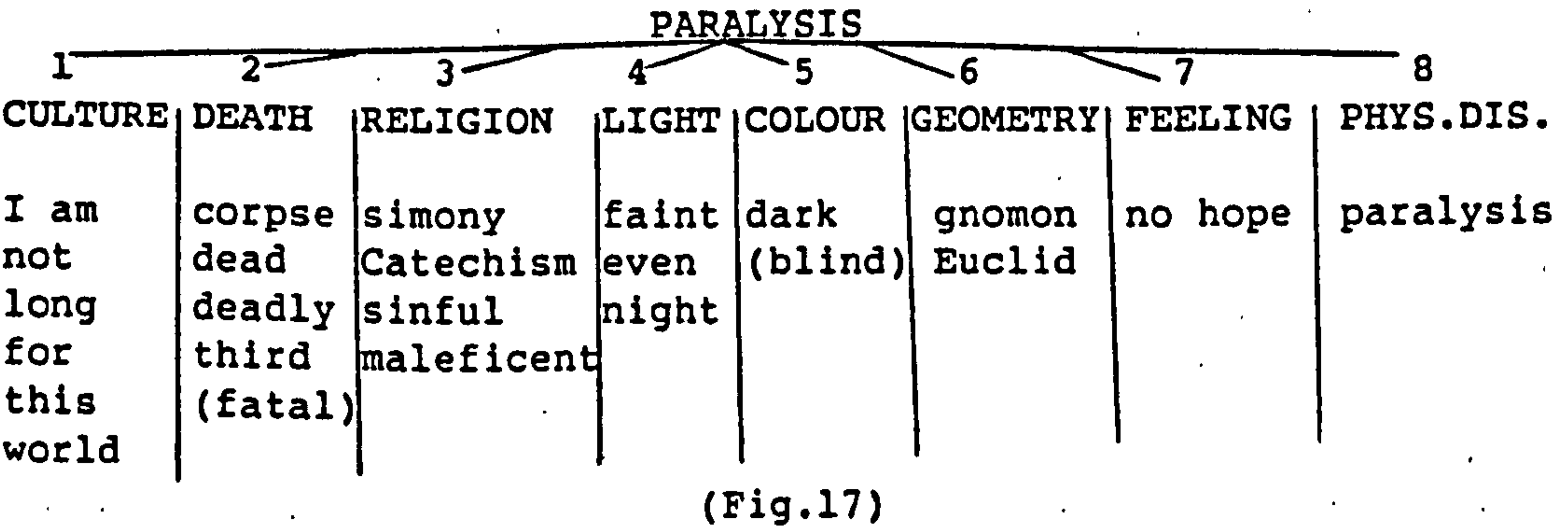


(Fig.16)

Their interchangeability (indicated in the figure by the oval, dotted line) is particularly marked. 'No hope' obviously entails paralysis; 'the third stroke', which could be a collocation invented by Joyce, connotes death (ie. 'third' is replaceable by

'fatal'); 'night and darkness' is the setting of the paralysed corpse and the dead; 'simony and gnomon' are the signs of disorder and paralysis in the Catechism and the Euclid respectively; 'filled with fear' means an incapability of being active; and finally 'deadly work' encapsulates the destructive effect of paralysis and echoes everything in the whole paragraph.

These lexical patternings are apparently concurrent and, having occurred in such density and compactness, they create a context of paralysis and frustration, a context whose components, although seemingly collected from different contexts and modes of discourse, synthesise one firmly woven lexical network. By considering these different contexts in which they normally belong, we may notice that they are not close in their collocational ranges. Yet they all come under the umbrella of the lexical field of paralysis where they share similar collocations. The following figure illustrates that:



In this sense, this context of paralysis is the specifier that narrows their senses by singling out and then combining one particular sense of theirs which seems relevant here. 'Paralysis' has, therefore, become the core, or central field, while others are the non-core, or peripheral fields.

The word, 'paralysis', on the other hand, brings to Joyce's mind 'gnomon' and 'simony' which in turn bring to mind the concept of WORD ASSOCIATION. Brazil, for instance, is associated with coffee, Egypt with pyramids, etc. (see Richards, 1970). Is paralysis associated with gnomon and simony? The answer would be no; it might invite to mind such concepts as 'death', 'frustration', 'fear', 'impotence', 'disability', and possibly 'malice', but not 'gnomon' or 'simony'. However, unexpected associations like these are not unusual in literary texts whose lexical choices are potentially open-ended in their connotations and associations. This shows how these texts constitute their own lexical patterns. The result of that is the possibility of toppling the reader's expectations, as the case is here. Very few readers might expect such combination of associations between paralysis, gnomon and simony. Nevertheless, all of them would accept it and interpret it as a useful and feasible combination, for gnomon is in some sense paralysis in the Euclidean geometry, and simony is in one way or another a reflection of the concept of paralysis in the catechism.

The majority of the lexical items and clusterings here may also be viewed as unspecified if decontextualised, understood as providing a kind of description and representation of things and ideas as they really are. But I would argue that contexts always have the function of particularisation; a lexical item is no longer acting on its own when contextualised, but functioning within a lexical clustering that works within neighbouring clusterings. As far as literary texts are concerned, the context is the original designer of specification and, as argued earlier, neutrality, or non-specification is a strange word in the

understanding of lexical choices in such texts.

The function of this kind of lexical patterning is that it suggests dragging us into the world of paralysis and the paralysed, the world of death, despair, deadly work and faintness. It is an attempt to delineate a circle around our expectations by confining them to certain predictions. We cannot expect joyous events, characters, or settings, only paralysis and destruction. Thus, the concurrence of lexical items and clusterings in this way in the opening paragraph has the stylistic function of whetting as well as channelling expectations.

Another, different lexical relation is being suggested by one and the same lexical item, 'light', that is, converseness. In the first instance (3), we have:

'The lighted square of window'.

In the second (4) we have the contrastive :

'Lighted in the same way, faintly and evenly'.

Light usually connotes hope, and we have that in the first occurrence. In the second, however, it has become the immaculate evidence of lifelessness, the sharp contrast for hope. Its sameness which is the specification factor, is the differentiating element. Such converseness of association of 'light' is manipulated to distress rather than refresh our expectations, and reflect rather than deflect the world of paralysis.

However, we cannot brush aside the contrastiveness of light to paralysis, which has the stylistic function of instigating a sort of war between these two polar extremes right from the start. This in turn feeds the readers' suspense and prognosis of a possible fierce confrontation between hope and the killing of hope.

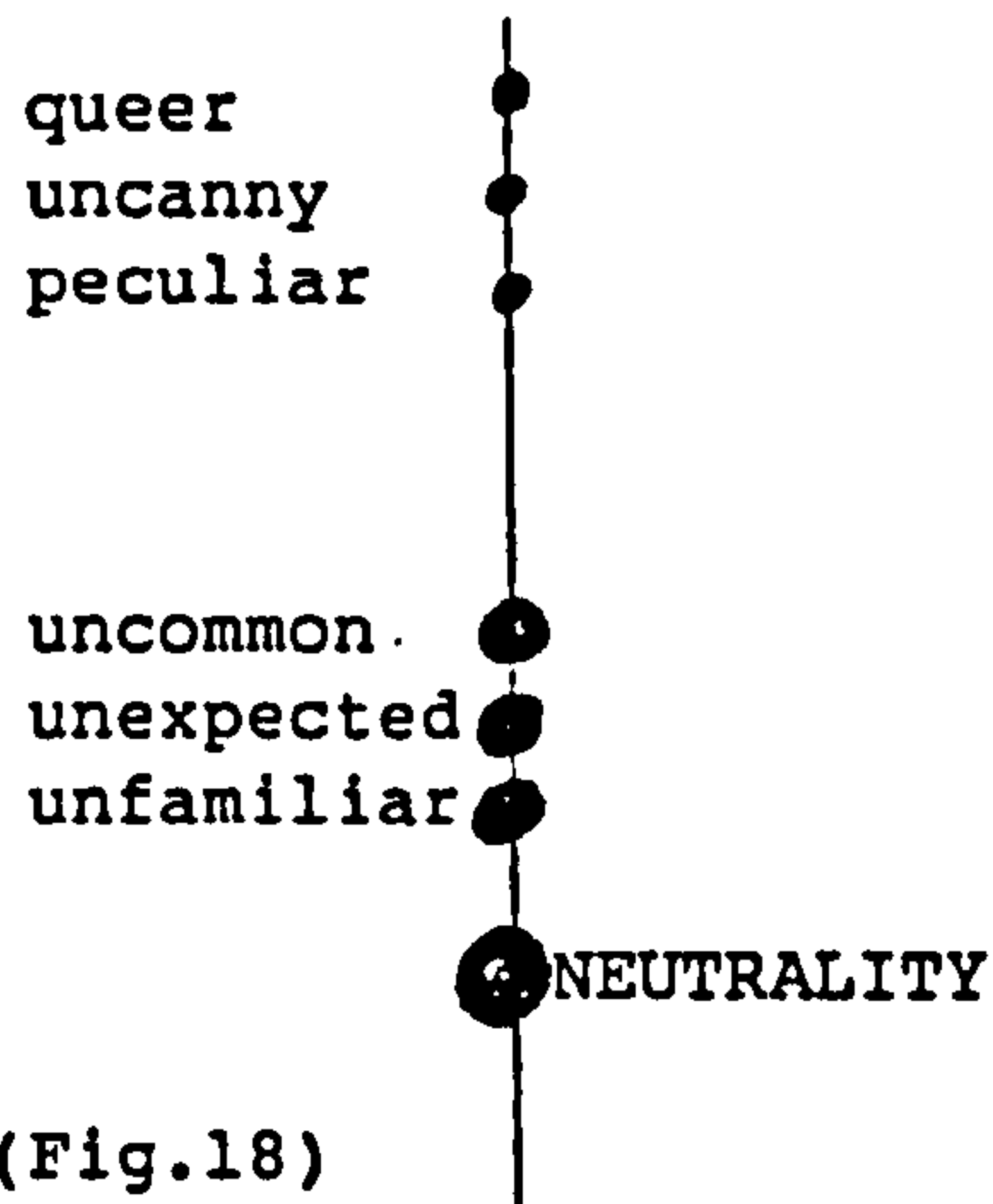
A final word about the encapsulator, 'deadly work'. The concept of ENCAPSULATORS and SUMMARISERS in language (borrowed from Winter, 1977) illustrates those lexical items used to wind up a whole stretch of language (eg point, aspect, assertion, etc. See Winter, op.cit; McCarty, 1984; and Carter, 1987). The application of this concept is somewhat different in literary texts. 'Deadly work' encapsulates the whole paragraph and inetracts with every single lexical item and clustering picked up intuitively for discussion above. Each one is, entails, reflects or has an effect of deadly work of some kind. A special relationship of interchangeability can be noticed between it as the last clustering of the paragraph and the 'third stroke' of the first line. The latter explains, and is the result of the deadly work of paralysis. Such circularity functions as a further endorsement of the compactness and menacing power of paralysis, and at the same time reflects the inertness of everything so far. This line of argument is different from that of Brandabur (1971:22-3) who claims that this last sentence which shows arrogance on the boy's behalf (that is, although paralysis fills him with fear, he insists on looking upon its deadly work) is an indication of his sadomasochistic motives (simply, "the 'feeling into' the ordinarily humiliating but occasionally triumphant experience of others", as he puts it). This is above all a kind

of phenomenon which unites sadism and masochism in the disease of sadomasochism, as Wilhelm Stekel (1963) defines it. It means that the boy has a serious mental disorder manifested in his aggressive and at the same time submissive nature in his relationship with the dead priest. To me Brandabur has gone too far; he cannot draw any sort of evidence from the text or even from its connotations. The writer's own biography cannot be counted on to derive such kind of argument; our suggestions ought to be corroborated from the text and its micro- and macro-contexts and from the stylistic functions produced by the interrelations of its syntactic and lexical patterning with one another (see the final chapter for more objections against interpretation according to the authorial biography especially in an EFL context). I side with Mann (1953) who declares that he considers it "... a mistake to think that the author himself is the best judge of his work". The more conceivable interpretation of the boy's obstinacy is an indication of self-determination to defy the fatal effect of paralysis. It is a demonstration of refusing to acquiesce rather than of drawing enjoyment from acquiescence. This claim is confirmed textually and contextually, as the forthcoming discussion will also indicate.

3.3 Demoralising Lexical Specification (21-73)

In this part of the story, the dominant lexical items and clusterings are produced by Mr. Cotter. He describes an incident that happened to the priest as 'peculiar', 'uncanny' and 'queer'. They seem strong when compared to others like 'uncommon', 'unexpected' and 'unfamiliar' which might be neutral, or more properly, nearer to neutrality on a cline of neutrality, as

illustrated in figure 18:



They mark the speaker's underspecification of the spoken about. The function of this is to demoralise both the latter (ie. the priest) and his profession, though indirectly, and to arouse the reader's curiosity to expect and suspect what this uncanny, queer and peculiar thing is. This might lead into feeling prejudicial against the priest for the time being and consequently into taking a certain line of interpretation. But this stance by Mr. Cotter is soon counter-balanced by the boy's discontent with his remarks, and by his uncle's respect for the priest. The latter refrains from agreeing or disagreeing with Mr. Cotter, and later he uses rather overspecifying items like 'old friend' (34), 'Father Flynn' (37), 'old chap' (43), when referring to the priest (compared with Mr. Cotter's 'a man like that', 52), and 'the youngster' (43) when talking about the boy (compared with Mr. Cotter's 'child', 51, 54, 69, 70). The boy launches an interior attack on the latter and describes him as 'tiresome old fool' (25) and its variation, 'tiresome old red-nosed imbecile' (73), and calls him 'old Cotter' throughout the story.

Mr. Cotter's use of 'young lad' (55) is not intended to reform his derogatory use of 'children' in the preceding sentence, but to avoid redundant repetition. I suggest calling this NON-POSITIVE OVERSPECIFICATION. By contrast, 'nipper' (59), used by the boy's uncle, is not meant to refer to the boy by analogy but can be understood as an unpejorative underspecification used frequently to refer to oneself. It can be called NON-NEGATIVE UNDERSPECIFICATION.

Such converseness of lexical choices (manifested through specification/non-specification) reveals something about the characters involved, and more significantly, intensifies Mr. Cotter's aggressive attitude towards the priest and religion. Giving further support to this is his use of partially synonymous items, 'queer', 'uncanny' and 'peculiar' (discussed above) and the repetition of the pejorative 'children' four times. The impression deduced from his attack on religion could create tension between it and the opposite view, as noticed here in the contrastiveness of other characters' choices of words.

3.4 Extremes in Contention (74-87)

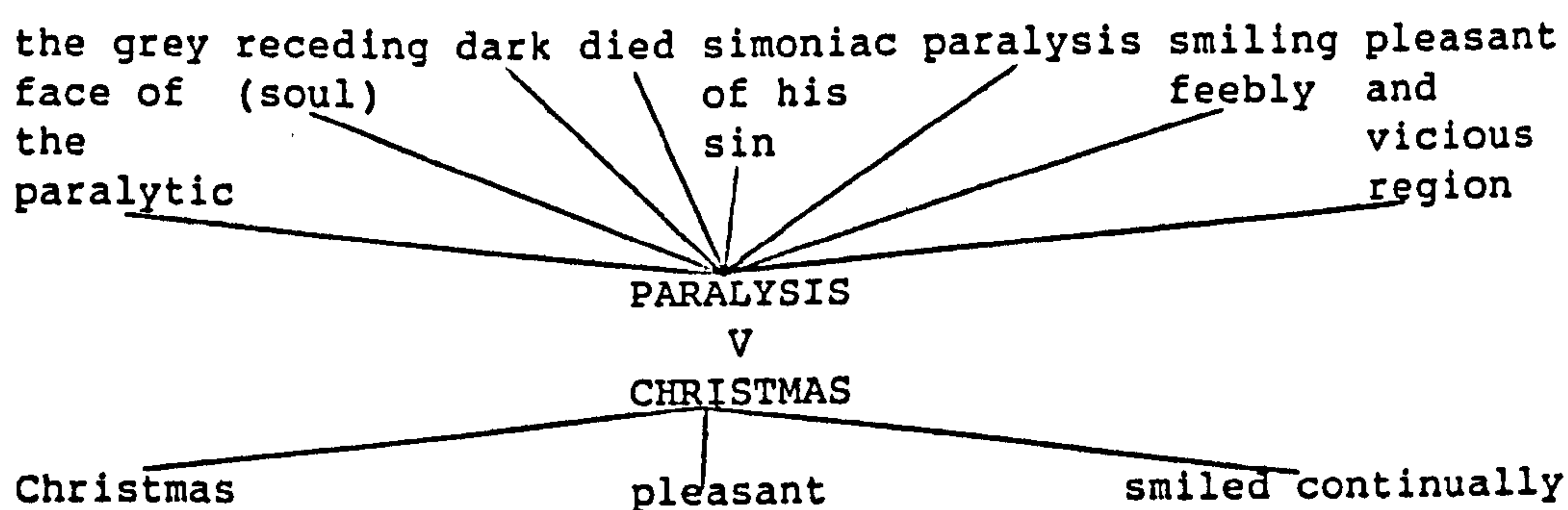
In this passage, the most important one in the story, lexical items and clusterings are patterned in a way that they compose an intricate reticulum with a key function. Clusterings like 'in the dark', 'the heavy grey face of the paralytic', 'my soul receding', and 'pleasant and vicious region' are compatible and collocable with many of those of the first paragraph. So like them, they fall under the lexical field of paralysis, reviving its atmosphere with greater intensity. Both passages are, therefore, concurrent and more light can be cast on the concurrence between 'Lighted ...

in the same way faintly and evenly'(4) and 'smiling feebly' (86) in particular. The three specifying adverbs are interchangeable and anyone may specify both 'light' and 'smile'. Both items are brought together by the identification of their specifiers; both are feeble, faint and even. Besides, since 'light' is inanimate and 'smile' is attributed to an animate, such lexical concurrence has the stylistic effect of making the animate and the inanimate identical. Paralysis has affected them all.

Subsuming 'my soul receding into some pleasant and vicious region' under the field of paralysis is justified on the grounds of the contrastiveness between 'pleasant' and 'vicious'. Both describe the same thing simultaneously. 'Region' can be either pleasant, or vicious, or sometimes pleasant and sometimes vicious, but not both at one moment. Being so for the speaker, they incur ineffectiveness and paralysis. On the other hand, this contrastiveness reflects the coexistence of the two extremes in the boy's mind, to reassert the struggle which is going on inside him and continued from the first paragraph.

A very important lexical patterning in this passage is the juxtaposition of 'Christmas' and the nightmare about the face of the paralytic. Christmas is at one extreme and the rest of the passage is at the other far one. It is chosen to be understood in its connotative sense of happiness which contrasts sharply with the phantasm about the gargoyle face. So another major confrontation is brought about here as well. It is a combat between the pleasant and the horrible, or the wanted and the unwanted. In the end it is the latter which conquers the former.

Yet such juxtaposition of two opposite sides (illustrated in Fig.19) has the function of reaffirming the boy's determination not to give in "... Although he seems to be generally speaking rather acquiescent", as Peake (1977:3) remarks. It does not matter whether he succeeds or not in shunning the face of the paralytic; what matters is his showing of signs of readiness to resist. By this I disagree with another statement by Peake (p.13) that 'I .. Christmas' is ironical. It is not so especially for a boy.



(Fig.19)

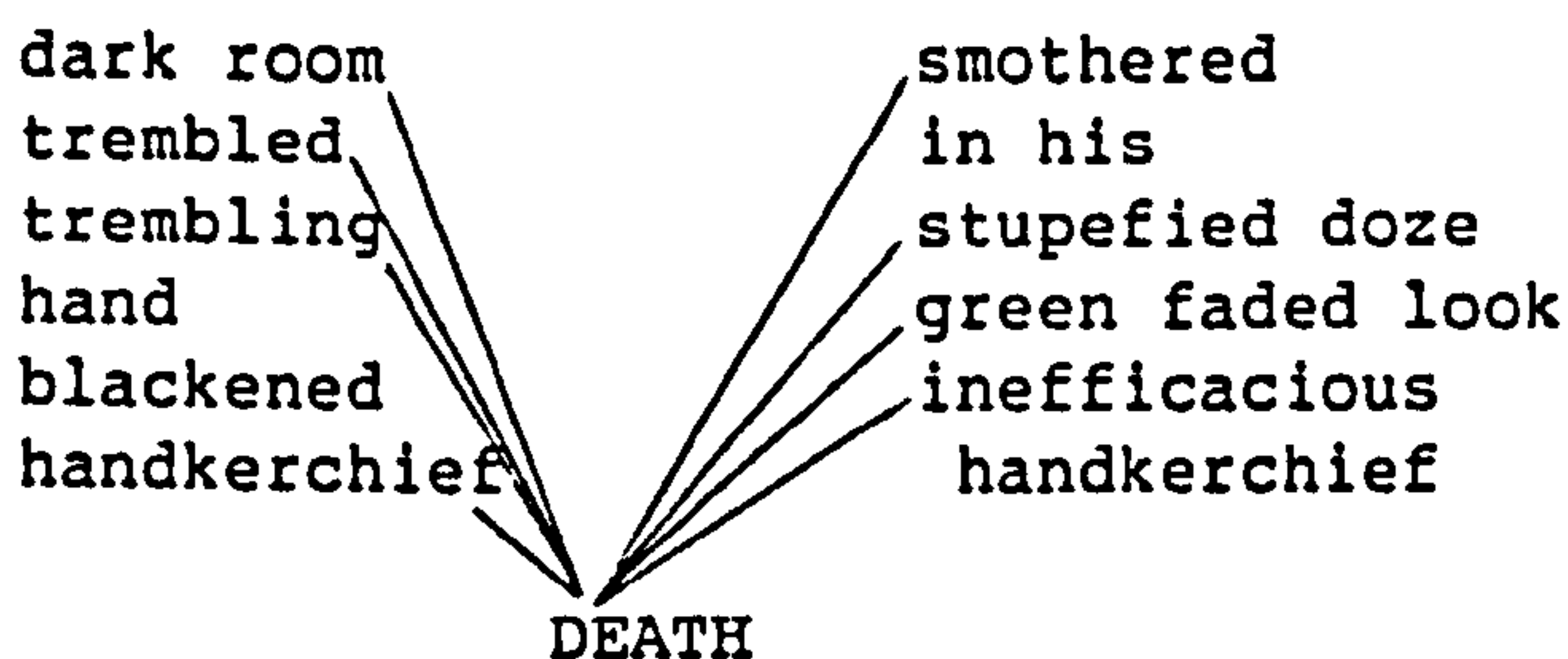
Adding to the the sharpness of this converseness is the location of the head of the second lexical field, Christmas. It is, that is, in the middle of the first one, reflecting its dominance. But all in vain. The latter is so centralised to topple down completely with such a tiny opposition.

The final clustering of this passage (ie. ... smiling feebly ... his sin) is oddly interpreted by Brandabur (1971:44-5) as an indication of how the boy and the priest have used each other. He concludes that "the feeble smile of the boy, like that of the priest, is a smile of mutual understanding, mutual acquiescence and mutual sadomasochistic system in which both persons get what they need ...". I think he is after sensations

and jumps to conclusions that cannot be demonstrated either textually or contextually, and borrowing from outside the text is not very helpful.

3.5 Domineering Subfield of Death Ensuring Paralysis (102-19)

Members of the lexical field of death -a subfield of paralysis- are huge in number in this comparatively short passage, as illustrated in this figure:



(Fig.20)

They feature out the symptoms of the priest's paralysis which culminates in his death. The latter is the conclusion with which the passage starts with; then follow the reasons which led to it (as illustrated in the figure above). Death is the peak of paralysis in its incurable, most destructive form. It also affected the priest's things and surroundings such as his handkerchief and ancient priestly garments. He is depicted here as a completely rotten man; nothing effective has remained of him.

Such accumulation of lexical items and clusterings in one passage shows the centrality of death and paralysis, and the peripherality of everything else. Paralysis and its various forms are inescapable, and no sooner did we depart the nightmare about the abnormal face of the paralytic than we were taken back to more details about other dimensions of his paralysis.

But how can clusterings like 'ancient priestly garments' and 'black snuff' be specified in this way? They involve inanimate things that cannot be described but neutrally. This argument applies in normal circumstances and when such terms are interpreted in isolation, but in a situation like this one here where the phantom of death is lingering nearby, they cannot be so. In this respect, I agree with Cummings and Simmons (1983) that "Once an image has been established in a text, all lexical items ... may possibly be applied to it by extending their meanings metaphorically" (p.177). These clusterings, therefore, function within a context where an image of paralysis and death is being established, and in effect they have become part of it, even though they may be merely a description of things as they really are. Deleting their specifying elements in the examples above (ie. 'ancient' and 'black'), or posing the question, why are they chosen in preference over others, or over zero?, may be clear evidence for their specification. I do not see any difference between 'ancient' and 'rotten' in this context.

3.6 Paralysis Challenged (121-5)

In these lines there seems to be a critical shift in the spirit and atmosphere. The focus now is not on paralysis and death, but on the opposite: 'walking in the sun' and 'sensation of freedom', as the next figure shows:

HOPE

- walking in the sunny side
- (not) in a mourning mood
- sensation of freedom
- freed (by his death)

(Fig.21)

There seems to be a genuine glimmer of hope in what so far looks like a quagmire of paralysis. We possibly expect at this stage another lexical set of despair, for nothing indicates the opposite in strong terms. To push the argument a step further, I suggest producing a contrastive lexical field of despair counterpoising that of hope of figure 21:

DESPAIR

- walking along the gloomy side .
- in a mourning mood
- sensation of frustration
- trapped (by his death)

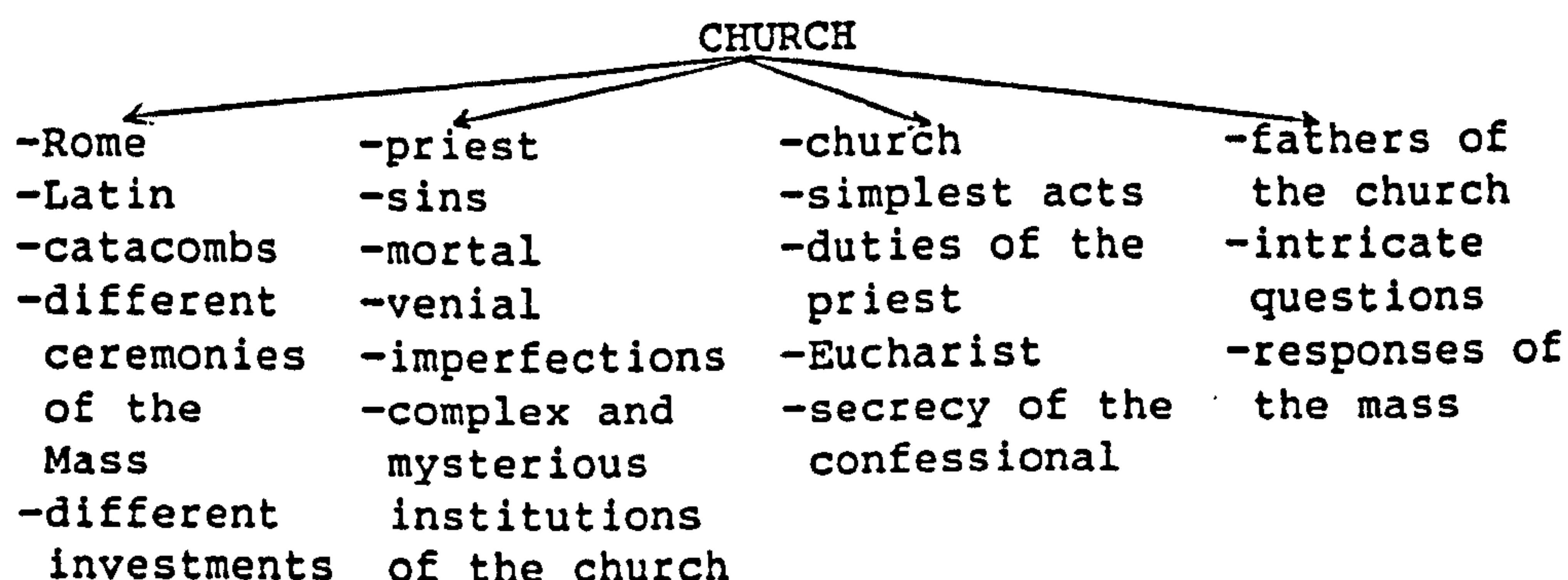
(Fig.22)

Hence the great importance of this field of hope. Freedom has for the first time been introduced and felt by the protagonist. Up to this moment in the story he has been tied by paralysis and death. They are apparitions that accompanied him awake and asleep. And this is why the lexical item 'freedom' has a tremendous effect. It implies a potentiality on the boy's part to overcome the state of paralysis and renounce the world of the paralytic. It is not merely intended to make things normal to him, or to be "... an escape from the phantasms haunting him all the time", as Brandabur (1971:37) claims. It is more than that: a challenge to the status quo of paralysis and despair. It also demonstrates his dissatisfaction with the tyranny of this perverse world. It is the most serious challenge, to the giant, paralysis, though it is on a much smaller scale. The tension is at its highest now. Like the speaker, the readers are in a similar sort of enthusiasm and optimism, hoping that pessimism might come to an end.

Thus, this lexical contrastiveness between the field of paralysis and despair throughout the whole story, on the one hand, and the field of hope, on the other, has enriched the text, resharpened suspense and refuelled the impetus of reading. It has brought negativity and positivity face to face, and for the first time the latter seems to be uppermost. All this has contributed a great deal to our understanding of the world of The Sisters.

3.7 The Paralytic Reflects Decadent Profession (126-57)

In this long passage, another important lexical field of the church can be established as follows:

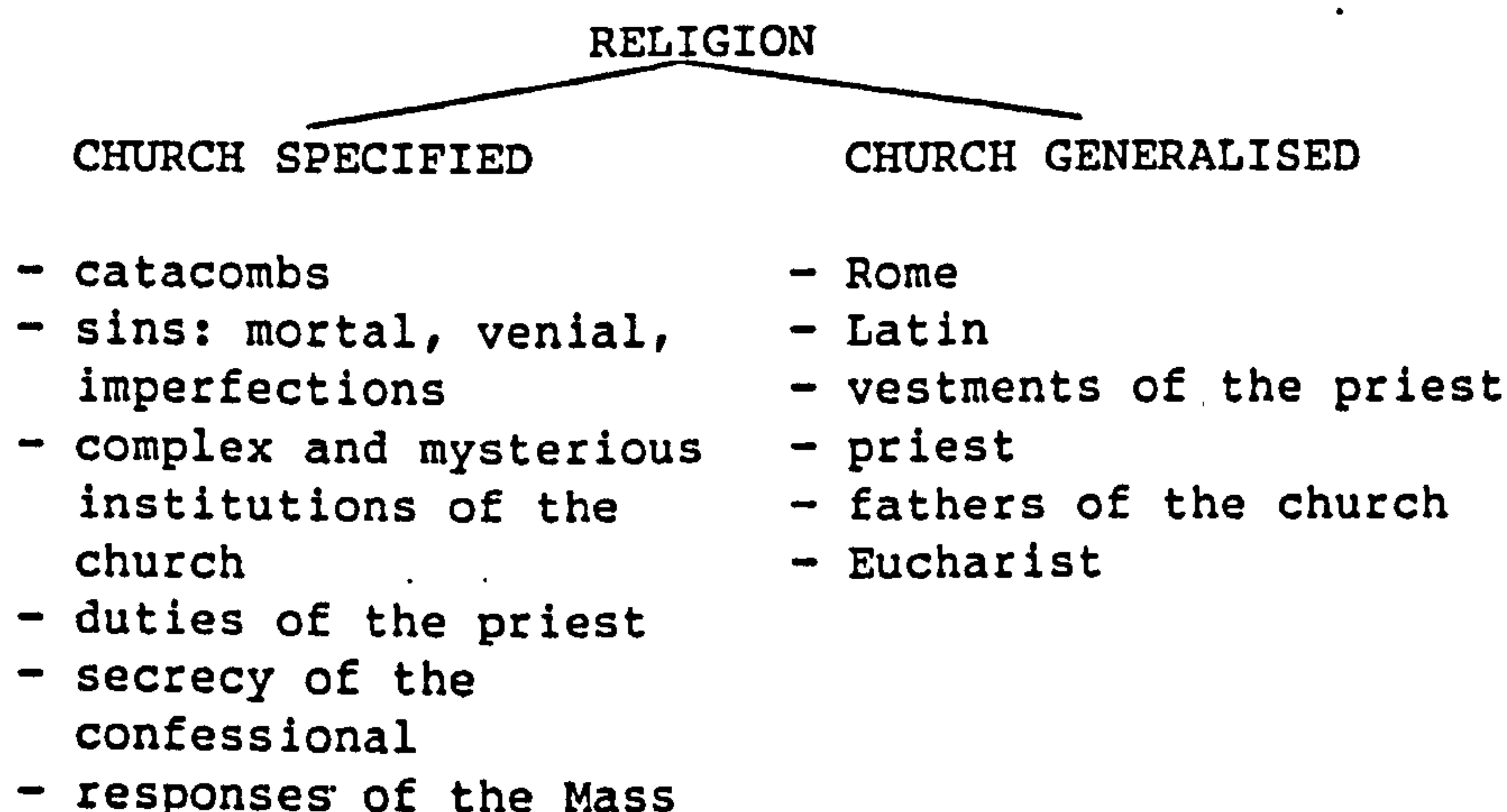


(Fig.23)

Such a field is expected in such a story. I would intuit that going into some details about the church and the profession of priesthood is intended to be understood as a symmetry between the decadent priest and the church. The priest, that is, incorporates religion; if he is integrated, religion will be judged so, if rotten -as the case is here- it will be envisaged as such.

So the concentration on church vocabulary has the function of concurring the state of the priest and the state of the church. It is also important to notice the kind of information given about the church and priests here. It is by no means non-specified; on

the contrary , it is biased. Most of the members of the lexical field of the church (see fig.23) describe aspects related directly to the state of Father Flynn. We may discern the choice of catacombs; sins which could be mortal, venial or imperfections; complex and mysterious institutions of the church ; and the duties of the priest towards the secrecy of the confessional. Thus, the foregoing figure can be modified as such:



(Fig.24)

To elucidate this kind of specification, we may relate 'catacombs' to the cemetery where the priest's body will be buried; 'sins' to 'the simoniac of his sin' (87), to 'simony' (13) and to 'paralysis' as being a sin; 'the secrecy of the confessional' to 'confess' (81,83) where the paralytic began to confess to the boy in his dream, and to the 'confession-box' (320); and 'the Mass' to 'the Mass' (243) prepared for the dead priest. So the selection of information is clearly not accidental, but channelled in a way which would fit in the macro-context of the story, as will also be illustrated in the figure at the end of this chapter. Moreover, this lexical specification has a bearing on the interaction and concurrence of

this passage with the other passages of this text by making it draw out the same line of paralysis and kindle suspicions and new expectations about the priest.

The last five lines of this passage recall the end of the antecedent paragraph (see 3.5 above). There are a few repetitions (cf. 'snuff'), variations (cf. 'huge pinches of snuff', 'constant showers of snuff', and 'little clouds of smoke'), and further details about the symptoms of paralysis (cf. 'discoloured teeth'). Such a retracement of a previous situation and setting reflects its powerful influence on the boy's mind.

3.8 Phantasms Again: Polarisation Again (158-64)

In this short extract another former passage is summoned (see 3.4 earlier). In addition to its function as an emphasis of the previous phantasm about the face of the paralytic, it acquires a new dimension. It is not identical, that is, with the first part of that phantasm, but rather contradictory with it; it is a joyful fantasy this time. It refreshes our hopes and expectations of a better world. Though Peake's (1977:4) remark that this passage represents the boy's dream of life abroad is conceivable, it is not the centre of focus here. Our concentration is likely to be on the tension brought about by the polarisation between the two extremes, paralysis (or futility) and hope (or fertility). The former is a disease whose panacea is the latter, the wish to escape from it into a strange, but happy world. Here is a figure for the lexical subfield of happy phantasm which stands in contrast to the terrible nightmare about the face of the paralytic of 3.5:

HAPPY PHANTASM

Persia
far away
long velvet curtains
swinging lamp
antique fashion
strange customs

(Fig.25)

'Far away' is the key lexical item here for it signals the desperate desire of the boy to escape the dreadful world of paralysis, and instigates that polarisation still more. One more function for that lexical relationship is its implication that the boy does not give up hope of a better future -the dream embodies above all 'future'- despite the sickness of paralysis.

Converseness seems the most prominent and powerful lexical relationship that has been established in this text. Next to it is the lexical relationship of concurrence.

3.9 Back into the Den of Paralysis and Gloominess (165-209)

After being driven away into the kingdom of hope, we are thrown back once again into the frustrating world of despair. Many lexical items and clusterings here recreate it: the time is 'evening' after 'sunset'; the colour is 'tawny gold'; people are in the 'house of mourning', viz. the den of paralysis; they enter the 'dead-room'; the dead is 'coffined'; light is 'dusky golden'; 'candles are like pale thin flames'; the 'priest's corpse' is described; there is a 'heavy odour in the room'; people are 'disappointed'; the 'fireplace is empty',; and 'quiet and silence' take possession most of the time. Obviously, these clusterings would belong in different lexical fields and subfields, were they decontextualised, as manifested in this figure:

COLOUR	TIME	CHURCH	DEATH	INEFFECTIVENESS	LOCALE
-tawny	-evening	-chalice	-dead	-quietly	-mourning
gold	-after	-altar	-coffined	-disappointed	house
clouds	sunset	-candles	-coffin	-empty	-dead-room
-dusky		-flames	-corpse:		-empty
light		-pray	solemn,		fireplace
-pale			copious		
flames			-truculent		
			-massive		
			-grey face		
			-flowers		

(Fig.26)

Needless to say that these fields and sub-fields are provisional and many of their members can be reclassified under other fields; others would be heads of smaller sub-fields. But all of them overlap and could be listed under the more general field of paralysis. An objection could be raised against subsuming such items as 'evening' and 'empty fireplace' under this field. The first can be catalogued as unspecified, merely referring to time even in a context like this here. However, when the macro-context is taken into account, as it should always be, the sense of 'evening' as the part of the day which introduces darkness, or, metaphorically as the concluding period of one's life, is functional and reflects one aspect of paralysis. Likewise, the second clustering could be interpreted as neutral, describing the state of a thing. Nevertheless, it may be understood in connection with the room empty of its regular inhabitant, the dead priest, and with the quiet of everything else in the house of mourning. On the other hand, had it not been functional, it would not have been mentioned in the first place especially with realising that the time is summer and fireplaces are expected to be normally empty. So it is intended to stand for the disappearance of any kind of activity; nothing seems to have

escaped paralysis.

It is possible for such items, therefore, to conglomerate in one particular sense with the lexical field of paralysis, the prime image in this part of the story around which all significant lexical items and clusterings gather.

These clusterings are interrupted now and then by items challenging their connotation of paralysis. They can be ranked under the lexical sub-field of doubtfulness:

DOUBTFULNESS

hesitated	(151)
pretended	(156)
distracted	(158)
declined	(175)
refusal	(176)

(Fig.27)

They reflect the speaker's occasional defiance of paralysis, but he cannot hold for long for it has proved to be powerful. Nonetheless, no matter how casual, such contrastive disposition is worth underlining since it has the function of making everlasting this conflict between paralysis and elopement from it, or between despair and hope, or in general terms between resigning to passivity and escaping to activity.

One more indication of that potential confrontation is the boy's ironical preoccupation with trivialities on a serious occasion like praying (183-87). Instead of concentrating on praying -a way of showing respect to the dead and religion- his attention has turned to such petty things as the old woman's skirt and heels of her boots. It is a serious diversion of concentration which, together with his refusal to take biscuits

(206), entails his rejection to partake in such sacraments and religion (see also Brandabur, 1971:39). Implicit in this is his dissatisfaction with the paralytic and his preachings, which recalls that 'sensation of freedom' he felt at the priest's death. So the combat between the two extremes is kept alive throughout.

The most prominent lexical clusterings in this passage are the three images:

1. The tawny gold of a great bank of cloud (168).
2. Dusky golden light (180).
3. Candles looked like pale thin flames (181)

They are the only figurative images in the story and seem positive signs of activeness and hope, despite the negative meaning implied in the choice of colour (ie. 'tawny', 'dusky', and 'pale'). They function as a further demonstration of the boy's sporadic resilience and intransigence in the face of the epidemic, paralysis. The last image, the most important of all, connotes the existence of a flicker of hope amid such frustrating surroundings of despair. It helps to sharpen the contrast between these two conflicting worlds; both coexist, and although discordant, neither can get along without the other, irrespective of whether it is powerful or not.

Paralysis is obviously the gigantic lexical field which swallows the vast number of the important lexical items and clusterings and is, therefore, centralised. Yet, the lexical sub-field of doubtfulness and the stylistic function of those three images, although small in number, are influential as well. They might frustrate the former, however occasionally.

3.10 Tantalisation Continued (210-96)

In this extract, there is once more a density of lexical clusterings inducing paralysis. Here is first the sub-field of quiet:

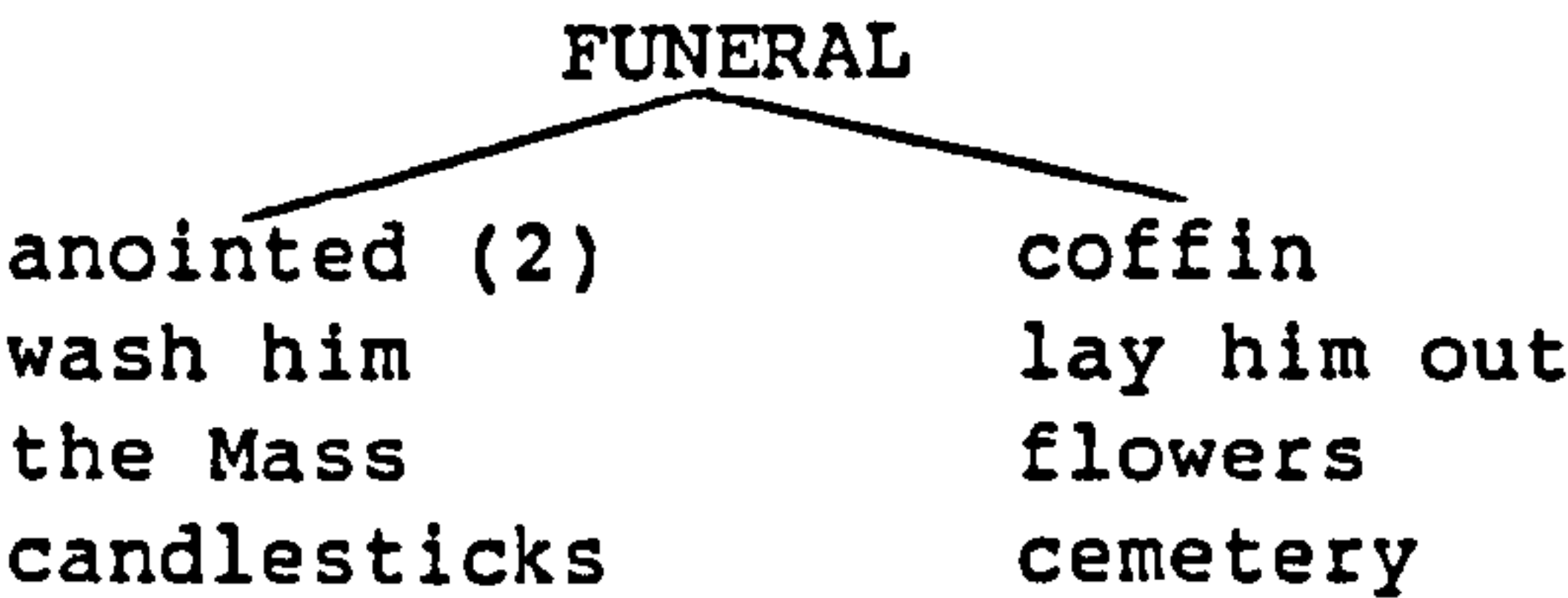
QUIET

peacefully	(183, 184)
beautiful death	(185)
resigned	(190, 193)
(as if) asleep	(193)
peaceful	(193)
beautiful corpse	(194)

(Fig.28)

In such context of paralysis, all these items are specified and connote it. 'Beautiful death' and 'beautiful corpse' might seem misplaced here for death and corpse cannot be described as beautiful. However, they are feasible in this situation and are interchangeable with 'peaceful death' and 'resigned corpse'.

The second important sub-set is that of funeral:



(Fig.29)

Several of its items (ie. candles, flowers, Mass, coffin) occurred verbatim in the foregoing passages, and any one can connote death and paralysis in the macro- rather than the micro-context.

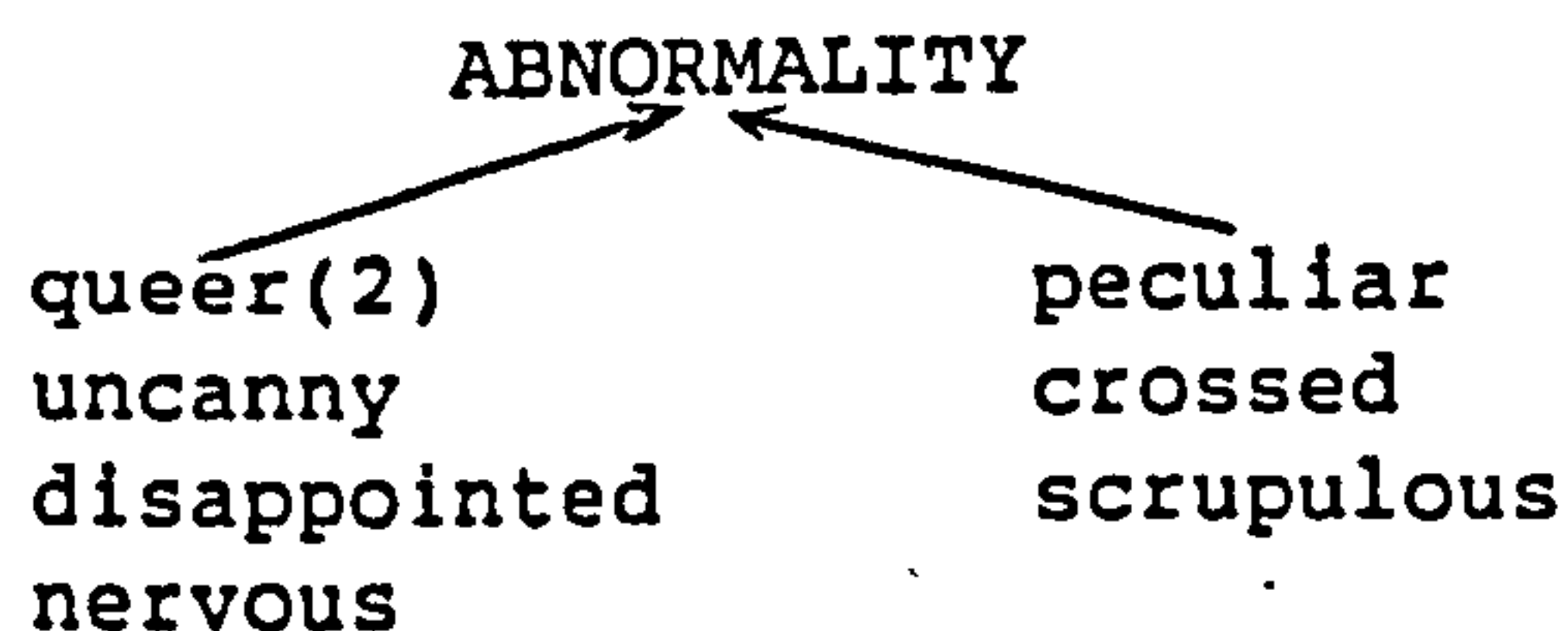
The lexical relationship of converseness which suggests an encounter between hope and despair, has been paramount up to now. This passage is no exception; it is present here as well, and its presence is indicated by the choice of the name of the priest's insurance company (ie. Freeman's General, 247) and by Eliza's dream about summer and other pleasant fantasies (275-285). The choice of the first is symbolic of the priest's own wish to compensate for something missing in his life, namely, freedom. Otherwise he could have elected to insure with other companies which have no such link with freedom. The stylistic function of that is to make it counterbalance the symptoms of paralysis he manifests as well as the subfield of funeral (see fig. 28 above). Moreover, it functions as a revelation that the source of paralysis himself has had his moments of escape from it, at least symbolically. This is also reflected by his partaking in Eliza's dream (cf. 'He had his mind set on that', 284-5).

The second demonstration of the presence of that confrontation involves Eliza; she has her own fantasies which mirror her desire to flee from the world of paralysis. She has a delusion about a joyful summer holiday (276), (ie. hope) and about new-fangled carriages with rheumatic wheels (279-81). And this is reminiscent of the boy's phantasm about strange customs and a swinging lamp of antique fashion far away in Persia (see 3.8 above).

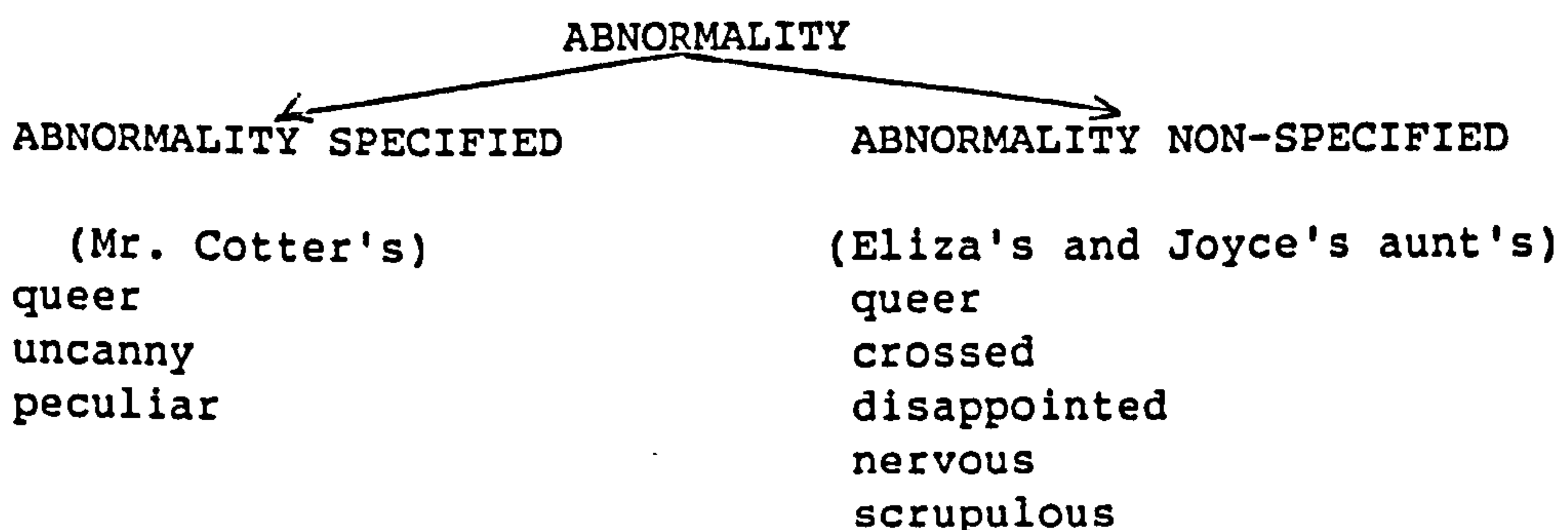
Almost everybody in the story seems to have his/her happy break from despair and passivity. They tantalise themselves from time to time by tickling their fancies with ideas like freedom and desperate wish to run away. But none has the absolute aspiration

to resist yet.

Another interesting lexical feature in this part is the surface identification of the description of the priest by Eliza and the boy's aunt with that of Mr. Cotter (see 3.3 earlier). Eliza ensures that there is something 'queer' coming over him (268) (the same word chosen by Mr. Cotter at the beginning of the story). She also describes him as 'crossed', 'scrupulous' and 'nervous', which is not unconformable to what Mr. Cotter implies. Equally, the boy's aunt's description of him as a 'disappointed man' (295) is within the same context. However, it does not follow from this that, like Mr. Cotter, they have a prejudice against the priest; there is a difference in the degree of specification, as illustrated in the following two figures:



(Fig.30)



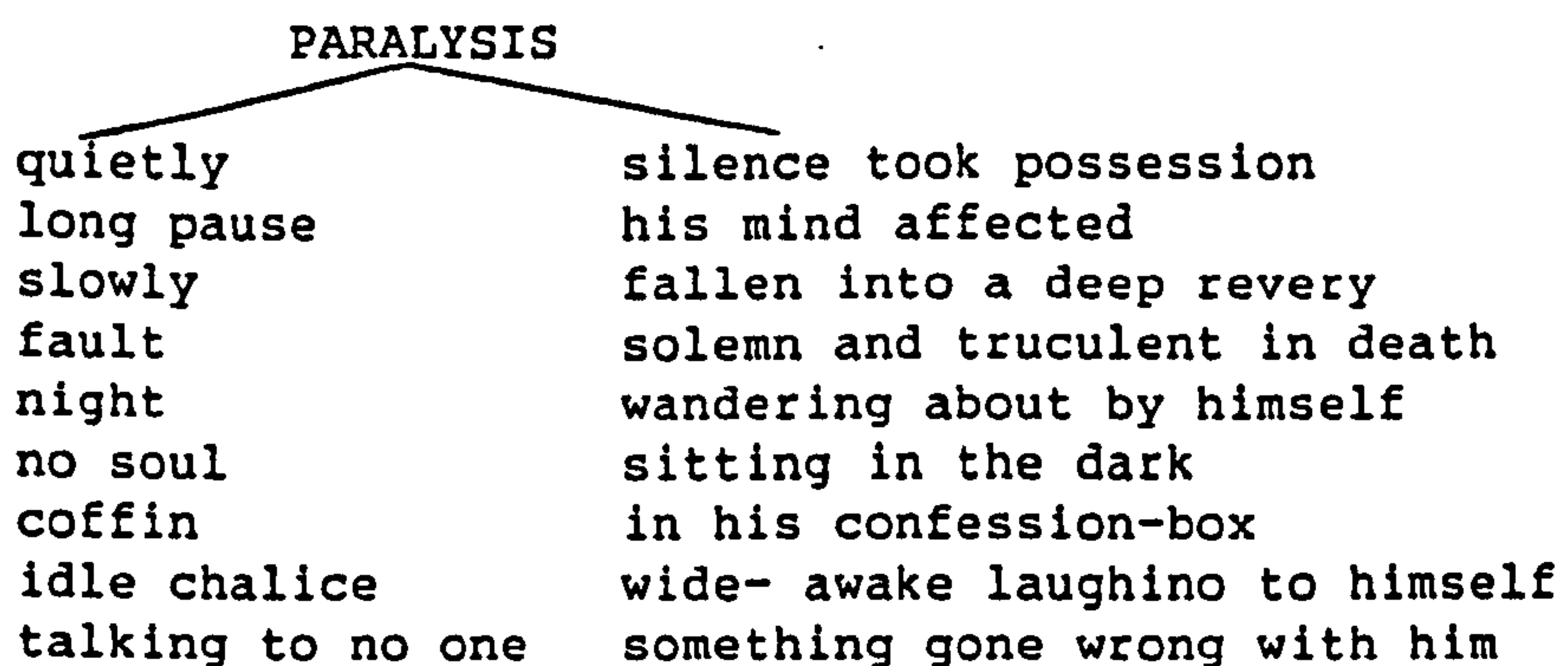
(Fig.31)

Whereas Mr. Cotter's choice of words is meant to undermine the priest and religion, that of Eliza and Joyce's aunt is a mere description of the state of his mind as they observed it. The

criterion to discern the level of specificity is principally the macro-context. Yet such superficial identity of lexical items confirms the story's consistency of style and content as well as its circularity which function as further evidence for the paramountcy of the topic of paralysis.

3.11 Chalice and Priest Broken: Salvation Betokened (297-330)

The last part of this text has retained the emphasis on paralysis and its features with new vital dimensions and revelations. Silence acts like an animate now (cf. 'A silence took possession of the little room', 297); Eliza seems to have fallen into a 'revery' (300); and there is no noise in the house (323). The next figure gives more illustrations about these clusterings:



(Fig.32)

Throughout this passage few lexical repetitions recall other situations in the story (eg 'solemn and truculent', 'a chalice on his breast' (see 3.8 above); 'confession box' recalls 'confess' (of 3.4), and 'the secrecy of the onfessional' (of 3.6) which explains why the paralytic in the boy's dream murmured and wanted to confess something, and why 'the secrecy of the confessional was classified earlier as specified. The link between confession and

the paralysed priest is obviously strong.

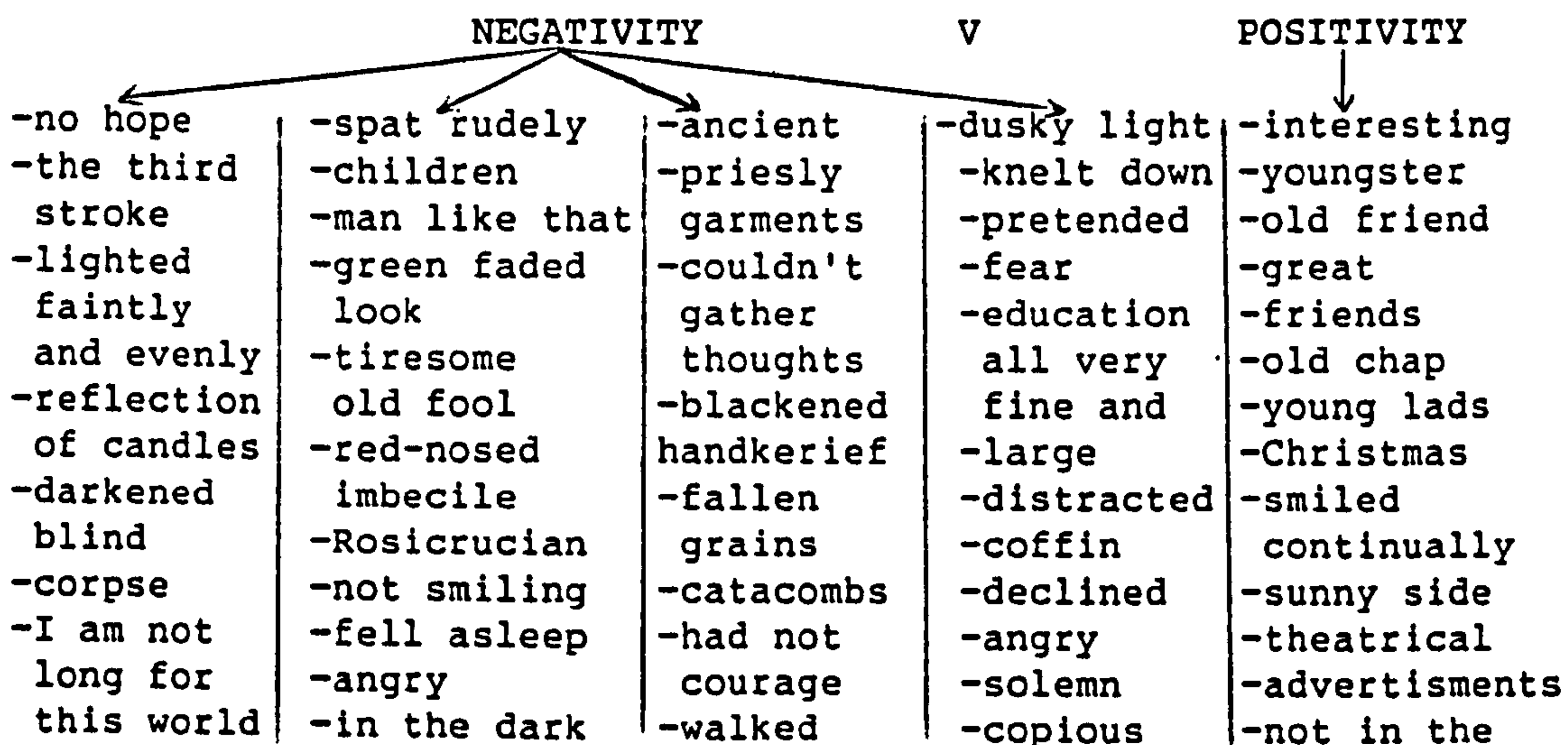
But the most important of all are two pairs of clusterings, 'It was the chalice he broke' (303) and 'an idle chalice' (325), on the one hand, and 'wide-wake and laughing-like softly to himself' (320-1, 328) on the other. The first pair is about the breaking of the chalice, the symbol of religion for the priest (see also Peake, 1977:14). By breaking it, he has nothing else left, so paralysis seems the inevitable destructive end for him. The chalice now is ineffective and void of any religious meaning, lying down on his breast as idle as him. The second pair is the strongest evidence for his paralysis both physically as well as mentally. It is an irretrievable disease. Both pairs are a reflection on its whole process in the text: its reasons and consequences which have been concretised by, and culminated in the death of the priest.

The question raised now is, why has this kind of conclusion been chosen to this story? To underline paralysis and crown it as the absolute victor? The answer could be yes. However, though this passage seems circular, taking us back to where the story started (ie. to the 'no hope' of the first line) and suggesting that episodes and characters have moved nowhere, it does not necessarily imply giving hope up. The summing up, that is, of the full process of paralysis might have the stylistic function of reflecting the end of this nightmare and rottenness and prepare for a new life. What has gone has gone and the terrible experience and mirage of that disease has been buried for good to make room for hope and, therefore, for a different phase of perception and vision of the world.

This conclusion is not intrusive on the story, but was predicted and drawn a long time ago when the boy discovered in himself a 'sensation of freedom' as if he had been freed from something by the priest's death (125). We realise now that that sensation of freedom is a freedom from paralysis and the paralytic. Both have been the barrier for fulfilling it. Maybe paralysis has terminated by the end of the story and, instead, a prospect of a better life is in sight.

3.12 Lexical Abstraction of Gravitation

To show the polarity between hope and despair, to illustrate the centrality and peripherality of the senses of important lexical items and clusterings in this short story and how they gravitate towards one abstract category rather than towards its antithetical counterpart, and finally to explain how the micro-contexts fit and overlap in the macro-context, I propose to produce two giant paradoxical lexical fields of abstraction of gravitation. The two main concepts towards which a great number of the items and clusterings of this text gravitate are NEGATIVITY and POSITIVITY:



-his words idle -said softly -paralysis -paralysis sounding strangely -gnomon -simony -malificent -sinful -filled me with fear -deadly work -old Cotter -queer -uncanny -I grew tired of him -peculiar -little beady black eyes -eternal reward -his mouth open -duties of the priest too much -nervous -talk to no one -in the dark -truculent in death -revery -fault -couldn't find or see him anywhere -wide-awake -something	-inefficacious -the heavy grey face of the paralytic -confess -my soul receding in pleasant and vicious region -lips moist with spittle -died of paralysis imperfections -smile feebly -simoniac of his sin -disappointed -little house -vague -poor women -little dark room -smothered -not satisfy -stupefied doze -emptied -trembling hand -something queer coming over him -disappointed -after sunset -contained nothing -wandering around -his mind affected -idle chalice -confession box laughing-like gone	slowly -different ceremonies of Mass -difficult intricate questions -sins: mortal, venial -complex and mysterious institutions -secrecy of confessional -foolish and haunting answers -resposes of the Mass smile pensively -discoloured teeth -feel uneasy -house of mourning -crossed -toil up -tawny -old woman -hesitate -dead-room -coffined -breviary fallen -empty grate -frowned -scrupulous -mope by himself -sitting by himself -candlestick to himself wrong with	-vested as for the altar -retaining a chalice -truculent -grey and massive face -black nostrils -scanty fur -heavy odour -flowers -seated in state -refusal -quietly -no one spoke -empty fireplace -peaceful -beautiful death -resigned -beautiful corpse -annointed -washed -lied him -poor James -asleep -wore out -arranging for Mass -cemetery -lying back -silence -no sound in the house -chalice broken him	mourning mood -sensation of -freedom -freed from something by his death -walked along sunny side -long velvet curtains -swinging lamp -antique -fashion -far away -strange costumes -Persia -dream -tawny gold of a great bank of cloud -pale thin flames -fancy -he was smiling -Freeman's General -summer -go out for drive -one fine day -new-fangled carriages -rheumatic wheels -his mind set on that
---	---	--	--	---

(Fig.33)

(Many items repeated throughout the story are mentioned only once in the figure). Apparently a huge number of the lexical items and clusterings gravitate towards the sense of negativity. It is thus the central field. The rival field of positivity is by

contrast peripheral, which means that the bias of meaning is in the direction of the former. This is what we observed in the most passages discussed in this chapter.

3.13 Conclusion: Stylistic Interpretation of The Sisters

"The Micro meanings we arrive at in literary texts should fit in with the rest of the text so that it forms an organic and patterned interpretative whole" (Short and Candlin, 1986).

At this point, it is possible to try to combine the micro meanings of the previous two chapters about The Sisters to see what kind of interpretation they suggest. The meaning of paralysis and tantalising polarisation between hope and despair are prominent, although the first is more overwhelming. Both are stressed by the stylistic organisation of the syntactic structure of clauses, sentences, paragraphs and cohesive features, as well as by the stylistic patterning and choice of lexical items and clusterings.

Many clauses and sentences are curtailed, syntactically ill-structured, ambiguous, disrupted or interrupted; clauses are fronted to emphasise a feature of paralysis, or to foreground a teasing element which heightens the tension between paralysis and freedom from it. On a few occasions, and when clause and sentence structure is normalised, the thematic element seems to be at odds with normalisation. Likewise, some paragraphs have a repetitive structure; others are inserted unnecessarily to assign more importance for a topic featuring one aspect of paralysis, or a shade of hope of salvation from it. Also the reference of some cohesive devices is either vague, confusing, or conventionally inappropriate, making, for instance, the animate inanimate, ie.

paralysing it. A feature of paralysis is once or twice picked up to be the key cohesive hinge; another cohesive device is preferred to others for it whets expectations which are fulfilled when involving paralysis, but frustrated when embracing hope and escaping from paralysis.

Also, lexical items and clusterings are very often chosen to reflect, interchange, collocate, or occasionally contrasts with the core item, paralysis. Many neutral items are specified in the macro-context of the story to emphasise it. The lexical fields and sub-fields established in the third chapter are reflexive of, and closely related to the central field of paralysis. On one or two occasions, a lexical field of hope breaks off the lexical sequence of paralysis and despair to refresh anticipation of abandoning them for some time. However, the latter have almost been the uppermost throughout, as illustrated by the final figure of abstraction of gravitation.

It is clear by now from the literary stylistic analysis of the syntactic and lexical structure of this Joycean text that the meaning of paralysis is paramount. But juxtaposing it with hope, no matter how unequally, sharpens the contrast between the two meanings of negativity and positivity and, therefore, the latter seems in its most unfavourable image.

Finally, I ought to reemphasise that this interpretation is not the only possible one for the story; other interpretations may be concluded and might be equally acceptable and satisfying. There is always one precondition which has to be met by any other interpretation: it must be supported by evidence from the textual and contextual aspects of the text itself (see 1.10.3 above).

(The numbers on the far right side are for paragraphs).

The Sisters

There was no hope for him this time: it was the third stroke. 1 (1)
 Night after night I had passed the house (it was vacation
 time) and studied the lighted square of window: and night
 after night I had found it lighted in the same way, faintly
 and evenly. If he was dead, I thought, I would see the 5
 reflection of candles on the darkened blind for I knew that
 two candles must be set at the head of a corpse. He had
 often said to me: I am not long for this world, and I
 thought his words idle. Now I knew they were true. Every
 night as I gazed up at the window I said softly to myself 10
 the word paralysis. It had always sounded strangely in
 my ears, like the word gnomon in the Euclid and the word
 simony in the Catechism. But now it sounded to me like
 the name of some maleficent and sinful being. It filled me
 with fear, and yet I longed to be nearer to it and to look 15
 upon its deadly work.

Old Cotter was sitting at the fire, smoking, when I came (2)
 downstairs to supper. While my aunt was ladling out my
 stirabout he said, as if returning to some former remark
 of his: 20

- No, I wouldn't say he was exactly ... but there was
 something queer ... there was something uncanny about him.
 I'll tell you my opinion. ...

He began to puff at his pipe, no doubt arranging his
 opinion in his mind. Tiresome old fool! When we knew him 25
 first he used to be rather interesting, talking of faints
 and worms; but I soon grew tired of him and his endless
 stories about the distillery.

- I have my own theory about it, he said. I think it
 was one of those ... peculiar cases. ... But it's hard to 30
 say. ...

He began to puff again at his pipe without giving us
 his theory. My uncle saw me staring and said to me:

- Well, so your old friend is gone, you'll be sorry to
 hear. 35

- Who? said I

- Father Flynn.

- Is he dead?

- Mr Cotter here has told us. He was passing by the house.

I knew that I was under observation so I continued eating 40
 as if the news had not interested me. My uncle explained to
 old Cotter.

- The youngster and he were great friends. The old chap
 taught him a great deal, mind you; and they say he had a
 great wish for him. 45

- God have mercy on his soul, said my aunt piously.

Old Cotter looked at me for a while. I felt that his little
 beady black eyes were examining me but I would not satisfy
 him by looking up from my plate. He returned to his pipe and
 finally spat into the grate. 50

- I wouldn't like children of mine, he said, to have too

much to say to a man like that.

- How do you mean Mr. Cotter? asked my aunt.

- What I mean is, said old Cotter, it's hard for children. My idea is: let a young lad run about and play with young 55 lads of his own age and not be ... Am I right, Jack?

- That's my principle, too, said my uncle. Let him learn to box his corner. That's what I'm always saying to that Rosicrucian there: take exercise. Why, when I was a nipper every morning of my life I had a cold bath, winter and 60 summer. And that's what stands to me now. Education is all very fine and large. ... Mr. Cotter might take a pick of that leg of mutton, he added to my aunt.

- No, no, not for me, said old Cotter.

My aunt brought the dish from the safe and laid it on the 65 table.

- But why do you think it's not good for children, Mr. Cotter? she asked.

- It's bad for children, said old Cotter, because their minds are so impressionable. When children see things like 70 that, it has an effect...

I crammed my mouth with stirabout for fear I might give utterance to my anger. Tiresome old red-nosed imbecile.

It was late when I fell asleep. Though I was angry with old Cotter for alluding to me as a child I puzzled my head 75 to extract meaning from his unfinished sentences. In the dark of my room I imagined that I saw again the heavy grey face of the paralytic. I drew the blankets over my head and tried to think of Christmas. But the grey face still followed me. It murmured; and I understood that it desired 80 to confess something. I felt my soul receding into some pleasant and vicious region; and there again I found it waiting for me. It began to confess to me in a murmuring voice and I wondered why it smiled continually and why the lips were so moist with spittle. But I then remembered that it had 85 died of paralysis and I felt that I too was smiling feebly as if to absolve the simoniac of his sin. (3)

The next morning after breakfast I went down to look at the little house of Great Britain Street. It was an unassuming shop, registered under the vague name of Drapery. 90 The drapery consisted mainly of children's bootees and umbrellas; and on ordinary days a notice used to hang in the window, saying: Umbrellas Re-covered. No notice was visible now for the shutters were up. A crape bouquet was tied to the door-knocker with ribbon. Two poor women 95 and a telegram boy were reading the card pinned on the crape. I also approached and read: (4)

July 1st, 1895

The Rev. James Flynn (formerly of S. Catherine's Church, Meath Street), aged sixty-five years.

100

R. I. P.

The reading of the card persuaded me that he was dead and I was disturbed to find myself at check. Had he not been dead I would have gone into the little dark room behind the shop to find him sitting in his arm-chair by 105 fire, nearly smothered in his great-coat. Perhaps my aunt would have given me a packet of High Toast for him and this present would have roused him from his stupefied doze. It was always I who emptied the packet into his (5)

black snuff-box for his hands trembled too much to allow 110
him to do this without spilling half the snuff about the
floor. Even as he raised his large trembling hand to his
nose little clouds of smoke dribbled through his fingers
over the front of his coat. It may have been these
constant showers of snuff which gave his ancient priestly 115
garments their green faded look for the red handkerchief,
blackened, as it always was, with the snuff-stains of a
week, with which he tried to brush away the fallen grains,
was quite inefficacious.

I wished to go in and look at him but had not the courage 120 (6)
to knock. I walked away slowly along the sunny side of the
street, reading all the theatrical advertisements in the
shop-windows as I went. I found it strange that neither I
nor the day seemed in a mourning mood and I felt even
annoyed at discovering in myself a sensation of freedom as 125
if I had been freed from something by his death. I wondered
at this for, as my uncle had said the night before, he had
taught me a great deal. He had studied in the Irish college
in Rome and he had taught me to pronounce Latin properly.
He had told me stories about Napoleon Bonaparte, and he had 130
explained to me the meaning of the different ceremonies of
the Mass and of the different vestments worn by the priest.
Sometimes he had amused himself by putting difficult
questions to me, asking me what one should do in certain
circumstances or whether such and such sins were mortal 135
or venial or only imperfections. His questions showed me
how complex and mysterious were certain institutions of
the Church which I had always regarded as the simplest
acts. The duties of the priest towards the Eucharist and
towards the secrecy of the confessional seemed so grave to 140
me that I wondered how anybody had ever found in himself
the courage to undertake them; and I was not surprised
when he told me that the fathers of the Church had written
books as thick as the Post Office Directory and as
closely printed as the law notices in the newspaper, 145
elucidating all these intricate questions. Often when I
thought of this I could make no answer or only a very
foolish and halting one upon which he used to smile and
nod his head twice or thrice. Sometimes he used to put me
through the responses of the Mass which he had made me 150
learn by heart; and, as I pattered, he used to smile
pensively and nod his head, now and then pushing huge
pinches of snuff up each nostril alternately. When he
smiled he used to uncover his big discoloured teeth and
let his tongue lie upon his lower lip - a habit which had 155
made me feel uneasy in the beginning of our acquaintance
before I knew him well.

As I walked along in the sun I remembered old Cotter's (7)
words and tried to remember what had happened afterwards
in the dream. I remembered that I had noticed long velvet 160
curtains and a swinging lamp of antique fashion. I felt
that I had been very far away, in some land where the
customs were strange - in Persia, I thought. ... But I
could not remember the end of the dream.

In the evening my aunt took me with her to visit the 165 (8)
house of mourning. It was after sunset; but the
window-panes of the houses that looked to the west

reflected the tawny gold of a great bank of clouds. Nannie received us in the hall; and, as it would have been unseemly to have shouted at her, my aunt shook hands with her for all. the old woman pointed upwards interrogatively and, on my aunt's nodding, proceeded to toil up the narrow staircase before us, her bowed head being scarcely above the level of the banister-tail. At the first landing she stopped and beckoned us forward encouragingly towards the open door of the dead-room. My aunt went in and the old woman, seeing that I hesitated to enter, began to beckon to me again repeatedly with her hand. 170 175

I went in on tiptoe. The room through the lace end of the blind was suffused with dusky golden light amid which candles looked like pale thin flames. He had been confined. Nannie gave the lead and we three knelt down at the foot of the bed. I pretended to pray but I could not gather my thoughts because the old woman's mutterings distracted me. I noticed how clumsily her skirt was hooked at the back and how the heels of her cloth boots were trodden down all to one side. The fancy came to me that the old priest was smiling as he lay there in his coffin. 180 185 (9)

But no. When we rose and went up to the head of the bed I saw that he was not smiling. There he lay, solemn and copious, vested as for the altar, his large hands loosely retaining a chalice. His face was very truculent, grey and massive, with black cavernous nostrils and circled by a scanty white fur. There was a heavy odour in the room -the flowers. 190 195 (10)

We blessed ourselves and came away. In the little room downstairs we found Eliza seated in his arm-chair in state. I groped my way towards my usual chair in the corner while Nannie went to the sideboard and brought out a decanter of sherry and some wine-glasses. She set these on the table and invited us to take a little glass of wine. Then, at her sister's bidding, she poured out the sherry into the glasses and passed them to us. She pressed me to take some cream crackers also but I declined because I thought I would make too much noise eating them. She seemed to be somewhat disappointed at my refusal and went over quietly to the sofa where she sat down behind her sister. No one spoke: we all gazed at the empty fireplace. 200 205 210 (11)

My aunt waited until Eliza sighed and then said: 210 (12)

- Ah, well, he's gone to a better world.

- Eliza sighed again and bowed her head in assent. My aunt fingered the stem of her wine-glass before sipping a little.

- Did he ... peacefully? she asked. 215

- Oh, quite peacefully, ma'am, said Eliza. You couldn't tell when the breath went out of him. He had a beautiful death, God be praised.

- And everything ... ?

- Father O'Rouke was in with him a Tuesday and annointed him and prepared him and all. 220

- He knew then?

- He was quite resigned.

- He looks quite resigned, said my aunt.

- That's what the woman we had in to wash him said. She 225

said he just looked as if he was asleep, he looked that peaceful and resigned. No one would think he'd make such a beautiful corpse.

- Yes, indeed, said my aunt.

She sipped a little more from her glass and said: 230

- Well, Miss Flynn, at any rate it must be a great comfort for you to know that you did all you could for him. You were both kind to him, I must say.

Eliza smoothed her dress over her knees.

- Ah, poor James! she said. God knows we done all we 235 could, as poor as we are - we couldn't see him want anything while he was in it.

Nannie had leaned her head against the sofa-pillow and seemed about to fall asleep.

- There's poor Nannie, said Eliza, looking at her, 240 she's wore out. All the work we had, she and me, getting in the woman to wash him and then laying him out and then the coffin and then arranging about the Mass in the chapel. Only for Father O'Rourke I don't know what we'd have done at all. It was him brought us all them flowers 245 and them two candlesticks out of the chapel and wrote out the notice for the Freeman's General and took charge of all the papers for the cemetery and poor James's insurance.

- Wasn't that good of him? said my aunt. 250

Eliza closed her eyes and shook her head slowly.

- Ah, There's no friends like the old friends, she said, when all is said and done, no friends that a body can trust.

- Indeed, that's true, said my aunt. And I'm sure now 255 he's gone to his eternal reward he won't forget you and all your kindness to him.

- Ah, poor James! said Eliza. He was no great trouble to us. You wouldn't hear him in the house any more than now. Still, I know he's gone and all to that. ... 260

- It's when it's all over that you'll miss him, said my aunt.

- I know that, said Eliza. I won't be bringing him in the cup of beef-tea any more, nor you, ma'am, sending him his snuff. Ah, poor James! 265

She stopped, as if she were communing with the past then said shrewdly:

- Mind you, I noticed there was something queer coming over him latterly. Whenever I'd bring in his soup to him there I'd find him with his breviary 270 fallen on the floor, lying back in the chair and his mouth open.

She laid a finger against her nose and frowned: then she continued:

- But still and all he kept on saying that before 275 the summer was over he'd go out for a drive one fine day just to see the old house again where we were all born down in Irish-town and take me and Nannie with him. If we could only get one of them new-fangled carriages that makes no noise that Father O'Rourke 280 told him about -them with the rheumatic wheels- for the day cheap, he said, at Johnny Rush's over the way there and drive out the three of us

together of a Sunday evening. He had his mind set on that.
... Poor James!

285

- The lord have mercy on his soul! said my aunt.

Eliza took out her handkerchief and wiped her eyes with it. Then she put it back again in her pocket and gazed into the empty grate for some 290 time without speaking.

- He was too scrupulous always, she said. The duties of the priesthood was too much for him. And then his life was, you might say, crossed.

- Yes, said my aunt. He was a disappointed man. You 295 could see that.

A silence took possession of the little room and, under (13)
cover of it, I approached the table and tasted my sherry and returned quietly to my chair in the corner. Eliza seemed to have fallen into a deep revery. We waited 300 respectfully for her to break the silence: and after a long pause she said slowly:

- It was the chalice he broke. ... That was the beginning of it. Of course, they say it was all right, that it contained nothing, I mean. But still. ... They 305 say it was the boy's fault. But poor James was so nervous, God be merciful to him!

- And was that it? said my aunt. I heard something....
Eliza nodded.

- That affected his mind, she said. After that he 310 began to mope by himself, talking to no one and wandering about by himself. So one night he was wanted for to go on a call and they couldn't find him anywhere. They looked high up and low down; and still they couldn't see a sight of him anywhere. So then the clerk suggested to try the 315 chapel. So then they got the keys and opened the chapel and the clerk and Father O'Rourke and another priest that was there brought in a light for to look for him. ... And what do you think but there he was, sitting up by himself in the dark in his confession-box, wide-awake 320 and laughing-like softly to himself?

She stopped suddenly as if to listen. I too listened; but there was no sound in the house: and I knew that the old priest was lying still in his coffin as we had seen him, solemn and truculent in death, an idle chalice on 325 his breast.

Eliza resumed:

- Wide-awake and laughing-like to himself. ... So then, of course, when they saw that, that made them think that there was something gone wrong with him. ... 330

James Joyce

CHAPTER 4

STYLISTIC ANALYSIS OF THE LAYOUT OF ENOUGH

Prefatory

I have deliberately chosen this narratively unconventional Beckettian text to stand in contrast to the conventional text by Joyce (investigated in the past two chapters). Unlike the latter, it has no narrative dialogue, no distinct characters, and no dramatic events in the conventional sense and, therefore, cannot be divided into phases. All we get are frescoes of the narrator's disarranged, tedious, and at times dull memories with a senile man. The structuring of its layout might be consequently different. This has led some critics to call texts like it 'anti-literature', which is unacceptable to me as it is to Lodge (see Lodge, 1971 for further details), for despite its unconventionality of narratology, it has a meaning and a story as well.

This confrontation between the conventional and the unconventional would create an interesting situation in this study, which is of good service to its pedagogical objectives. It would also be another tester for the model of literary stylistic analysis I am adopting here. On the other hand, Beckett is Joyce's compatriot and friend, which may develop a useful

comparison of their styles. That in turn can be put in use by readers and students for both writers are read and studied worldwide.

The text is that of Calder and Boyars edition of No's Knife (1967).

4.1 Intuitive Response to Enough

Responding to an unconventional short story like this is not a straightforward process. And this is confirmed by several critics'tentative interpretations of it, let alone their differences in that (see Kenner, 1973; Cohn, 1973; and Knowlson and Pilling, 1979). However, having read it quite a few times, I can make a claim to two intuitions about it - which could be in many respects different from other critics' interpretations - that is, utter infirmity and pathetic, lethargic and irascibly premeditated submissiveness of the people of its inner world, the narrator and the old man. The former, so young and supposedly so zealous, capitulates to the latter who is a senile creature deprived of almost all kinds of potentialities, both physically (he is old, a weakling, on the verge of death, and his body is bent into two segments) as well as spiritually (he is indolent). Yet he is made the maker of the youth's destiny. What kind of world is this where the infirm are looked upon as an exemplar to those who are in the springtime of their life? This is the cosmos of Enough: infirm, pathetic, and comatose. These meanings, I would argue, are reflected and contributed to by the stylistic structuring of the story's clauses, sentences, paragraphs, cohesion and lexis(the last one will be examined in the next chapter). To save time and space, and to avoid repeating myself,

I will reduce my discussion of paragraph structure later in this chapter to the analysis of three representative paragraphs, followed by a summary of the stylistic significance of paragraphing in the story. However, I will concentrate on clause and sentence structuring and cohesion as they might be more important, less repetitive and serve the pedagogical purpose of enriching the readers'/students' knowledge of stylistic analysis.

4.2 Stylistic Analysis of Clause and Sentence Structure of Enough

Introduction

In this section I will analyse those clauses and sentences which I intuit as important. Such importance derives from their contributions as well as confirmation of my intuitions about this text. So these intuitions are not constructed in the abstract and the clauses and sentences selected are not selected merely to validate them, as some might object. Rather, they are DERIVED from as much as DEMONSTRATED by their stylistic functions which are in turn a kind of semanticisation based on the micro- and/or macro-context of the story. I must also point out that these functions are not and cannot be invariably associated with those clauses and sentences; they vary from one context to another and from one reader (or a group of readers) to another, as also argued in 1.10.3 earlier. In other words, stylistic devices are multi-valent.

Since this story is not divisible into phases in the same way as the other one by Joyce, I will lay out my stylistic analysis of its clauses and sentences in terms of the intuitions I feel about it for convenience of reading and to stand as another example for performing literary stylistic analysis of literary texts. These intuitions are INFIRMITY, ACQUIESCENCE vs. DOMINANCE, and PASSIVE ACTIVITY.

4.2.1 Infirmary

4.2.1.1 Disrupted Structure Accentuating Erasure

The first sentence of the story consists of two clauses: the principal clause, 'forget'- in the imperative mood - and the rank-shifted one, 'all that goes before'. They are not in the normal order; the principal one is decentralised and relegated to the second position so that the subordinate clause can receive more attention. We normally expect this sentence to be in a sequence like this: 'Forget all that goes before'. But the peripheral clause is intended to be centralised to raise the speculation that what follows is an invitation to 'wipe the slate clean', as it were, or possibly it is the conclusion with which the story ends up, and what follows is a reflection on the forgotten past. The first possibility is thwarted, as we soon discover, but the second is realised. In any case, this slight disruption of clause structure is functional, implying, in addition to what has been suggested, that erasing of an inferrably unpleasant past is demanded. And being unpleasant, it has been fronted and is required to be eradicated: an embryonic token of infirmity.

4.2.1.2 Identical Structure: Aspect of Infirmary Underlined

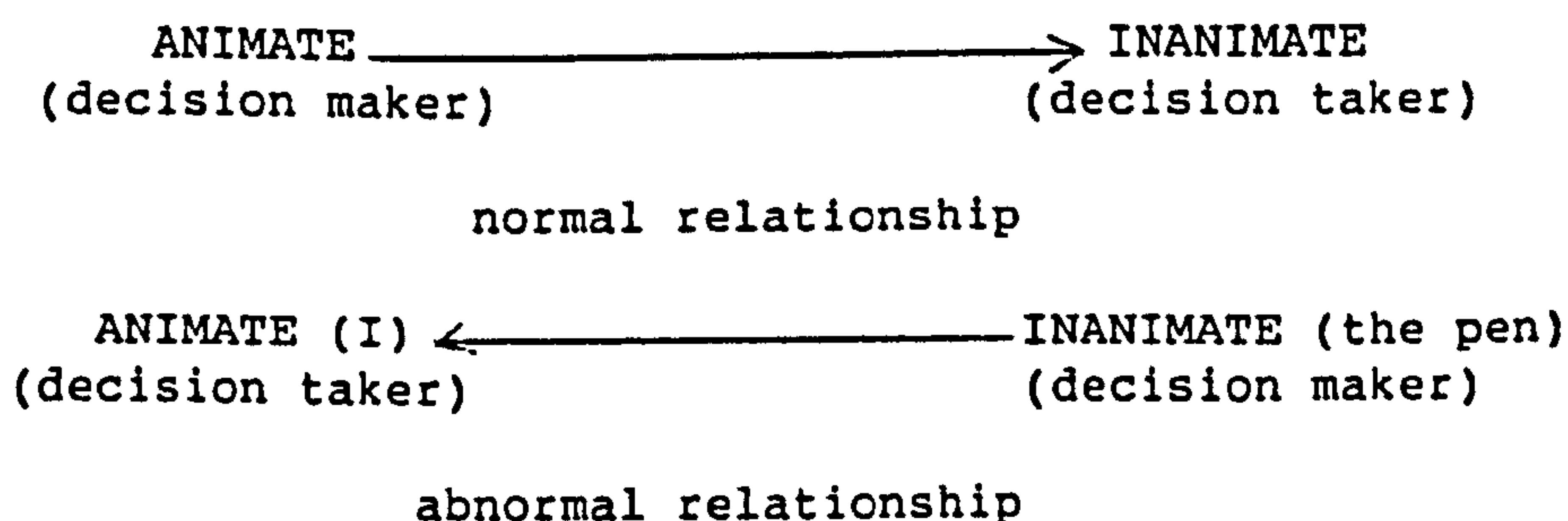
Two sentences (1,5) are identical in structure and in content as well; both are put down in a proverb-like layout: crisp, repetitive and generic. Also both of them assert the point that excess of anything is inadvisable. As argued later in the next section, the latter is in one sense subsumed under the former, and having occurred separately from it, it is meant to emphasise

silence, another symptom of infirmity.

4.2.1.3 Decentralisation of Clauses: Dehumanisation of People

Being more significant and dominant than the principal clauses, the peripheral clauses of the symmetrical sentences of 4 and 5 are left-branched. 'The pen', an inanimate, is the decision maker in the latter, while 'I', an animate, is the decision taker, as it were, in the former, and is thus inferior to it. On the other hand, the two principal clauses (ie. 'I go on') are repeated verbatim, which indicates that the speaker is unaffected by what is going on around him.

The following figure illustrates the contrast between the normal and the abnormal relationship between the animate and the inanimate:



(Fig.34)

4.2.1.4 Elusive Reiteration

'He must have been on his last legs' (21) is repeated word for word in the same paragraph (28). In neither place does it relate directly to its immediate surroundings. It is like a refrain, serving as a reminder of the 'he''s physical infirmity to stress and press his state more. It manifests the kind of person the narrator follows. Besides, the second sentence is reiterated

to be compared with the ensuing one and to imply that the 'I' of the latter, who is far from being on his last legs, is about to undergo a sort of metamorphosis of personality, emancipating him from paralysis and acquiescence. He possibly has come to realise the gap that separates him from the old man who is near to death.

But this is not the case and such repetition turns out to be elusive and contrary to expectations like these, for they have immediately been blocked (30). So the reiteration is meant not only to underline the old man's physical deterioration, but also to whet expectations about the young narrator's inclinations, and then to frustrate them. In other words, it reinforces our sense of weakness and infirmity.

4.2.1.5 Staccato Sentences: Shortage of Action

In many other contexts short sentences are perhaps chosen to hasten and heighten the tempo of reading as well as of episodes. But they do not have such function here in the fourth paragraph where there are a good number of them. They seem to distract concentration by forming rather a jig-saw picture which requires some efforts from the reader to put its pieces together. That has the stylistic function of conforming the crippledness of such structure to the infirmity of the people involved.

4.2.1.6 Fractions Again: Inconsistency Again

In line 61, 'Our meeting' is made to stand as an independent sentence. Likewise in 66 another incomplete sentence occurs. Both are verbless, truncated and, thus, arouse ambiguity, especially the first. they are, in other words, as handicapped as the characters engaged.

Considered from another perspective, this recurrent type of sentence appears among well-constructed sentences and consequently deflects their normal flow and disintegrate them, making them infirm.

4.2.1.7 Mid-branch Emphasising Aspect of Deficiency

For the first time a mid-branching clause, 'fumbling for his words', of 70-1, occurs. It cleaves the sentence to underscore a prominent aspect of the old man's infirmity: deficiency in talking. In addition, interrupting the sequence of the whole sentence reflects its stumbling structure which matches the fumbling of the the aged man.

4.2.1.8 Sentences Verbless/Subjectless: Movement Absent

Three sentences, 'Then sometimes walking and sometimes still'; 'In the end still only'; and 'and the voice getting fainter all the time' (73-5), lack verbs or subjects and are, therefore, incomplete grammatically. That seems to conform to their message about the stillness and feebleness of the senile man's figure and movement. He is paralysed and his paralysis is described in a paralysed syntactic structure.

4.2.1.9 Slices Underscored

In 91-2, 97, and 98, there are three sentences that are split away from their antecedents and made into separate ones:

1. At an average speed of roughly three miles
per day and night
2. In view of the converse operation at a later stage.
3. When time would have done its work.

All of them can be properly conjoined to the sentences preceding

them to form grammatically perfect sentences that would be helpful in the construction of their meaning. However, being assigned independent compartments they are intended to be accentuated and to demonstrate many pauses in the speaker's talk, which indicates his intermittent, unfluent way of producing language. Like his master, he seems to be fumbling in a way or another.

4.2.1.10 Left-branch Underlining Infirmary

In 102-4 is a long sentence with two peripheral clauses left branched, ie. 'counting ...' and 'when alluding ...'. The lexical item, infirmity, is mentioned by word for the first time in the story, describing both the follower and the master. It is very important, which is why a long sentence is allocated for reporting it. Although it is assigned centrality, it is underlined in the principal clause. Thus, it is always in the limelight regardless of whether it occurs in a peripheral or central clause.

4.2.1.11 A Fraction Highlighted

'Merely indolent' (110) is made an independent sentence with a lot of ellipsis: no verb and no subject either, and above all it is a part of the previous sentence. But, as we also saw in other examples, such a sentence is important because 'indolent' is weighty in the text (as confirmed in the following chapter on lexis). So it is expected to receive attention for the whole story is about impotence, lethargy and infirmity. Also a clipped sentence like this is an indication of crippledness as well.

4.2.1.12 Coordination Ratifying Paralysis

The either-or sentences (eg 118-19) occur a few times to imply the speaker's undecidability and inability to interpret things conclusively. He is, then, paralysed internally rather than externally even at dealing with trivial matters.

4.2.1.13 Peripheral Clause Separated: Infirmary Stressed

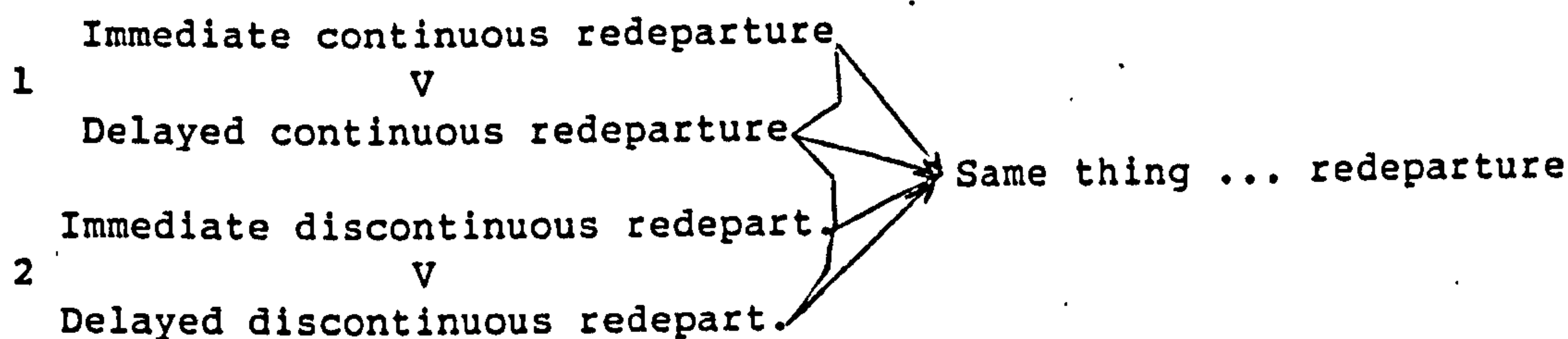
'Bent ... hand' (121-2) is originally a right branching clause in regard to the principal clause of the preceding sentence. But having been separated, it requires to be considered on its own and, thus, to have its message foregrounded. It articulates the infirmity of both characters (both are bent and silent). Yet the younger character seems more infirm in this position than the older one for it could be excusable only for a senile man to get bent and tongue-tied most of the time.

4.2.1.14 Dull Repetition: Dull Activity

Eight sentences (129-37. See figure below) are intricately repeated in a rather peculiar way. One of them (ie. 'Same ... redeparture') is reiterated four times alternately after every one of the other four. Those consist of two opposite pairs repeated intermittently. It is a monotonous, but functional repetition: there is a communication and a 'no communication' and a redeparture and a 'no redeparture', both immediate and delayed. In one sense this could be decisively a non-communication and a non-redeparture; the two people involved are simply standstill, moving nowhere. But in another closer sense, it demonstrates a kind of boring routine of their life: communication and discommunication; halt and redeparture. It is like a spinning

wheel which revolves and revolves all the time in the same way. In other words, those two persons are like a machine that is senseless, dull and has no will to react to anything in the outside world. This is their world, a world of colourlessness, dullness and infirmity.

The following figure illustrates the repetitions and interaction of those sentences:



(Fig.35)

(The zigzag line indicates interaction)

4.2.1.15 Long Sentence Havocked Like the Old Man's Ruins

The four sentences, 'It is then ... disgrace' of 138-42 can be easily annexed to one another to form one grammatically perfect sentence. They are children of the same mother. However, in that case we would have a very long sentence and, thus, those children might not be recognised as completely as they are now. Concentration is more likely to be distracted with so long sentences and possibly important information would be overlooked.

After all, the partition of this sentence, although grammatically unacceptable, can have the stylistic function of allotting more importance to every single fraction for they all contribute to a significant message about the old man's portent of his own breakdown, and about the speaker's disgrace. Besides,

undoing sentences is in line with the undone doting man.

4.2.1.16 Inconclusivity Structure Recalled

The sentences of 150-2, 'To what ... an anatomical order' are graphologically three, but grammatically one with two right-branching, coordinate clauses. They underpin the uncertainty dilemma on the speaker's part. He seems indeterminate, wandering in two conflicting areas. Likewise in 163-5:

'Could it be the bed of some vast evaporated lake or drained of its waters from below'.

he poses a question echoing his undecidability as to how to interpret the image on the horizon (162). This kind of structuring has the stylistic function of confirming more accurately the narrator's oscillation in taking decisions: one more feature of infirmity.

4.2.1.17 Principal Clause Second: Frustration First

In the sentence of 169-70, the principal clause occupies a second position to give room to the peripheral clause, 'or instead of moving on from the one we had just descended' to be centralised. The former (ie. ascending another mound) meets our expectations, while the latter frustrates them. The stylistic effect of such a fronting is, then, to foil expectations. To illustrate this more, I suggest a reformulation of this sentence in this way:

'Instead of realising the commonsensical expectations of moving on ... descended, we frustrated these expectations and ascended it again'

4.2.1.18 Stylistic Imprint, not Centralising of 'I'

This sentence, 'If I had looked back I would have seen him in the place where I left him' (179-81) has the peripheral conditional clause left-branched, not to centralise the 'I' and relegate the principal clause to the the periphery, but to avoid a stylistically awkward sentence structuring which results from the separation between the latter's right branching clause and the other conditional one. If the sentence were in this sequence: 'I would have ... in the place where I left him, or if I had looked back', where the two conditional clauses are kept apart, it would seem relatively unfluent. Besides, the second conditional clause will lose a good deal of focus -it is its assumption which brings the whole sentence into existence (ie. if he had not looked back, he would not have seen him in the first place). So the initiation with the subordinate clause is a stylistic merit more than anything else.

The structure of conditional clausening in this text is recurrent. And since a conditional clause presumes something about which the speaker cannot be sure, or did not do, and since this entails uncertainty, it is a pointer to fluctuation again, as also the case is with coordinate clauses and sentences (see 4.2.1.12 earlier). Fluctuation is another aspect of infirmity.

4.2.1.19 Broken Sentences: Broken Hypotheses

Three sentences (ie. 'In the place ... elsewhere'; 'Or of hearing him call me'; and 'At the same time ... on his last legs', 184-6) are obviously grammatically broken and could have been made into one sentence together with 'In the years .. again' (182-3). The breakdown of these sentences coincides with their inside breakdown. That is, they do not seem to follow one another in conventional sense; each one is a hypothesis which does not follow from the others. Broken hypotheses are, then, contained as well as matched by a broken syntactic structure.

4.2.1.20 More Ellipsis: More Stumbling and Mysteriousness

The last three paragraphs of the story are imbued with many elliptical sentences. There are one-word sentences (eg 'Night', 208; 'Ejaculations', 223); two-word sentences (eg 'Spaced out', 222; 'Numerous repeats', 223; 'All was', 232); three-word sentences (eg 'No more rain', 235; 'No more mounds', 235; 'More and more', 232; 'Attitude at rest', 208); four-word sentences (eg 'I on the inside', 211; 'so much for sustenance', 228); and the rest are slightly longer. The numbers of these sentences are 22 versus 25 well-formed sentences. Similar to others discussed earlier, they are either cut out from antecedent well-constructed sentences, or elliptical with deleted subject or verb, or both. What is new about them is their big number which causes this part of the story to be paralysed. There are ambiguity, deflections, insufficiency of information and truncation of meaning and grammatical form in general. That results in destroying both syntactic structure and meaning. This is not to deny that the reader can make sense out of these jig-saw pieces, yet he will occasionally feel incapable

of joining things together, or at least hesitant as to what to relate to what, or whether something is connected or not with something else. He, in other words, stumbles in his way through as things may temporarily seem inconsistent and discontinuous. Evidently, the flow of sentences is impeded, which reflects the hampered state of the speaker's mind. He does not feel at ease; on the contrary, he is in a condition of retraction, shrinkage and infirmity. And that is what this story is about: man lives in a world void of enthusiasm, liveliness and efficiency, but is saturated with dullness, indolence and debility. It is a world of hopelessness, inhibition and frustration.

4.2.1.21 Conclusion

Thus, infirmity is overwhelming in the story. It is a physical as well as a spiritual infirmity of the two people involved. This is reflected and demonstrated by the structuring of a good number of clauses and sentences. We have noticed the breakdown, ambiguity, truncation, disorderliness and uncertainty of their syntactic structure. All these features are in harmony with the semantic message; a harmony which is intuitively derived from the micro- and macro-contexts of this text.

This intuition interacts with two more intuitions, acquiescence and passive activity. It ought to be noted that the three are inseparable except for academic reasons.

4.2.2 Acquiescence vs. Dominance

4.2.2.1 Decrepit and Elliptical Structure: Decrepit Character

In the second paragraph, an important feature of sentence structure stands out. There are, that is, a number of fractions of sentences ('For him',8; 'Happiness .. fame', 13; 'All ... needs',15; and 'The same ... satisfactions',18-19). None of them can grammatically stand by itself. More than one element is ellipsed, and to provide them means to rewrite those sentences in our own way, which is dismissed in stylistics for structure must be considered as occurs on the page. However, to explain them, we may notice that all of them can be annexed to the preceding ones either by simply deleting the full stop (eg the first sentence), or by substituting the full stop for another punctuation mark like a comma or a semi-colon, for instance (eg the fourth). Having occurred in these formuli, they indicate not so much the hegemony of 'he' as the resignation of 'I'. For 'him' the 'I' desired something; it is 'he' who could desire happiness or fame for 'I'; 'he', not 'I', must have manifested his desires and needs; and finally, it is in this example only that 'we' is used to mark a kind of equality between the two from the I's standpoint at least.

These fractions are, therefore, laid out as autonomous sentences to foreground their message of the I's submissiveness to 'he'.

4.2.2.2 Peripheral Clauses Superior in Message and in Structure

In three more sentences of the second paragraph:

1. Whenever he desired something so did I (9).
2. When he didn't desire anything neither did I (10-11)
3. If he had desired something for me I would have desired it too (11-13).

the peripheral clauses are left-branched to receive more attention for their prominence and dominance over the principal ones. Whereas the former are about 'he', the master, the latter are about 'I', the follower, and the master's actions and orders usually come first, then the subject follows suit. Put differently, the grammatically central clauses are undermined and made subordinate stylistically and semantically too, while the grammatically peripheral, less important clauses are undelined stylistically and semantically as well. This is a further confirmation of the narrator's compliance to the old man.

4.2.2.3 Cleft Sentences Foregrounding the Master's Actions

Three cleft sentences:

1. It's the verb ... (20-1)
2. Whatever it was he meant ... (27)
3. Perhaps it was that ... (27)

are constructed in this way to bring into focus some of the master's actions. This kind of structuring has the stylistic function of concentrating on what is being done rather than on the doer. In this particular context, the speaker centres alternately on the master's personality and his doings and, implicitly, on his own reactions to them. So the master dominates in everything, whilst the narrator only acquiesces, and when he reacts, he does

negatively and silently.

4.2.2.4 Peripheral Clause Fronted: Character Submitted

The sentence stretching between 46-8:

'If the question were put to me I would say that
odd hands are ill-fitted for intimacy'

starts with the subordinate clause to be assigned centrality, leaving the less important place to the grammatically central one which is about 'I'. This seems to be the position occupied by him whenever the master is involved (of course the doer of the action of the left-branching clause is the deleted 'him' of the old man).

Conditional clauses are, therefore, constructed in correspondence with their meaning: the master's actions first, and then the reactions of the submitted person.

4.2.2.5 Subjugation Reflected in Peripheral Clause's Centralisation

In the sentence of 75-6, the subordinate clause, 'To save him having to say the same thing twice running' is foregrounded for it is about the master. It has become a recurrent pattern in the story that whenever the narrator does something for the old man, the clause expressing this is allocated centrality, and the one referring to him is moved to the periphery.

4.2.2.6 Normal Order When Talking Only about the Master

The sentence of 80-3, one of the longest in the story, is structured normally; every clause occupies its expected position uninterrupted, unbroken and uncurtailed. For the first time in the story there is an accumulation of two right-branching clauses

(ie. 'including ...' and 'that he poured out ... '). It seems needless to break down the conventional arrangement of clauses for the whole sentence is about the master, and the assembly of right-branching may fit well in this respect. Thus, nothing is surprising and the structuring is consequently unmarked.

4.2.2.7 Grammatical Subordination Matching Thematic Subordination

In the sentence of 84-5, the right-branching clause, 'before telling me to leave him' is positioned in an expected place, the peripheral one, not only grammatically but also semantically. It is sensible by now in the story to expect 'he', the subordinating figure, in the centrality spotlight, and 'I', the subordinated creature, in the peripherality hemisphere. And this explains the reason behind having this sentence in the expected order.

4.2.2.8 The 'I' Clause in Front, But he is Wrong

The first sentence of the twelfth paragraph (109-10) has the peripheral clause, 'Contrary to ... imagine', fronted for it is not true. It falls within the pattern established earlier about the narrator's capitulation to the old man (see 4.2.2.5), for the central position occupied by the I's clause throws light on the mistaken 'I', the negative side of him.

4.2.2.9 Negative Structure in Normal Order

The conditional sentence:

'I would not have noticed the windlessness if he had not spoken of it' (196-7)

has a normal way of clausing despite the involvement of both the master and the follower. Is this a loophole in the pattern we

have been noticing so far? I do not think so, for the grammatically independent clause is negated passively and dependent semantically on the grammatically peripheral one which is negated positively. To illustrate this seemingly paradoxical statement, I suggest rewriting the sentence in the declarative case: 'I noticed the windlessness when he had spoken of it', which shows that the existence of the first is contingent on the occurrence of the second. Thus, it is not a lacuna in the pattern regarding the narrator's submissiveness to the aged man both semantically and stylistically.

4.2.2.10 Sentences in Disarray : People in Disgrace

The sentences stretching between 203-7 (ie. 'Total milage divided ... Divide') are grammatically ripped (unless 'divide' and 'subtract' are considered imperative, in which case they become complete sentences). They are in disarray: disjointed and torn apart both in form and in content. Such a constructing has the stylistic effect of toppling down the syntactic as much as the semantic structure. It is reflexive of the disgrace felt by the narrator. It seems that the best way of describing a man's baseness is by a grammatically 'disgraceful' structure, as it were.

4.2.2.11 Conclusion

In conclusion to this subsection, some clauses and sentences of this text are cleft, ellipsed, or arranged in such a way that they foreground the narrator's surrender to his companion. The latter's dominance of the former is conspicuous both semantically and stylistically. Every time the two are involved, the old man

is in an emphasised position, while the narrator is in a de-emphasised one, as illustrated in this summary chart:

DE-EMPHASISED POSITION	EMPHASISED POSITION
1. Something done to narrator	1. Something done by old man
2. Something about narrator	2. Something about old man
3. Something done by narrator dictated by old man	3. Something done by narrator for old man
4. Narrator's reactions	4. Old man's actions
5. Narrator refraining from action	
6. Something disgraceful done by narrator	

(Fig.36)

4.2.3 Passive Activity

4.2.3.1 Sub. Clause Fronted: Gloominess Prior to Gleaminess

The sentence of 31-2 has the peripheral clause, 'Now that I'm entering night' left branched to be centralised and, thus, to underscore the gloomy signs of night which overshadow the less attractive gleamy signs of the principal clause, 'I have kinds of gleams in my skull'. Moreover, the latter seems to recur only when the former prevails. So in a situation like this, the grammatical superiority of the principal clause is let down in favour of the stylistic and semantic importance of the grammatically inferior one. However, we still could sense a slight tendency to activity.

4.2.3.2 Normalised Structure Embracing De-spirited Gesture

The sentence of 162-3 is structured in a conventional way; the peripheral clause comes in the normal order after the principal clause to give illustrative information of extreme significance; that is, it indicates some sort of activity,

negative activity though. The narrator's own imagination is involved this time. It seems that only when one of the characters is concerned that clauses occur in the normal sequence. Besides, when there is a trace of any kind of activity, clause and sentence structure is likely to be normalised.

4.2.3.3 Conclusion

So the meaning of passive activity is derived from, and confirmed by a few clauses and sentences both semantically and stylistically. Though it can be described as some kind of action, such activity is rather infirm, unproductive and undeveloped. It is, therefore, a sign of infirmity. This demonstrates the intermeshing of my intuitions about Enough.

4.2.4 Summary

To sum up the foregoing analysis, clause and sentence structure seems to be in harmony with the messages delivered in this story. We observed the great number of fractions, broken clauses and sentences, awkward and ambiguous structuring, and many ellipses and imperfections. We also noticed the recurrence of either-or coordinate clauses and sentences and of the conditional constructions which have the stylistic function of pinpointing uncertainty. Furthermore, the narrator's submissiveness to the old man was reflected by the arrangement of peripheral and central clauses, and how the former occurs most of the time in the less important ones; when he occurs in a foregrounded clause, he tends to be passive, or what he intends to do is negated. Also, we saw the normality of structure going together with normal actions and events, and when only one of the characters is involved. Finally,

we noted the uneasy, vapid repetitions of syntactic structure and how they echo the mechanicality and unchangingness of life. All these features of clause and sentence structure correspond to aspects of infirmity and humiliating acquiescence: two main intuitions I have felt about Enough.

Having shown how clause and sentence structure confirmed these intuitions, I can move on to the literary stylistic analysis of larger units, paragraphs, to seek further support.

4.3 Stylistic Analysis of Paragraph Structure of Enough

Introduction

In this section I will limit my discussion to three representative, very important paragraphs only to avoid an unnecessary repetition of the section on paragraph structure of the text analysed in chapter two above. So I would advise the reader who wishes to know more about the stylistic methodology of analysing paragraphs to go back to that section. Then I will give a brief account of my intuitions about the stylistic effects created by paragraphing in Enough.

4.3.1 Paragraph One: Too Generalised, so Nothing Clarified

This paragraph is an ideal opening for such a story. Its constituents, sentences, are structured in a simple way: concise, of the same length (an average of half a line long), and seem to be flowing quietly, inducing the silence they speak of. Yet, they convey a non-definable message. Almost all of them are incomplete semantically, and there is no stating of the type of connection among erasing the past, silence, the narrator's pen stopping and refusing to stop, and finally and most mysteriously the relevance of art and craft to all that. Whatever interpretation we intuit, we will still feel indeterminate. Abstract statements like some of these here are polyvalent, and it seems less likely that the resultant vague context can restrain such multi-valency.

Thus, although a solid opening, this paragraph is not straightforward, which means that an aspect of infirmity floats over the surface right from the start.

4.3.2 Paragraph Twelve (106-8): Titillating Glimmer

This paragraph, the second shortest in the story, is of prime importance. Its topic, the flowers, is intended to have a considerable weight for it stands in sharp contrast to deformity. Also, having occurred between two paragraphs, one highlighting the old man's disability, and the other pointing to his entire paralysis(ie. he is indolent), this paragraph acquires a kind of underscoring and at the same time spurs that contrast. This is aimed at tantalizing the reader for the time being by giving him a flicker of hopefulness and by implying that there still might be an escape. But that glimmer passes by so rapidly and its glare is put out instantly by the going back to decrepitude in the ensuing paragraph. It seems that hope lasts for a very short while, whereas frustration and infirmity is prevalent and penetrating.

4.3.3 The Final Paragraph: So Much for Sustenance: Viva Indolence

'Flowers' are introduced in the preludial sentence of the final paragraph as its topic. Is this a final attempt to retrieve the whole situation? I do not think so. We are disappointed again; the power of simplification assigned to the flowers here is not that of hopefulness of a better life, but a discharging power, enticing people to surrender to lethargy and eventually to withdraw from all aspects of activity. It is to me a crippling rather than a retrieving power, as Knowlson and Pilling (1979) claim (this discussion will be extended in the next chapter on lexis). The whole paragraph, I argue, is a confirmation of this interpretation. The long journey comes to an end; nothing remains but the absolute capitulation to the appeasing effect of the flowers.

The last sentence which incidentally rounds off both the paragraph and the story, indicates the kind of satisfaction secured ultimately by the narrator. It is a paralysis and torpidity of the people involved. And that embraces my intuitions about the story.

4.3.4 Conclusion

In conclusion, paragraphing is functional in this story. It has been manipulated by Beckett to establish a clear-cut picture of its two key meanings, infirmity and acquiescence, by virtue of assigning independent paragraphs for the various aspects of these meanings. The majority of paragraphs amplify or elaborate upon topics highlighting features of the old man's physical and mental debility (see parags. 7,8,10,11,13,17 and 20) and the narrator's shameful surrender to, and dependency on him (see 2,4,22,24 and 26). Other paragraphs (see 12, 16, 18, 19, 23 and 25) are inserted in between to create a kind of tension between hope and despair, lassitude and activity, dullness and dynamism, infirmity and animation, or disgrace and emancipation from it, but to no avail. One or two paragraphs (eg 6) are topic-less, or more properly, disintegrated. Many of the paragraphs of the story are not structured perfectly and seem to have been affected by infirmity in a way or another.

All these functions confirm my intuitions still more about this text. To draw further evidence, I will investigate the stylistic structuring of cohesion in the next and last section of this chapter.

4.4 Stylistic Analysis of Cohesion in Enough

4.4.1 Missed or Ambiguous Devices: Limp Context (1-7)

The first paragraph -in particular the first three sentences- could pose a problem of cohesion for all of its sentences are rather general statements and bound to no specific time, place or group of people. Although the context somehow constrains their scope, it does not rule out confusion completely. There seems to be no direct connective devices to define precisely the way these sentences cohere. By looking at the first three we discover that the first is about forgetting the past, the second is a proverb-like sentence, specifying nothing and nobody in particular, and the third is about 'the pen'. There is no common ground bringing them together. The 'that' of the third, which is presumably helpful in this respect, is slightly ambiguous; it is not clear whether it refers back to the first or to the second. Is it, that is, forgetting the past that gives the pen time to note? Or, is it the 'too much at a time'? Such unclarity encourages the interpretation of 'that' as referring to both, and has the stylistic effect of matching it with this context of generalisation; a context which encircles almost everything and everybody and specifies nothing and nobody.

Moreover, the substitution pronoun, 'it' of the fourth is equally confusing in that it can refer either to 'the pen', of the preceding sentence, or to the 'past' of the first. It seems to me that, like that of 'that', its reference can be to both and not only to the former. Thus, cohesion is vague for the second time in this short paragraph; it creates indeterminacy which in turn has the effect of reducing the context and, therefore, the

possibility for meaning.

4.4.2 'He': Mysterious Reference Incurring Impairment (8)

Somebody is introduced at the beginning of the second paragraph as though we are already acquainted with him. All we know about his identity is that he is male -from the substitution pronoun, 'he'. For the time being we suppose that this pronoun has a cataphoric reference yet to be unravelled. But as we read on, nothing is revealed and thus we conclude that its reference is not cataphoric but anaphoric, pointing to someone unidentified by name in the story. However, a description of him as senile, infirm, indolent, laconic and bowed is supplied.

Apparently this is done deliberately to instigate two prominent aspects of impairment, indistinguishability and mysteriousness. It also urges us to identify 'he' as a symbol of crippledness rather than as an existing human being. So it does not matter what his name is, but his embodiment of infirmity. In other words, the unidentified 'he' shifts attention from the specific man to the generic concept of impairment.

4.4.3 Like 'He', 'I' Unidentified for it is Paralysed

'I', likewise, is indistinguished. Though it can be rightly identified with the narrator, it is difficult to be certain for there is no one single narrative dialogue or another similar indication that could guide us to his identity. This is confirmed by many critics' inability to discriminate whether 'I' is he or she (see Cohn, 1973; Kenner, 1973; and Knowlson and Pilling, 1979). Cohn, for instance, identifies it as 'she' by counting a few sentences (eg the last one), but he does not seem to be

completely sure; he admits that it has an androgynous reference (ie. having male and female characteristics), to which Knowlson and Pilling consent. I would argue with them and claim that it has a hermaphrodite reference, and that the last sentence of the story cannot specify one characteristic only.

Whatever identity 'I' has, it seems to be intentionally made so to underline the state of uncertainty dwelling among the lines and events of the story, and to draw attention to its generic reference to the status of man in this world, in particular to his submissiveness, dependency and humiliation. These meanings are constructed from my intuitive understanding of the actions and conduct of the 'I' throughout the story.

So, like 'he', 'I' is not meant to be apprehended in its narrow sense, referring to the narrator's experience exclusively. It is an experience that we all possibly undergo. It is clear now that the stylistic effect of the ambiguity of the references of 'I' and 'he' is tremendous and of a crucial importance to our understanding of this text.

4.4.4 Broken Bridge of Cohesion (28)

The sentence, 'He must ... legs' (28), which develops a new ramification of the paragraph's topic, does not cohere with the preceding ones perfectly. It is a word-for-word repetition of the second sentence of the paragraph as though the latter is restarted. It is a kind of cohesive bridge which connects what follows with what precedes. Yet it is not a well-built bridge, it could have been more proper for a new paragraph to be started. So we may conclude that a slightly broken immediate cohesion

coincides with the broken figure who is near to death.

4.4.5 Disintegrated Cohesion: Disintegrated Statement (33-4)

The last sentence of the third paragraph coheres with none of the previous ones. It seems to have emerged from nowhere, stemless and isolated. The only possibility of connecting it with the preceding two sentences -it is by no means a straightforward one- is to understand it as a consequence of them with something missing such as 'because', 'as', etc., or 'so', 'therefore', etc. To illustrate that I suggest rephrasing it as follows:

'Because I have kinds of gleams in my skull ... I might have accomplished something, given three or four lives'.
Or,
'I have kinds of gleams ... entirely. Therefore, given ... something'.

Having occurred disintegrated, it reflects the disintegrated message of the accomplishment of something which is a mere assumption that is impossible to have been substantiated. Also, such disintegration of cohesion conforms to the heterogeneous statements about the speaker who belongs to a different generation, yet he has some of the old man's desires and prospects. Which is the truth then? There is no truth but only a partial truth. And that is indicated by the breakdown of cohesion among sentences as well.

4.4.6 Elliptical Connectivity Producing Ambiguity (58-60)

The last three sentences of the sixth paragraph are ambiguous because they lack in cohesion. It is not clear what is specifically meant by 'the art of combining'; is it combining the speaker's bits of knowledge in the sense of recollecting, recalling, or preparing? On the other hand, 'it' of the second sentences seemingly refers to this clustering; but can it not refer to 'knowledge' too? 'the rest', of the third, we understand, is/are not guilty. The rest of what? of combining? of knowledge? of us who combine? or of something else outside this context? Again, it is not evident which is which precisely. This has the stylistic function of making things seem as incoherent as the speaker's shattered bits of knowledge, art of combining, and refusal to accept liability, or his reluctance to be active.

4.4.7 Lack of Cohesion: Frustration of Expectations (61)

The sentence starting the seventh paragraph develops a topic which is abandoned in the very next sentence. Though cohesion seems to be normal, it does not relate 'meeting' directly to what ensues. What succeeds is not an account of anything like meeting, but a description of the old man's way of moving and some of his doings. And this leaves 'our meeting' isolated from the rest despite its surface cohesiveness by means of the possessive pronoun, 'our'. Even 'our' is not used properly; 'meeting him' would have been more appropriate here. However, 'our' implies a change of the direction of our attention and expectations in that, instead of focusing exclusively on 'him', we are urged to concentrate on both 'him' and 'my'. This is not compatible with

the message which is about 'he' and not about 'I'.

Thus, cohesion is elusive here and has the stylistic effect of distracting concentration and deflecting expectations, making them reflexive of the overwhelming meaning of infirmity.

4.4.8 Cohesive 'Hiccups': People Fumble and Stumble

Throughout the story there are several cohesive hiccups, as it were, which disturb the fluency of the connectivity of a number of consecutive sentences and paragraphs (eg '... seldom more', 45-6; 'His horizon ... flowers', 65-7; cohesion between the eleventh and twelfth paragraphs; and few other examples). Nothing is so remarkable about cohesion in these instances, yet they are not fluent; they hamper reading and press the reader to halt, think and backtrack in order to discern which relates to which and how. In other words, he fumbles and stumbles in a way similar to the people involved.

4.4.9 The Same Cohesive Hinge Says Different Things (128-37)

In this paragraph a few repeated pairings occur (see 4.2.1.15 above). The same thing is reiterated alternately after each sentence, substituting for different things every time. Its first anaphoric reference is to 'immediate continuous communication'; the second is to 'delayed continuous communication; the third is to 'immediate discontinuous communication'; while the fourth is to 'delayed discontinuous communication'. It substitutes for two paradoxical pairs and the constituents of each pair contrast one another, too. The stylistic significance of that is make all these contrastive statements look alike, which reflects the monotonous movement and life of the two people in question.

4.4.10 Confusing Reference shifting Focus (138)

The adverbial, 'then' is confusing here. Contributing to this confusion is its repetition and the tense of the verb, 'I shall have lived'. Conventionally speaking, it does not occur in such a combination; its reference is usually recurrent with past tense and not with future tense. The function of such perplexity is to confuse the past with the present as well as with the future so that none seems to belong to, or merge with the other two. It also reflects the state of confusion and paralysis sustained by the speaker.

4.4.11 Segregative Hinge Isolating Scene of Disgrace (178)

In 'a crest', the indefinite article is somewhat queer as we expect the definite article, 'the', for 'crest' recurs twice earlier in the story. So we have been acquainted with it and 'the' is the proper article this time. Such use suggests two things: first, this crest could be different from that mentioned before - although it can hardly be so. Secondly, it might be merely an improper use of anaphoric/cataphoric references, which casts a shadow on the confused mind of the narrator. In either case, the indefinite article is stylistically functional; it isolates 'crest' from any other one in order to associate it with the special occasion of setting the scene of his disgrace short of it. Thus, it shifts the attention to a location designated for such a grave matter as his disgrace.

4.4.12 Reiterations Connecting, Recalling and Reaffirming

The sentences:

1. He was on his last legs
2. I never asked myself the question
3. I never asked myself any questions but his
4. His voice was spent

are recurrent throughout the story to demonstrate and underwrite the cohesiveness of all its parts, and at the same time to recall the same setting, atmosphere and state of people. A greater weight, therefore, falls on them for all of them spotlight infirmity and submissiveness.

4.4.13 Cohesive Device Deflecting Interpretation (102)

The possessive pronoun, 'our' has the stylistic function of changing the direction of concentration and interpretation from the stemless flowers to the people and their reactions to them. Put differently, this device has deflected focus and shifted it from the lifeless inanimate onto the brightless animate to underline its gloominess and sterility.

4.4.14 Flowers Recalled: Calm Underscored (228)

One of the most significant repeats in the whole story is 'flowers'. It has been reiterated now and then to accompany all the stages of the outing. The most prominent repeat of all is this one of the final paragraph. It is of an immense help to the story's cohesion; it brings about a secure connectivity of the last paragraph to the foregoing ones. In addition, it is recalled to perform one more specific and final function as an agent of calm. Flowers have thus been deliberately picked up to be the

conclusion and disinfectant of activity , and the stimulant of all aspects of debility and acquiescence. In this sense, they have undergone a kind of metamorphosis which brought them closer into the confines of infirmity and submissiveness. They do not have a retrieving effect of refreshing hope and discarding passivity, but a self-retrieving action of becoming acclimatised to this passivity. And this is one of the main meanings of Enough.

4.4.15 No Punctuation: A Lot of Ambiguity and Hesitation

Among the most prominent features of this text is the absence of punctuation, or in a conventional sense, mispunctuation. There are three important peculiarities about punctuation marks:

- a. The thorough disappearance of the colon, the semi-colon, the dash, the inverted comma and the commonest of all, the comma.
- b. The rare recurrence of the exclamation mark (only once, 158) as well as the question mark (twice, 165, 225).
- c. The extensive use of the full stop, improperly more than properly.

These deficiencies mark deficiencies in cohesion and are functional. On the one hand, they pose some difficulty in putting things together, cause hesitation and, consequently, slow down the tempo of reading as well as the process of constructing meaning. All this incurs the feeling of infirmity. On the other hand, especially in case of 2 and 3, phrases and fractions of clauses and sentences are made independent compartments to receive more emphasis than usual (see the first section of this chapter for examples). Moreover, the scarce use of the question and exclamation marks foregrounds the questions and exclamations made. The former pinpoint the speaker's uncertainty, while the latter

marks the sole direct speech made by the old man in the whole story, which has the stylistic significance of attempting to incite him with some vividness.

Thus, what is conventionally regarded as a mispunctuation turns out to be not so here for it is intentional, meant to be assigned the function of foregrounding disintegration, hesitation and infirmity.

4.4.16 Conclusion

Cohesion, to conclude, seems to be the feature which is, stylistically speaking, exploited on a large scale to reflect, embody and accordingly brace up the meanings of surrender and decrepitude. The ambiguity of the reference of 'I' and 'he' in particular, the indeterminacy of the reference of other personal pronouns and lexical repetitions, the absence of immediate cohesive connectors, and finally, the recurrence of devices that shift focus from one point to another, all these are features of cohesion spotted intuitively as evidence for those two meanings in particular.

4.5 Summary

In sum, we noticed in this chapter that the two important meanings of infirmity and humiliating capitulation are reflected and demonstrated by the stylistic structuring of clauses and sentences, paragraphs and cohesion. Many sentences are broken down, verbless, subjectless, or rapidly repeated. Clauses underlining the narrator's submissiveness and/or the old man's dominance are in a foregrounded position. Many paragraphs are also designated for describing aspects of infirmity and

acquiescence; few others are disintegrated and topic-less, ratifying the feeling of debility. Finally, some cohesive devices are ambiguous, indeterminate, or entirely absent, which reinforces my intuitions about this story.

To draw further and powerful evidence for this interpretation, and to complete my stylistic analysis of this text, I will investigate its lexis from a stylistic perspective in the next chapter.

2.3.5 Parag.7: Laconic but Functional

This paragraph (158-64) is very short, starting with defining the setting, the sunny side of Great Britain Street. Its topic is again the boy's associations and reading of his thoughts. His mind first recalls Mr. Cotter's words (158-9), and then the rest of his dream (159-60) part of which was revealed earlier (see 2.3.2). He chooses to ignore the first and amplify the second for it is about the paralytic. He finally puts an abrupt end to this dream.

So the paragraph has one major topic from which two mini topics branch. The boy's dereliction of one and enlargement of the other demonstrates the importance of the latter, and at the same time the dominion of phantasms over his thoughts. This process of paragraph structuring can be called BIASED FOCUSING.

Being quite short, this paragraph also receives more emphasis than a longer one. It also acquires an extra proportion of weight by functioning as a reminder of the most dramatic incident in the story, the boy's dream of the paralytic. Moreover, the cohesion of the text can flow competently both semantically and stylistically without such an insertive paragraph, which stands as a further indication of the significance of the message here.

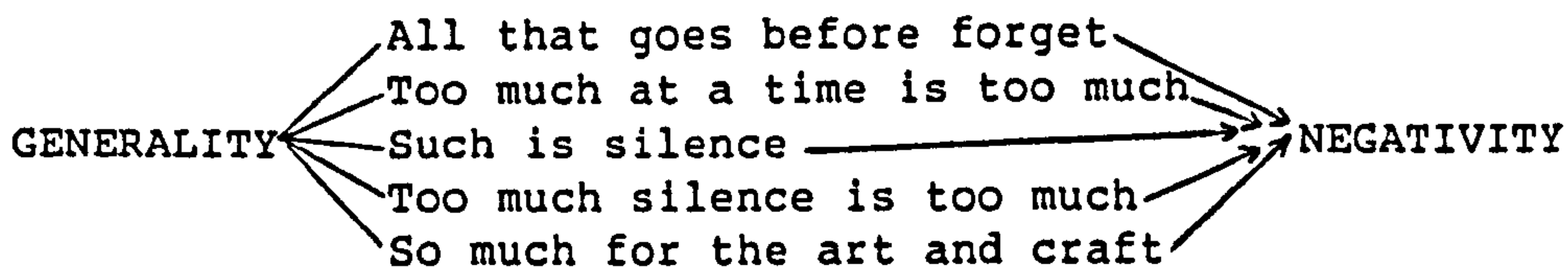
2.3.6 Parag.9: Constituents in Disarray

As the subject matter changes, a new paragraph (179-188) emerges to enclose it. The preludial sentence, 'I went in on tiptoe'(179) opens it as though inviting us to expect a description of the room, or the state of the dead priest in his coffin, or both, will ensue. We have that in the next two

In like manner, 'All that goes before forget', despite its limitation to the sense of forgetting the speaker's past, can be validly understood as a command to everybody to forget his past. This also has negative implications for a good past can not be advised to be forgotten.

The most general and ambiguous of all is 'So much for the art and craft'. I partly agree with Knowlson and Pilling (1979: 150-1) that " It would ... be misguided to place undue emphasis on 'art and craft', and that " ... they are by no means lucidly expressed ... ", but I do not agree with them that they can be "... dismissed as matters of little moment at the end of the first paragraph", nor do I agree with them that " ... there is literally nothing beyond the propositions that are being uttered". Like the other ones, this statement IS functional; it entails ambiguity; all we understand from 'so much' is the bidding for passivity of action, or for stopping being positive, as 'art and craft' may imply. But it is not clear why and what.

Such general and, therefore, vague clusterings function as an indication of negative tendency and of uncertainty -as Knowlson and Pilling themselves conclude (op.cit.)- as illustrated in this figure:



(Fig.37)

Uncertainty suggests negativity, but this is not to say that every general referential meaning always breeds negativity. It is the case, however, that generality gives rise to ambiguity most of the times, as is the case here. This is advocated by Monahan's concept of VERBAL IMMEDIACY : "The more specific a lexical item, the more immediate the communication of which it forms a part. A non-immediate communication is held to represent a kind of gesture of distancing, while an immediate communication signals a desire for involvement" (see Cruse, 1977). Distancing which is caused by generalisation/non-specification, results in ambiguity and uncertainty which in turn reflects negativity. This last meaning is supported by the negative implications of some items and clusterings and one negative grammatical form, as the following figure shows:

SENSE OF NEGATIVITY

forget
avoidance of excess of everything
I don't see
stop
refuse
avoidance of excess of silence
no more art and craft

(Fig.38).

So, not only the connotative meaning is negative, but also the componential meaning of some lexical items 'in this particular context'. I stress it because what is considered a negative sense of these items here may not be always so, for not everything to be forgotten, or refused, for instance, can be regarded as negative.

The relationship between these items and clusterings is clearly one of concurrence. But it is a converse, or passive concurrence, helping very little to bring them together to make our understanding more fluent. It is, therefore, a partitioning concurrence, making the reader's task arduous. On the other hand, their generality and ambiguity gives rise to expectations of negative, uncertain activities. We shall see to what extent this is being carried over in the forthcoming subsections.

A counter lexical relation of converseness exists between the two clusterings, 'When the pen stops I go on' V 'When it refuses I go on'. They reflect the fluctuated and the unconcerned stand of the speaker. He seems to be unaffected by what is going on around him. And that is a main feature of negativity.

5.2 Impulsive, yet Passive Reiteration (8-19)

In this second passage, 'desire' is the key lexical item. It recurs ten times in nine, very short consecutive sentences, with the synonyms, 'need' and 'satisfaction' occurring two and three times respectively. This repetition is impulsive, rather than monotonous. Its dense recurrence is like a bell which rings now and then, not so much to disturb hearers as to draw their attention to itself. The protagonist wants to tell us that he is present and has desires; that is, he has a potential of activity. But we understand that it is not he who decides when and what he desires; his master ordains that.

Thus, the reiteration of 'desire' is emptied of any sign of positivity of action for it has turned out to be an emphasis of the master's control of the speaker's fate, rather than anything

else. In this sense, it has a negative meaning as far as the latter is concerned. It is a 'milling without wheeling', so to speak.

The lexical relation of concurrence created by that repetition in this passage has a negative effect, then, which meets our expectations of passivity of action predicted in the previous subsection. Enhancing this meaning is the implication of the narrator's desire of 'fame' and 'happiness'. He lacks them and, therefore, he wants the designer to desire them for him, rather than their opposites, 'shame' and 'misery', for example.

5.3 Adverse Winds(20-51)

Here, there are a huge number of negatively specified lexical clusterings. They fall into five different subfields, departure, part of the body, age, negative forms/terms and time, as manifested in this figure:

DEPARTURE	PARTS OF BODY	NEG.FORMS/TERMS	AGE	TIME
-fell apart	-odd hands	-never (2)	-last	night
-set aside	-last legs	-don't ask	legs	
-leave	-ill-fitted	-seldom		
-made off	hand			
without	-outerhand			
looking back	huge and bare			
-gone	-bare			
-let each	extremity			
other go				
-the clasp				
loosened				

(Fig.39)

Nonetheless, they all can come under the umbrella of the field of negativity; negativity of physical as well as mental activity. Normally, the subset of body cannot be associated with the meaning of passivity, but the specifying elements (ie. odd,

ill-fitted, bare) which qualify its members, entail it. So the sense of negativity is the core one among the senses of these clusterings. This reflects the great extent to which that meaning has been established in the story up to this moment.

It seems that the expectations we built up in the opening paragraph about passivity of action have been realised.

Disrupting the flowing current of negativity is the feature of converseness suggested by the lexical clusterings, 'I belong to an entirely different generation' (30); 'I have kinds of gleams in my skull' (31-29); and 'I might have accomplished something' (33-4). The speaker has so far given the impression that he is impotent and completely submissive to his master. Now he seems to be reversing the whole situation for these clusterings imply a total rejection of that surrender and a claim for positivity of reacting. Though the first statement is dismissed in the ensuing sentence, 'it didn't last', and the effect of the other two does not last for so long and is swallowed by the reinstating of the meaning of passivity in the subsequent paragraph, they still represent a kind of challenge on a small scale for the negative disposition of people and episodes. They signal the presence of the positive potentiality on behalf of the protagonist, which may erupt any time. A tension is created, then, between the two rivals, positivity and negativity, and consequently suspense is reactivated.

5.4 Infirmary Standing out (68)

In this subsection of the story, lexicalisation is concentrated on the disintegrated, infirm figure of the old man, the master, by bringing to the surface a clear picture of his entire infirmity, as figure 39 shows:

PHYSICAL INFIRMITY	MENTAL INFIRMITY
legs apart	fumbling for his words
anomaly	murmurs not concerning me
trunk parallel to the ground	voice getting fainter
very bowed	
sagged at the knees	
feet flat and splay	
like a tired old ape	
still in the end	

(Fig.40)

A subfield of departure recalling that in 5.3 above, can be discerned here as well:

DEPARTURE

snatched away my hand
made off without looking back
lost to him
we were severed

(Fig.41)

The first two fields of infirmity reflect the negative side of the person involved. Together with the second subfield of departure, they have the function of making prominent the people's tendency to withdraw from active doings. They live a hopeless life and do not seem fit enough to enjoy a motivated way of living. Both the old and the young look alike in this respect. This is an abnormal situation for the young's potentialities must be different from those of the old, as illustrated in the following figure:

OLD	V	YOUNG
despair	V	hope
physical weakness	V	physical strength
impotence	V	virility
anxiety	V	fearlessness

(Fig.42)

The sharp contrast between both generations is conspicuous. Here, however, it disappears and both have the same prospects of reverting to passivity. Thus, the previous figure can be modified as such:

OLD/YOUNG

despair
physical weakness
impotence
anxiety

(Fig.43)

Yet, we cannot help feeling hopeful that the young would retake the initiative at some stage later in the story, and that their energy is reserved, rather than removed. In other words, we feel frustrated at the acquiescence of the young to the old, and we hate to expect that to be everlasting. The next passages of the story may have the desired answer. Here we have part of it as the young realise that they are a different generation, and they possess kinds of gleams in their skull.

The second subset of departure above, on the other hand, brings us back to another identical subset established earlier in 5.3, with many of its members being reiterated verbatim here. This has the stylistic function of foregrounding the concept of departure which is important and should have happened a long time ago for nothing in the world can affiliate these two people with

one another the way they are in this story. It is an abnormal type of relationship, unbalanced and incompatible. Such insistence on departure might connote the willingness of the young to revolt against that inept relationship. So the synonymous, concurrent lexical relation between these two subfields of departure revives the wish to escape the infirm world of the old.

5.5 Distraction, Rather than Distortion (89-98)

In this short passage, the focus is shifted from infirmity and inactivity to a completely different topic of arithmetic and geometry. The effect of that is to disrupt our concentration for a while, but not to distort them though. It is merely an ephemeral break from inoperativeness. Besides, such a diversion to petty things reflects the impotence of the two people concerned; they have nothing to do but to take flights in arithmetic, a sort of aimless and meaningless activity. The only positive aspect is perhaps the figurative identification between the arithmetic power and the power of rain (denoted by 'downpours of rain', 95). It functions as evidence for one kind of gleam in the protagonist's skull (see 5.3 above), and indicates that an occasional flare-up of a positive response always hangs about.

5.6 Uneven Polarisation (99-127)

Two polar groups of lexical items stand out in this passage: 'infirmity' (103), and 'indolent' (110), on the one hand, and 'flowers' (106, 124), on the other. For the first time in the story 'infirmity' is mentioned in word. Its importance comes from being an encapsulator, summarising the whole story, both what has gone so far and what is to come. This demonstrates its

significance as well as its dominance. Activity is the missing word except very occasionally. 'Indolent' supports the sense of indisposition to activity and is a summariser of the type of people the story is about; that is, they are passive and inert. So both items are encapsulators and have the stylistic function of demystifying any doubts about the dominion of the sense of negativity over any other senses.

Countering these items is 'flowers'; it stands in contrast to them and to the meaning they entail; its connotation of happiness and hopefulness clashes with theirs. Hope does not normally coexist with despair and lethargy. Having occurred to counteract infirmity, 'flowers' incites the positive potential of the protagonist and his impetus to resist. But the case is not so here. Flowers do not have such positive connotations in this context; they are not beautiful, effervescent and unfading, but fading and dying at the people's feet and are the same for them. They do not possess the power of inspiration, but look as indolent as people. They are not a symbol of fresh hopes; they are trodden down as though hopes are trodden down, too. Figure 43 illustrates the potential and real meanings of 'flowers':

FLOWERS (potential meaning)	FLOWERS (real meaning)
hope	indolence
happiness	senselessness
inspiration	lack of inspiration

(Fig.44)

Flowers, therefore, connote different meanings here which do not clash with those of indolence and infirmity. Rather, they feed them with more frustration. They are discharged of their

normal positive potentials. This means that even the active has declined into passivity and unproductivity.

Despite their discharging action, flowers have not lost all their moving force. They still polarise infirmity and indolence for it is not them which are empty of inspiration; it is the people's attitude towards them which is uninspired. They are unable to see positive meanings in them. Thus, though unbalanced may be, this polarisation persists.

5.7 Variation on Unequal Parity (128-137)

In this passage, the polarisation between infirmity and flowers of the preceding subsection is revived. This time it is between 'disgrace' (142) and 'infirmity' (indicated by 'His human frame broke down into two equal segments, 146-7), on the one hand, and 'flowers' (151), on the other. Nothing is changed with respect to the passive implications of the first two items. The only new feature is that that meaning has acquired a new dimension with 'disgrace'. The more remarkable metamorphosis is that of the flowers. Unlike their lack of beauty, effervescence and inspiration last time, they have here 'thousands of scents and hues' (151). This is an important development, yet it is not good enough to kindle some kind of activity in people. They still look down, segmented and disgraced. And right in the ensuing clustering, (ie. 'Or to cruder imperatives of anatomical order, 151-2), those hues and scent of the flowers have disappeared and have been unburdened of positive potentials and are, instead, brought into such an ironical, wresting comparison with an implicit meaning of infirmity.

In the search for some inspiration, the infirm turns away from this planet to the sky and the constellation, specifically to the Lyre and the Swan, while the youth resorts to imagery once more (ie. 'I discerned on the horizon a sea' and 'Could it be the bed ... below?', 162-4). But both fail to reap any sort of inspiration; the sky looks the same for the first (160), while the second is unable to distinguish the image on the horizon precisely (see 4.2 above). Both are struck by infirmity and seem so languid to rebel and disgracefully reluctant to act. Nevertheless, the narrator's images in particular are one more sign of the gleams he has in the skull which is symbolic of a yearning to activity.

5.8 Disgraceful, Lethargic Imperturbability (178-207)

Six lexical clusterings in particular strike us most in this passage:

1. I set the scene of my disgrace just short of the crest (178)
2. Great calm (179)
3. Mistake (182)
4. (the weather) was eternally mild (193)
5. stemless and flush flowers like water-lilies (200-1)
6. The eve of my disgrace (206)

The first, the third and the sixth confirm how far the meaning of disgrace is established as a paramount one in the story. They also reflect the protagonist's feeling of guilt towards such a futile way of life. The second and fifth clusterings indicate the people's tendency towards lethargic living. They seem insensitive to the outside world for everything is the same to them. Put another way, they have ignored the normal world and have, instead, chosen their own small and queer one. In the fourth, the weather is as mild, windless and stormless (cf. 'Of the wind ... no

more',197-8; and 'Of the storms ... ridden out',198) as their disposition: inert, futile and deadened. They have selected to rest in an eternal spring of sluggishness in the same way the earth comes to rest in spring. It is an unfamiliar type of spring. So the conventional sense and function of lexical items is defamiliarised as though affected by the passivity of those who experience them.

However, the mild weather is not everlasting, but is interrupted by 'Sudden pelting downpours' (195), which recalls another equivalent moment of productivity pointed out earlier (see 5.5) and stands for the active agent in this lifeless world of eternal mildness. Even so, it is so scanty to counterpoise it.

Standing seemingly in contrast to these lexical clusterings is 'flowers were stemless ... water-lilies'. Flowers seem to have been everywhere, as Kenner (1973:177) also claims. At the first mention(106) they are at the narrator's feet; at the second (124) they are trodden down; at the third (151) they possess scents and hues; but here, though stemless,they look lively and flush for the first time in the story. But right in the ensuing clustering (ie. 'No brightening our buttonholes with these' (102), they are discharged of such a new development of stylistic function.

Despite all that, flowers are about to have their original function of revitalisation rejuvenated to make them sustain this confrontation with infirmity and sluggishness.

5.9 Perennial Insensitivity (208)

'Night as long as day' and 'endless equinox' are key lexical clusterings in the story. They are chosen to demonstrate the people's insensitivity towards time. They live in a sort of timeless time, or more properly, in a state of absolute inertia. That enhances the infirm potential of their minds which supercedes as much as suppresses any other counter potential. It is the central meaning that gravitates the central senses of the great majority of lexical items and clusterings in the whole story (see the figure of abstraction of gravitation at the end of the chapter).

5.10 Frustrating Derision (224-7)

The rhetorical question:

'What do I know of a man's destiny' (224-5)

which might be expected to be endowed with a great proportion of emphasis, is emptied of a potentially sublime meaning by being drawn against the pettiness of 'radishes'. One would expect that such a type of question is imposing and, therefore, helps to redeem the world of infirmity and disgrace. Instead, it worsens it by a sarcastic, grotesque comparison with such trivial objects as radishes. And that creates a converse lexical relationship between the lofty and the mean, which seems to be biased towards the latter. It concurs with the overwhelming context of decrepitude and signals the emptiness of the people's life.

5.11 Retrieval of Acquiescence (228-37)

In the last paragraph, which also marks the end of the outings of the two characters of the story, flowers have returned possibly to retrieve the whole situation. Everything else has been erased, including natural phenomena like rain. There is no more action of any kind. Even flowers have been kept only because of their calming action. It is the notion of calm which seems to be the central one and flowers have acquired such a calming power which can dismantle everything else of all sorts of potentialities. They indicate the protagonist's retreat into a perpetual haven of calm, passivity and acquiescence. It is a sanctuary of infirmity and disgrace for him, for he has not stopped capitulating to the old master who is above all the ordainer of the idea of calm (cf. 'This notion of calm comes from him', 231). He is still the commander and inspirer. And if this kind of equanimity and submissiveness to that senile master (pinpointed by the last sentence of the story) is a representation of paradise, as Cohn (1973:274) and Knowlson and Pilling (1979:155) argue, it is, I think, a peculiar kind of paradise that is saturated with staleness -as also the former admits- and is not celestial or transcendental, as the latter claim. It is a paradise of calm regardless of whether it means happiness or misery, or, dignity or disgrace. It cannot be the paradise imagined by everybody; only the protagonist can feel satisfied with it.

The calming action of flower is, therefore, not a retrieving power in the sense of revamping the situation of ignominious capitulation, paralysis and inertia, but rather in the sense of

disavowing all kinds of spirited aspects of life. With this eternal repose and indolence the story and the journey end. It is not an unexpected ending, but a culmination of all the previous events and activities. And the expectations of negativity we established in the opening paragraph have been confirmed by almost every passage, and have been realised in the denouement of the story. Now we have a complete picture of the world of Enough; it is a world of lethargy, infirmity, disgrace, calm and unenthusiasm.

5.12 Lexical Abstraction of Gravitation

The final point in this stylistic investigation of the lexical choices and patternings of this text is the provision of two polar lexical fields in broad terms, in the same way as was done at the end of chapter four earlier. The term used to describe this sort of fielding is 'abstraction of gravitation'. It is a kind of regrouping the smaller fields and subfields established throughout the foregoing discussion into larger fields. The main objective here is to illustrate a very important point about the orientation of the text's interpretation, and how it is signposted by the centrality/peripherality of the core sense of its lexical items and clusterings and their gravitation towards one concept more than another. Such a reclassification has also the function of summarising the whole story and of showing how seemingly different items can assemble in one congruous lexical environment:

PASSIVITY	V	PRODUCTIVITY
-forget	-halted	-happiness
-too much at a time is too much	-fumbling for his words	and fame
-silence	-still in the end	-desire
-it stops I go on	-voice get fainter	-have needs and satisfactions
-It refuses I go on	-bowed down	-far from being on last legs
-too much silence is too much	-murmurs did not concern me	-I belong to different generation
-so mush for the art and craft	-I snatched away my hand	-I have gleams in my skull
-leave	-we severed	-I might have accomplished something
-step aside	-converse operation	-bits of knowledge
-never asked	-later stage	-giant
-made off without looking back	-when time done its work	-raised to the third power
-gone from reach of his voice	-infirmity	-downpours of rain
-gone from his life	-infirmity reaching its peak	-flowers
-on his last legs	-flowers at my feet	-his foot broke away from flowers
-it didn't last	-flowers the same	-thousand scents and hues of flowers
-night	-indolent	-enjoy the sky
-outer hand hung bare	-delusion	-looked for the constellations
-take off	-halted without saying anything	-I have it
-bare extremities	-nothing to say	-Lyre and Swan
-seldom	-drew his hand lingeringly	-discerned on horizon a sea
-odd hands	-ruins	-could it be the bed of evaporated lake or drained of its waters?
-ill-fitted for intimacy	-disgrace	-discerned mound on the horizon
-mine never felt at home in his	-short of the crest	-education
-let each other go	-clamoured	-I hardly raised my eyes from the flowers
-loosened	-his human frame broke down	-sudden pelting downpours
-fell apart	-shortening	-flush flowers like water-lilies
-curse	-sagging knees	-the wind stems
-guilty	-his head swept the ground	-what do I know of man's
-very bowed		
-his trunk ran parallel with ground		
-anomaly		
-held his		
	-the sky seemed the same	
	-evaporated lake	
	-drained of waters	
	-descended the same mound	
	-I don't remember	
	-I calm myself	
	-immediate redeparture	
	-delayed redeparture	
	-brought up short by all I know	
	-I set the scene of my disgrace short of the crest	
	-great calm	
	-trifle	
	-mistake	
	-his voice was spent	
	-I don't know what the weather	
	-eternally mild	
	-earth resting in spring	
	-ridden out storms	
	-windlessness	
	-nothing to sweep away	
	-stemless flowers	
	-no brightening	
	-divide	
	-subtract	
	-night	
	-eve of my disgrace	
	-night so long as day	
	-endless equinox	
	-sleeping	
	-walked in a half asleep	
	-numerous repeats	

legs apart	-love of	-too few	destiny.
-sagged at	the earth	-radishes	-we lived on
the knees	-never	-cruder	flowers
-flat and	raised	imperatives	-wipe out
splay feet	question	-so much for	everything but
-his horizon	-the going	sustenance	the flowers
was the	down	-had fondness	
ground	again	for radishes	
-like tired	-calm from	-we were calm	
ape	him	-wipe out	
-flowers	-no more	everything	
having	rain	-nothing	
calming	-no more	-ENOUGH	
action	mounds		

(Fig.45)

Clearly, the field of passivity is the mammoth one which devours a great number of lexical items and clusterings in this story. And this will affect our understanding of it considerably. Productivity field is the peripheral one, though not insignificant, as we noticed in the former investigation.

5.13 Conclusion: Stylistic Interpretation of Enough

It is feasible now to point out the sort of interpretation highlighted by the preceding two chapters about Enough. The meanings of infirmity and graceless capitulation are confirmed by the micro meanings and functions concluded from the syntactic organisation of clauses, sentences, paragraphs and cohesion, and from the stylistic patterning and choice of lexis. Every syntactic and lexical feature investigated earlier contributes something to those two main meanings.

Clause and sentence structure is infirm, awkward, or ambiguous; there are many fractions, ellipses, ill-structured and broken sentences; the uncertain structuring of coordinate and conditional sentences is recurrent; and the stylistic patterning of peripheral and central clauses reflects the narrator's

submission to the old man in that the former recurs in the first , while the latter's normal presence is in the second. Whenever the protagonist occupies a place in the central clause, he tends to be passive. Also there are boring repetitions of syntactic structure of some clauses and sentences, which indicates the static way of life, or, infirmity.

In a like manner, paragraphs are patterned in such a way that many of them are made independent to put more emphasis on some characteristics of infirmity and ignominious surrender. One or two paragraphs are inserted in between to induce some kind of tension between activity and inactivity, hope and despair, infirmity and animation, or disgrace and rejection of it. Other paragraphs are disintegrated. But many of the paragraphs of the story are not structured perfectly with respect to the realisation of their semantic units, as though inflicted by infirmity.

The way cohesive devices are structured stylistically reinforces the meanings of submission and impairment. Some personal pronouns are ambiguous; others - together with some several lexical substitutions and repetitions - have an indeterminate reference. Straightforward cohesive devices are absent , and by contrast, connectors shifting the focus from one thing to another are recurrent. In short, cohesion reflects debility.

At the level of lexis, the stylistic selection and patterning of lexical items and clusterings display a clear tendency towards the meanings of infirmity and unjustified acquiescence. The commanding lexical fields are those of negatively general reference, negative clusterings, infirmity, both physical and

mental, identification of the young with the old, and deprivation of things of their normal positive connotations. The final field of abstraction of gravitation of passivity vs. productivity ensures the directedness of the great majority of items and clusterings towards the field of passivity.

By bringing together these micro-meanings at different levels, as I did at the end of my literary stylistic analysis of the text by Joyce earlier, and as we should always do, we discover that each has some kind of contribution to, and demonstration of the meanings of infirmity and submissiveness.

Finally, I must make it clear that this is not the only conceivable interpretation that can be inferred from this story; (an)other interpretation(s) might be suggested by others provided they have met the precondition of drawing support from both the textual and contextual aspects of the interpreted text. This argument is in line with that of many contemporary stylisticians. Indeed, as Brumfit and Burke (1986) put it:

"... a full and final reading of literature will never be achieved, but the more we read and the more we experience of life outside reading, of course, the more our reading and re-reading is enriched. But it is enriched not merely at the level of language, but also at the level of form, structure of story, paragraphing, concept, and so on".

APPENDIX 2

(Paragraph numbers are on the right side between two small brackets).

ENOUGH

All that goes before forget. Too much at a time is 1 (1)
too much. That gives the pen time to note. I don't see
it but I hear it there behind me. Such is the silence.
When the pen stops I go on. Sometimes it refuses. When
it refuses I go on. Too much silence is too much. Or 5
it's my voice too weak at times. The only one that
comes out of me. So much for the art and craft.

I did all he desired. I desired it too. For him. (2)
Whenever he desired something so did I. He only had to
say what thing. When he didn't desire anything neither 10
did I. In this way I didn't live without desires. If
he had desired something for me I would have desired
it too. Happiness for example or fame. I only had the
desires he manifested. But he must have manifested
them all. All his desires and needs. When he was silent 15
he must have been like me. When he told me to lick his
penis I hastened to do so. I drew satisfaction from it.
We must have had the same satisfactions. The same needs
and the same satisfactions.

One day he told me to leave him. It's the verb he 20 (3)
used. He must have been on his last legs. I don't know
if by that he meant me to leave him for good or only
to step aside for a moment. I never asked my self the
question. I never asked myself any questions but his.
Whatever it was he meant I made off without looking 25
back. Gone from reach of his voice I was gone from his
life. Perhaps it was that he desired. There are questions
you see and don't ask yourself. He must have been on
his last legs. I on the contrary was far from on my last
legs. I belonged to an entirely different generation. 30
It didn't last. Now that I'm entering night I have
kinds of gleams in my skull. Stony ground but not
entirely. Given three or four lives I might have
accomplished something.

I cannot have been more than six when he took me 35 (4)
by hand. Barely emerging from childhood. But it
didn't take me long to emerge altogether. It was the
left hand. To be on the right was more than he could
bear. We advanced side by side hand in hand. One
pair of gloves was enough. The free or outer hands 40
hung bare. He did not like to feel against his skin
the skin of another. Mucous membrane is a different
matter. Yet he sometimes took off his glove. Then I
had to take off mine. We would cover in this way a
hundred yards or so linked by our bare extremities. 45
Seldom more. That was enough for him. If the question
were put to me I would say that odd hands are
ill-fitted for intimacy. Mine never felt at home in his.
Sometimes they let each other go. The clasp loosened
and then fell apart. Whole minutes often passed before 50

they clasped again. Before his clasped mine again.

They were cotton gloves rather tight. Far from blunting the shapes they sharpened them by simplifying. mine was naturally too loose for years. But it didn't take me long to fill it. He said I had Aquarius hands. 55 It's a mansion above. (5)

All I know comes from him. I won't repeat this apropos of all my bits of knowledge. The art of combining is not my fault. It's a curse from above. For the rest I would suggest not guilty. 60 (6)

Our meeting. Though very bowed already he looked a giant to me. In the end his trunk ran parallel with the ground. To counterbalance this anomaly he held his legs apart and sagged at the knees. His feet grew more and more flat and splay. His horizon was the 65 ground they trod. Tiny moving carpet of turf and trampled flowers. He gave me his hand like a tired old ape with the elbow lifted as high as it would go. I had only to straighten up to be head and shoulders above him. One day he halted and fumbling for his words 70 explained to me that anatomy is a whole. (7)

In the beginning he always spoke walking. So it seems to me now. Then sometimes walking and sometimes still. In the end still only. And the voice getting fainter all the time. To save him having to say the 75 same thing twice running I bowed right down. He halted and waited for me to get into position. As soon as out of the corner of his eye he glimpsed my head alongside his murmurs came. Nine times out of ten they did not concern me. But he wished everything to 80 be heard including the ejaculations and broken paternosters that he poured out to the flowers at his feet. (8)

He halted then and waited for my head to arrive before telling me to leave him. I snatched away my 85 hand and made off without looking back. Two steps and I was lost to him for ever. We were severed if that is what he desired. (9)

His talk was seldom of geodesy. But we must have covered several times the equivalent of the terrestrial 90 equator. At an average speed of roughly three miles per day and night. We took flight in arithmetic. What mental calculations bent double hand in hand! Whole ternary numbers we raised in this way to the third power sometimes in downpours of rain. Graving themselves 95 in his memory as best they could the ensuing cubes accumulated. In view of the converse operation at a later stage. When time would have done its work. (10)

If the question were put to me suitably framed I would say yes indeed the end of this long outing was 100 my life. Say about the last seven thousand miles. Counting from the day when alluding for the first time to his infirmity he said he thought it had reached its peak. The future proved him right. That part of it at least we were to make past of together. 105 (11)

I see the flowers at my feet and it's the others I see. Those we trod down with equal step. It is true they are the same. (12)

Contrary to what I had long been pleased to imagine (13)
he was not blind. Merely indolent. One day he halted 110
and fumbling for his words described his vision. He
concluded by saying he thought it would get no worse.
How far this was not a delusion I cannot say. I never
asked myself the question. When I bowed down to
receive his communications I felt on my eye a glint of 115
blue bloodshot apparently affected.

He sometimes halted without saying anything. (14)
Either he had finally nothing to say or while having
something to say he finally decided not to say it.
I bowed down as usual to save him having to repeat 120
himself and we remained in this position. Bent double
heads touching silent hand in hand. While all about us
fast on one another the minutes flew. Sooner or later
his foot broke away from the flowers and we moved on.
Perhaps only to halt again after a few steps. So that 125
he might say at last what was in his heart or decide
not to say it again.

Other main examples suggest themselves to the (15)
mind. Immediate continuous communication with
immediate redeparture. Same thing with delayed 130
redeparture. Delayed continuous communication with
immediate redeparture. Same thing with delayed
redeparture. Immediate discontinuous communication
with immediate redeparture. Same thing with delayed
redeparture. Delayed discontinuous communication 135
with immediate redeparture. Same thing with delayed
redeparture.

It is then I shall have lived then or never. Ten (16)
years at the very least. From the day he drew the back
of his left hand lingeringly over his sacral ruins and 140
launched his prognostic. To the day of my supposed
disgrace. I can see the place a step short of the crest.
Two steps forward and I was descending the other
slope. If I had looked back I would not have seen him.

He loved to climb and therefore I too. He clamoured 145 (17)
for the steepest slopes. His human frame broke down
into two equal segments. This thanks to the shortening
of the lower by the sagging knees. On a gradient of one
in one his head swept the ground. To what this taste
was due I cannot say. To love of earth and the 150
flowers' thousand scents and hues. Or to cruder
imperatives of anatomical order. He never raised the
question. The crest once reached alas the going down
again.

In order from time to time to enjoy the sky he 155 (18)
resorted to a little round mirror. Having misted it
with his breath and polished it on his calf he looked
in it for the constellations. I have it! he exclaimed
referring to the Lyre and the Swan. And often he added
that the sky seemed much the same. 160

We were not in the mountains however. There were (19)
times I discerned on the horizon a sea whose level
seemed higher than ours. Could it be the bed of some
vast evaporated lake or drained of its waters from
below? I never asked myself the question. 165

The fact remains that we often came upon this sort (20)

of mound some three hundred feet in height. Reluctantly raised my eyes and discerned the nearest often on the horizon. Or instead of moving on from the one we had just descended we ascended it again. 170

I am speaking of our last decade comprised between the two events described. It veils those that went before and must have resembled it like blades of grass. To those engulfed years it is reasonable to impute my education. For I don't remember having learnt 175 anything in those I remember. It is with this reasoning I calm myself when brought up short by all I know. (21)

I set the scene of my disgrace just short of a crest. On the contrary it was on the flat in a great calm. If I had looked back I would have seen him in the place where I had left him. Some trifle would have shown me my mistake if mistake there had been. In the years that followed I did not exclude the possibility of finding him again. In the place where I had left him if not elsewhere. Or of hearing him call me. At the same time 180 telling myself he was on his last legs. But I did not count on it unduly. For I hardly raised my eyes from the flowers. And his voice was spent. And as if that were not enough I kept telling myself he was on his last legs. So it did not take me long to stop 190 counting on it altogether. (22)

I don't know what the weather is now. But in my life it was eternally mild. As if the earth had come to rest in spring. I am thinking of our hemisphere. Sudden pelting downpours overtook us. Without noticeable 195 darkening of the sky. I would not have noticed the windlessness if he had not spoken of it. Of the wind that was no more. Of the storms he had ridden out. It is only fair to say there was nothing to sweep away. The very flowers were stemless and flush with the ground like 200 water-lilies. No brightening our buttonholes with these. (23)

We did not keep tally of the days. If I arrive at ten years it is thanks to our podometer. Total milage divided by average daily milage. So many days. Divide. Such a figure the night before the sacrum. 205 Such another the eve of my disgrace. Daily average always up to date. Subtract. Divide. (24)

Night. As long as day in this endless equinox. It falls and we go on. Before dawn we are gone. (25)

Attitude at rest. Wedged together bent in three. 210 Second right angle at the knees. I on the inside. We turn over as one man when he manifests the desire. I can feel him at night pressed against me with all his twisted length. It was a less matter of sleeping than of lying down. For we walked in a half sleep. With his 215 upper hand he held and touched me where he wished. Up to a certain point. The other was twined in my hair. He murmured of things that for him were no more and for me could not have been. The wind in the overground stems. The shade and shelter of the forests. 220 (26)

He was not given to talk. An average of a hundred words per day and night. Spaced out. A bare million in all. Numerous repeats. Ejaculations. Too few for even a cursory survey. What do I know of a man's (27)

destiny? I could tell you more about radishes. For 225
them he had a fondness. If I saw one I would name
it without hesitation.

We lived on flowers. So much for sustenance. He (28)
halted and without having to stoop caught up a
handful of petals. Then moved munching on. They had 230
on the whole a calming action. We were on the whole
calm. More and more. All was. This notion of calm
comes from him. Without him I would not have had
it. Now I'll wipe out everything but the flowers. No
more rain. No more mounds. Nothing but the two of us 235
dragging through the flowers. Enough my old breasts
feel his old hand.

Samuel Beckett

Translated from the French by the author.

CHAPTER 6

LITERARY STYLISTICS IN AN EFL CLASSROOM

6.1 Why Stylistics More Appropriate for Non-native Students

Introduction

In this section I will argue that stylistics, as a language-based enterprise, is perhaps the most appropriate approach for the non-native students of English. It is reliable and above all available to all students of different backgrounds. It meets their requirements and needs of getting their sensitivity of language developed in conjunction with their literary competence.

But first, I will dispute three main rival contentions available in literary studies to point out both their advantages and disadvantages for the non-native students, for they are still adopted in many overseas universities to the relative neglect of stylistics.

6.1.1 The Intentionalist Approach

This approach was born many years ago with the birth of literary criticism. Yet, it still has stringent, uncompromising advocates like Hirsch, Graff, Catano and a few others. They claim that the only valid way of interpreting literary texts is by digging for the intention of the author. He is behind all the meanings thought to be developed in his text. So it is only by knowing his intentions that we may have an access to a proper understanding of his works. By doing so, we show respect to him as a human. In sum, the upholders of this thesis gaze in awe at the author's intentions which originally brought his text into creation (see Hirsch, 1967, 1976; Catano, 1982. See also 1.5 above for more details).

Why plumbing the writer's meaning? To achieve the correct interpretation? This is fallacious; we cannot talk in terms of CORRECT/INCORRECT interpretation, but in terms of POSSIBLE, or SATISFACTORY interpretations, whatever the approach adopted (for restrictions on these interpretations, see 1.10.3.3).

A new trend of literary studies was started by the German philosopher, Heidegger, and continued with Gadamer, Iser and a significant proportion of stylisticians. The reader has become the point of focus, and the text is the major workshop he operates on and in (not necessarily in the sense the New critics would have liked; that is, the literary text exists in a vacuum (see 1.6). I prefer to abstain from going into further details about this theory about the reader and, instead, move to the investigation of the potential dangers of adopting the intentionalist approach in a non-native students' classroom.

6.1.1.1 The Intentionalist Approach and Non-Native Students

One danger of teaching literary texts to the non-native students according to this approach is the difficulty encountered by the teacher trying to persuade them to take his claims as trustworthy, for they are likely inclined to be determinate and ask for substantial evidence. He cannot provide such evidence because simply it is not available in the text.

Another potential hazard is that it renders the teacher a mere instructor, which undermines the pedagogy of the interactional teaching activity in the classroom. This brings us to the third detrimental danger; that is, students will become inert receivers and will contribute almost nothing to the message transmitted to them. They become dull instructees. This will have the unwished-for consequences of dismantling them of their role as essential participants both in the teaching and interpretive process. In other words, they will be rendered unproductive, dispossessed of both activities of participation and engagement, to use Widdowson's (forthcoming) terms, and thus the chances of developing their reading skills and abilities will be diminished.

One may conclude that the intentionalist approach is a fallacy better described by Wimsatt and Beardsley (1954) as the Intentional Fallacy. However, I do not want to declare the total death of the author as Barthes, Spitzer, and the New Critics have done. Rather, I ask the teachers of stylistics for foreign students to consider irrelevant whether their stylistic intuitions and interpretations coincide with the author's or not. Bearing this in mind, they do no harm if they point out from time to time

that the author could mean such and such by his choice of a certain stylistic device, lexical or syntactic, as I did in my stylistic analyses of the two texts by Joyce and Beckett in chapters 2-5 earlier. But they must keep reminding students that they do not particularly seek the author's meaning to which they can have no definite claim, and that they do not imply that the writer has quite deliberately and consciously chosen stylistic devices to be the way we discover them. This will keep the relation between students and the author open for, as Trengove (1983) notes, "In reading and coming to some understanding of a text, he (reader) has engaged in creative co-operation with the author". And this can be done without identifying every nuance of meaning in the text with the writer's intentions, as Trengove (op.cit.) also warns when he says about the student who may consider an original meaning possible, "... he can be brought to do so without necessarily falling victim to the intentional fallacy". But can he avoid falling victim to the interpretation of texts with relation to the authorial biography and historical context? The ensuing subsection is assigned to provide a reply to that.

6.1.2 Social/Historical Context and Biographical Approach

6.1.2.1 Pros and Cons

The gist of this enterprise is that literary texts ought to be interpreted in terms of the historical values prevalent at the time of producing them. Its exponents rely heavily on history to provide interpretations; they do not accept the counter view that the properties of texts can be a guide to their meanings. Macherey (1978) sees literature as a means of access to the

knowledge of history. Fowler is a strong upholder of interpreting literary texts in their social and historical contexts. He writes, "The individual text can be described and interpreted in relation to the stylistic conventions which generate it and the historical and sociological situation which brought them into existence" (1981:174). He attacks all the critics who disregard social and historical context and the authorial biography.

The New critics (see 1.6 earlier) dismiss history as irrelevant. They declare themselves anti-historicists. Likewise for the formalists (see 1.7 above), there is no room for history and social impact in their studies. In a similar way, stylisticians, the generativists, the formalists, the functionalistists and the affectivists (see 1.10) disclaim history and knowledge of the author, but not particularly the social factors, especially in the case of the last two groups. Also reception theorists (eg Wolfgang Iser), the heroes of the reader and reading process, exclude historical context and biographical background from the scope of their theory. They hold the view that interpretations are produced by the reader who has become the producer of meanings rather than a mere consumer of texts, as he is traditionally considered. The author, conventionally the sole producer of texts, has occupied the position of the introducer of potential meanings which might be reproduced by the reader.

The partisans of this approach assume that the reader is already cognizant with the historical and social background, which implies that it is one single and invariable version. But this is not the case; arguments are still going on over the validity/invalidity and objectivity/subjectivity of history, and

whether it is the reader's or the author's history. Contrary to what many may think, history is not objective, narrating "events apparently without the intervention of the speaker" as Benveniste claims (printed in Belsey, 1980). The history of peoples and societies is written down by individuals who, like all of us, have their prejudices, personal views, likes and dislikes, political ideology and limitations of experience and knowledge of the world. All these factors intervene in many ways in the historian's account of events, social communities and societies. Carr is one of the sceptical historians who believe that envisaging history as objective is a preposterous fallacy. Many historians reject the idea of history as the conclusions from objective facts, and stress the editorial, selective and interpretive role of historians (see Fowler, 1981:ch.6). This entails that what we have are several, likely conflicting versions of historical and social context, and not a single one, which begs the question, which version is to be credited? which opens the way to another round of discussion and argument.

The other important counterview in the history of literary texts is that it is the history of the reader not of the author. Readers understand them in the eyes of their present history and not in terms of the history of the time of their actual writing. Shakespeare, the argument may run, is not Shakespeare the Elizabethan but Shakespeare our contemporary. Of the same view are Barthes, Lacan, Jauss and others. The German philosopher Jauss argues that "I understand a literary text in a specific historical period, not according to its historical and social context. It is my history, not its history, which counts" (printed in Belsey, 1980:35).¹

This last objection to the historical and social context has the ambition of interpreting literary texts in terms of the reader's history and social conventions. Thus, he can relate any piece of literary writing at any historical point, past or present, immediately to his experience, problems and ideology. Literary texts are in this sense ever produced and ever related unabashedly and unmistakably to the current situation, any situation, by any reader. A historical approach could be a barrier standing between the remote history and social values of the author, on the one hand, and his text and the immediate, present history and social conventions of the reader, on the other.

6.1.2.2 Historical and Social Context and Non-native Students

Having discussed the historical and social context approach from the standpoint of the native readers/students, I can concentrate here on its repercussions from the non-native students' point of view. The foreign students of English are presented with texts whose location in history is completely alien to them. Maybe there are one or two advantages for the native students in adopting such an approach, but it is an entirely different matter for their non-native counterparts who are more likely unable to see these advantages. In the event of attempting to introduce this approach to them, they have to be exposed to the historical and social context of literary texts a priori. This means that they will be diverted away from the original course into an alternative, different one about history and sociology, which in turn has unwanted effects on the teaching process and the material taught. The history of English literary tradition, or

western history in general is a foreign territory to the non-native students, so they will be distracted and possibly led into making unnecessary and irrelevant comparisons between it and their own history, instead of concentrating fully on the texts and on drawing upon linguistic /stylistic facts and their functions. By this only can they get motivated to make some kind of response. Regrettably, and as Short and Candlin (1986) reveal, the teaching of literary texts overseas has deviated from its main path of teaching literature into a secondary one teaching ABOUT literature and literary movements. It is, therefore, a disruptive approach, driving both teachers and students away from the right direction.

Besides, foreign students will not be so impressed by a boring class about the history of the text and its writer. They might be persuaded and even amused, but they will not find it relevant to them or to the text. And this will disengage them both from it and from the classroom activity which will be rendered unilateral, involving the teacher only as an uninteresting instructor.

One more point, since the students are required to possess a prior knowledge of the history of the text and the biography of its author, they may find the course requirements doubled, and thus less interesting. And that will impoverish the pedagogical aspect of teaching activity, for to me, and in a risky paronymy to 'need is the mother of invention', 'interest is the mother of interaction' -classroom interaction- which cannot exist without the participation of the second party, the students (as I will explain later in this chapter).

I agree with Littlewood (1986) that, as far as the foreign students are concerned, placing the literary text in its context as part of literary history means to place it outside itself and "... provides little illumination of the literary work in question".²

Thus, it is unnecessary for the non-native students of literary texts to get involved into a disengaging, uninteresting activity.

One more problem is inescapable and could on its own put this approach into doubt. It is the lack of large libraries at the overseas universities. So reference books and encyclopedias in which students can find the knowledge relevant to the background history of literary texts are not available. Native students have in this respect a big advantage over their foreign peers as they enjoy the availability of such reference books in all British and American universities in particular. Until the time comes when the non-native students may enjoy such an advantage, which it may not take place in the near future, teachers are advised to try an alternative approach which could be equally useful and reliable and, more importantly, permanently available to their students. A language-based approach like stylistics is the alternative which meets these conditions.

Yet, it must be admitted that there are literary texts like Sophocles' Oedipus Rex which cannot be understood without understanding the historical and social context of the time of writing them. There are at the same time texts like those analysed earlier in this thesis that need little, or no historical, social or biographical background knowledge. To

overcome the difficulty raised by the first group, I would suggest avoiding enrolling in abundance texts which require a vast knowledge of historical and social background in the syllabus. Another possible solution is to introduce a separate subject for teaching about historical and social contexts and literary movements, which is already done in many overseas universities, but need some more organised presentation. A third and final suggestion for encountering this difficulty is that the teacher of stylistics can give a brief account of the place of the text in history in general terms, stressing now and then that such an account is outside the scope of the discipline of stylistics.

I still hold the stand, however, that teachers of stylistics for the non-native students can evade completely any reference to history and proceed in their discussion without putting a special emphasis on the personal life of the author. I agree with Rodger (1983) that "All the knowledge in the world about the genre conventions of pastoral, about the relevance of Renaissance, neo-platonism ... can mean nothing to a student (ESL student) who is unable to construe the text and so what its meaning potential is"; he can do that, adds Rodger, " ... only if he can react to its language".³

The aim of the previous discussion is not to dismiss the historical and social context approach as inappropriate so much as to give priority to the language-based approach, stylistics, which can help to sensitise students to the language on the page to develop their literary competence. Then and only then, can they be encouraged to explore "the wider questions of background, author study, influence, literary tradition ...", as Carter (1986)

points out (in Brumfit and Carter, 1986:127). Before giving more details about the usefulness of stylistics for the non-native students, I will find out how useful is the culture-specific approach to them.

6.1.3 Culture-specific Approach and Non-native Students

6.1.3.1 Identifying the Problem

Some literary critics and analysts claim that literary texts are primarily cultural-specific, and that only by knowing and understanding the cultural values relevant to the text under scrutiny that we can have a genuine access to its meaning(s). Fowler (1981), for example, says, "Texts and 'the activities of writing and reading are cultural factors'" (his emphasis. p.107); he views literature as a secular institution, "... a social and economic practice through which cultural values are transmitted" (p.33). Allen (1975:111) is even more emphatic; he writes, "Literature is a facet of culture. Its significance can best be understood in terms of its own culture" (reprinted in McKay, 1986). Of similar view are Brumfit and Carter (1986:introd.) -but they are fully aware of the problems raised by culture-; Vincent (1986) and others.

It is acknowledged by stylisticians that culture-specific questions are difficult to answer from within their discipline. These questions have proved to be problematic for both the native and the non-native students, as Trengove (1986) also points out. The difference is in degree only. Obviously the disadvantage is greater on the part of the latter whose culture is in many respects sharply different from the target culture, or the western

European culture. Consequently, their presuppositions will be different from those of the English students, as Long (1986) rightly notes. This will naturally be reflected in their responses to some aspects of literary language. Two examples may help to illustrate that. The English weather is renowned for its changeability and unpredictability, and weather expressions like:

- a. It's freezing this morning.
- b. Warmer today, isn't it?
- c. Awful weather! etc.

are quite common in England and are used as ice breakers, or as an indication of kindness on behalf of the initiator of conversation. In many overseas countries, however, especially those which have a consistent seasonal weather, it is pretty unimaginable, not to say funny, to use weather terms to start conversation.

Another example from literature this time is the opening line of Shakespeare's famous sonnet, 'Shall I Compare Thee':

Shall I compare thee to a summer's day.

Being the season of moderate, sunny weather, the English summer has among other things the connotation of beauty. But in other countries, particularly those with hot weather, summer can be described as anything but beautiful (for more examples see Short and Candlin, and Carter in Brumfit and Carter, 1986:chs.4 and 14, part 2).

6.1.3.2 Resolving the Problem

Is the problem, then, as serious as it might seem in stylistics? I believe it is not. To acknowledge the existence of a problem and encounter it rather than 'sweep it under the carpet' is the first step towards resolving it. I would argue that understanding English literary texts is not a privilege enjoyed by native students only; non-native students can enjoy it as well. It is not the case, therefore, that the knowledge of culture means the ability to read these texts properly; nor is it the case the lack in the cultural background knowledge entails lack in the capacity to understand them. I agree with Brumfit that "It is possible to be a competent reader and unfamiliar with literary conventions associated with a particular culture" (in Brumfit and Carter, op.cit.186). Otherwise, there is the danger of equating literature with culture: a fear I share with Brumfit and Carter (op.cit.25). Also it is important to remember that so many texts require prior cultural knowledge on a very small scale, which can be acquired by non-native students with ease. Such knowledge, together with the knowledge of the author and his country, can be given to students briefly and in general terms, as Short and Candlin (1986) also advise. Another guidance in this respect is Littlewood's (1986) remark that "There are cultural features common to all or most European cultures, and even to different historical periods". So the teacher of stylistics overseas can benefit from this to provide such a piece of general background to remove one or two barriers en route to responding to literary works by students.

On the other hand, putting a stronger emphasis than usual on the cultural aspects increases the difficulty of bridging the gap between native and non-native students, which aggravates their prejudices against each other's culture and literature. To avoid such a situation, and in order to pave the way for communication and cooperation and for students to cope with the target culture and literature, I suggest the decentralisation of cultural issues in teaching literary texts to foreign students.

At all events, aspects of culture remain outside the concern of the discipline of stylistics. And unless very necessary, the teacher of stylistics must avoid going into specific details about culture in the classroom. He can do that either by explaining it in the target culture, or by comparing it with a similar aspect in the students' source culture. The main objective is to "reduce the lack of fit", as Short and Candlin (1986) put it, between the non-native students' expectations and the western European culture, and to make them "less disadvantaged in this respect", to reecho Fowler (1983).

6.1.4 Stylistics :A Language-based Approach

Having pinpointed the disadvantages of non-language-based approaches for the non-native students and how impoverished the process of teaching could be, I would argue that a more reliable approach is available, ie. stylistics, literary stylistics more specifically, which is an already established discipline in literary studies.

As argued in the first chapter, stylistics is a scholarship fundamentally based on the investigation of the stylistic organisation of the language of literary texts whose interpretations derive from the consideration of stylistic features of language and the functions and effects created. But Why language? How is it viewed at the present time? A brief account of that would provide a justification for the adoption of a stylistics approach overseas.

6.1.4.1 Facts about language

With the appearance of the linguistics of the Swiss linguist, Ferdinand de Saussure, the perspective on language underwent dramatic changes. Language is no longer a means to an end, used to convey the message which pre-exists in the mind of the speaker/writer. It has become now the point of concentration; it is not just the vehicle of meaning, playing no effective role in shaping it; it formulates it, as Chomsky, Halliday and other contemporary theorists of language declare. Language is a 'meaning potential', a set of options and alternatives of meanings that are available to the speaker/hearer, or writer/reader.

The most prolific description of language functions is provided by Halliday (1976). For him, language performs three main functions: the CONCEPTUAL, or the ideational (ie. language serves for the expression of content); the COMMUNICATIVE, or the interpersonal (ie. by means of language the individual can engage in a social interaction); and the TEXTUAL function (which describes the way(s) language coheres with itself so that individual sentences are blended into texts).

This change both of focus and of interpretation of language perspective has led to reassessing and reinstating it as a prime target of study. The focal point now is the function of language, or, what language does rather than what it is. How language is being used to achieve what purpose has become the springboard to all studies of language. This indicates a great concern with and about it and its decisive role in shaping meaning.⁴

The purpose of this very short account of some concepts of language functions is not to debate one function or another, or get involved in the continuing dispute among the conflicting views of what these functions are. So I can proceed to the main goal of the current discussion of demonstrating the conclusion that these new lights thrown on language show how important and central it has become now; they indicate the wide recognition of its vital role in the process of constructing meaning and of formulating thoughts and interpretations. Language cannot be set aside, or dismissed as peripheral any longer. It has become the end rather than the means because in it lies all the problems and solutions of meaning and interpretation. Above all, it is by language that we think and communicate, and through it that we negotiate meanings. It is language which makes us humans superior to all other creations, It is indeed "the world of words that creates the world of things", as Lacan puts it (printed in Belsey, 1980:12).

This concentration on the functionality of language approves the concern of stylistics with it. It should be noted that stylistics is a language-based approach not in the sense that it concerns itself with the 'what' of language system (ie. grammar/linguistics and lexis/componential meaning), but with the

'how' and the 'why' of language system. The teacher of stylistics, therefore, does not teach what types of clause, sentence, etc. the grammar of language has; nor does he teach what a lexical item/clustering means in language vocabulary, for this can be obtained from language dictionaries and lexicons. However, he points out the type of clause, sentence, etc. under investigation, and may occasionally and when the need arises give more grammatical details, or explain a lexical item or a metaphor. But his main concern remains the illustration and demonstration of how clauses, sentences, etc. and lexis are organised, and even more importantly, why they are organised in some particular way rather than another. Thus, stylistics is a language -based approach in that it draws on the way language is stylistically organised and patterned and the function of that.

Having demonstrated the importance of language and the concern of stylistics with language organisation, it is possible now to find out how advantageous the stylistics approach for the non-native students.

6.1.4.2 Advantages of Stylistics in an EFL Classroom

The appropriateness of this enterprise for the non-native students lies in their privilege in it. Unlike, the native students, they are more liable to error in language, as Trengove (1983) and several others point out; but unlike them, they are more language-conscious and, therefore, more aware of the mechanisms of linguistic organisation of literary texts. Whereas native students' linguistic knowledge is spontaneous and non-conscious, the foreign students' linguistic knowledge of English is attended to in a fully conscious recognition of all

delicate details. This makes them "better prepared to cope with the technicality of stylistic description so necessary (for them) to increase (their) understanding and awareness", as Short (1983) says. And this is one of the main reasons that encourage us to adopt stylistics approach in the non-native students' classes of literary composition.

There are more reasons pushing us in this direction. The material upon which stylistics is based is language, and reference books including text books language dictionaries and lexicons, some journals and critical works are available in plenty in the overseas universities and bookshops. Thus, students will in effect have at their disposal and within easy reach the references needed to help them to establish an effective relationship with teachers, texts and objectives of teaching literary works. Besides, they can proceed to have a greater, more constant personal interest in literature beyond the academic and university requirements. Teachers will also find it more convenient and more helpful for they can refer students to these references, which eases the burden of teaching and aids to allot most of the class to doing stylistic analysis and interpretation.

The other equally important reason for adopting this approach is the deterministic mentality of the non-native students, especially at early stages. They are, that is, inclined to having everything taught to them substantiated (as also pointed out in 6.1.1.1). The teacher of stylistics can provide evidence from the analysed text. By doing so, he will be able to convince them and, therefore, become trustworthy, which in turn improves the process of teaching and encourages students to be more positive.

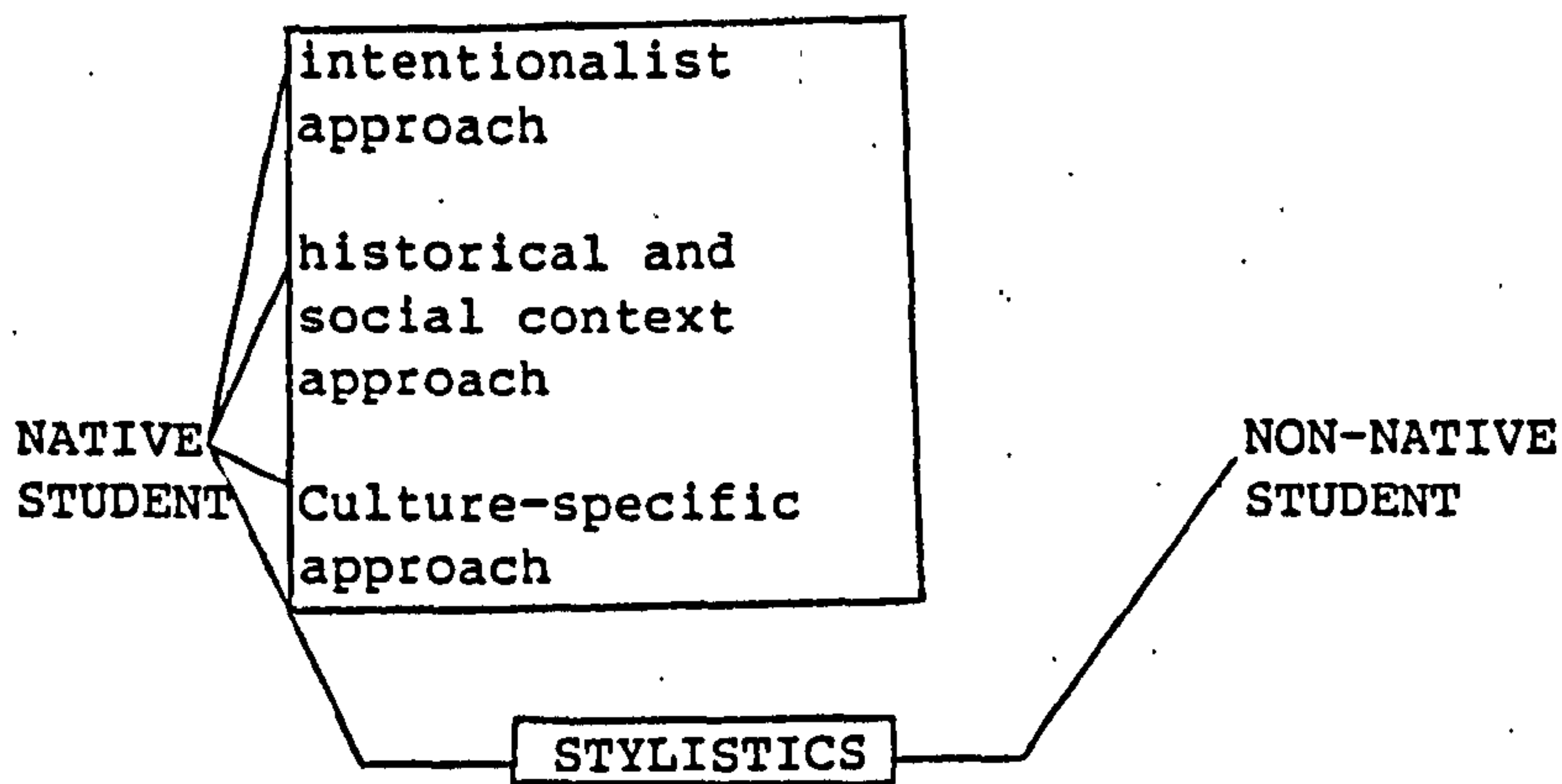
For this last reason, stylistics is more challenging for the teacher in particular. He will be required to have the ability to support everything he claims by textual and/or contextual evidence. To overcome a situation like this, he ought to be armoured with the confident stylistic knowledge and prowess, and with the systematic and consistent model of stylistic analysis. I, therefore, warn against assuming stylistic effects without being demonstrated and against the exploitation of the teacher's authority to impose, self-defeating and unconfirmed interpretations. This kind of what can be considered a negative use of authority is regrettably still widely propagated in some universities and other academic institutions overseas. Many teachers are ignorant, sometimes innocently, sometimes not, of the serious effects of that (this point will be developed in the forthcoming section).

So stylistics is a kind of approach which is self-justifying and more advantageous for teachers and students alike. After all, students unable to respond to the language on the page are unable to respond to any authorial, historical or cultural meaning. Understanding literary texts is based heavily on the capacity of students to respond to their linguistic/stylistic organisation. Short (1983) demonstrates that by declaring that by a detailed stylistic analysis it should be feasible to explain to the foreign students how meanings and effects come about in a literary text, "... otherwise he has no reasonable access whatever to a sensitive appreciation of the text concerned". Also Trengove (1983) argues that the student's response follows from knowledge of the language of his time. With the recognition of response as the most important purpose of teaching literary works to the

non-native students, we realise how valuable stylistics is in accomplishing it more properly and profitably. It is the touchstone in the hierarchy of the build-up of literary competence which has to be developed in students (see the next section for more discussion of response and literary competence).

881
Central I recommend this approach for another important reason: the students' direct engagement and participation. Unlike the other approaches discussed earlier, stylistics is a student-oriented activity and, therefore, has the advantage of inviting students openly to get themselves thrown almost unthinkingly into the stylistic/linguistic aspects of the world of the text and to interact with all its details. This is the kind of interaction needed for the non-native students, an interaction which leads to a genuine response and in effect to the development of their sensitisation to language and their abilities and skills of reading and understanding literary texts.

One way of summarising the previous four sections is the introduction of a closeness/remoteness figure showing the first three approaches in a closer position to the native students and, therefore, might be more convenient to them than to the non-native students. The fourth approach, stylistics, however, falls half way between both types of students and, thus, could be more appropriate to them:



(Fig.46)

Having argued for stylistics as a more useful approach for the non-native students than the other three ones, I suggest moving to discuss a few pedagogical views more specifically.

6.2 Pedagogical Application of Stylistics: Theoretical Issues

Introduction

The purpose of this section is to establish the motives, presuppositions and form of the teaching activity and the teacher-student classroom interaction. The final subsection will be a note of exhortation, highlighting the conclusions drawn from the discussion in the whole section to be put to a positive use by the teacher of stylistics.

6.2.1 Aims and Intentions

The aim of the application of stylistics, the language-based approach, in teaching literary texts for the non-native students is multiple. A central issue is to help students to develop their response to these texts, for response is the cornerstone of making anything at all from them. This target is put forwards by stylisticians like Widdowson, Brumfit, Carter, Short, Trengove Candlin and others. It is by developing the students' abilities

to respond effectively that they can have a genuine access to what they read and will be able to enjoy it and gain knowledge and experience from it. How to develop the students' responsive capacities via stylistics is discussed in the ensuing subsection.

Another principal objective of teaching literary texts is to develop the students' literary competence to assist them in achieving more positive response to, and effective interaction with texts. The elaboration of the 'what' and the 'how' is the point of focus of the third subsection later.

The third vital goal of this kind of teaching is to develop the students' skills and capacities of experiencing the world created by and within the literary text. It is a development of all kinds of their potential abilities necessary for them to read, understand and respond to literary works via language.

The fourth aim is to further and sharpen the students' awareness of the stylistic patterning of language, which they will put to extended use in non-literary texts. This will be helpful in the gradual and simultaneous elimination of their prejudices against non-literary language and of their elevation of literary language. As pointed out in the first chapter, the non-native students rate literary language highly more than the native students. The result of that is the inevitable demotion and misconception of the non-literary by regarding it as incompatible with the literary. This what may be called Polarisation Fallacy has proved to be insufficient, as many contemporary stylisticians like Fish, Leech, Nash, Carter, Fowler, Short and several others have confirmed. Unfortunately, this fallacy has so far been given a short shrift in non-native students' classes. I,

therefore, would urge teachers of literary stylistics overseas to give it more attention than they are doing now. Its potential peril is the widening of the gap between the literary and the non-literary by making them rivals, which harms the process of teaching and response (see 1.8 earlier for more discussion).

The fifth and last, but by no means the least, objective of teaching English literary material in terms of a stylistic approach is the tightening of links between students and literature, making reading literary texts their unwavering practice, or, as Brumfit and Carter (1986:introd.) put it, making them into serious readers. And that is a very important aim, for without having serious readers, literary texts will be thrown into the dark. We do not want them to be transformed into dull textbooks, serving a cheap, commercial academic end of granting school and university qualifications. So what we must do, as Brumfit declares, is to try to make students retain a close constant contact with literature, which goes beyond the academic purposes and school and university days (In Brumfit and Carter, op.cit.237,260).

6.2.2 Stylistic Response

"Response", says Long (1986), "is (a simple) evaluation of the reason for a particular combination of words and an appreciation of their special quality". Can response be described as stylistic? and if so, what kind of response is it? How can it be taught/caught? and can it be described as positive/negative and honest/dishonest?

Response can be described as stylistic just as it can be described as linguistic or literary. Linguistic response is a response to language organisation on the page and to the linguistic (or literal) meaning in particular; while literary response is a response to the ideas and values and literariness of literary texts, which derives from the interaction of the student/reader with the experience and the world created by them. Stylistic response, on the other hand, is the combination of the two, resulting from the student/reader's intuitive reaction to the stylistic devices (ie. the linguistic side) and the stylistic functions (that is, the literary side) taken in their totality in the text.

I would argue with Brumfit and Carter (op.cit.) that "Response must precede the analysis or description of that response", and with Trengove (1983) that "What the student says about a text is determined in large part by his personal response to it".⁵

Response is the primary step towards making any sense from literary texts. But in several overseas universities, the response-analysis process is mostly reversed and sometimes response is neglected altogether and texts are taught to students in isolation from their making some kind of response to them. In many cases the main preoccupation is with events per se and with characters as heroes/heroines, flat, etc. With few exceptions, the significance of the (stylistic) interaction of these events and characters is scarcely dwelt upon. Whatever the justifications -for example, the students' inability to respond properly to the significance of literary texts, or even to

apprehend such a response at all- this method is inept, and the fact remains that response is the key element without which it is inconceivable to understand literary works satisfyingly.

Students must be encouraged to make a response of whatever quality, no matter which level they are. They can be required to make a response either to a whole text, or to a short passage, as Short (1983) advises. They must be trained to respond through trial and error to have any chance of getting their response-skills evolved. If it is guaranteed, this development ought to be refined and tailored by the teacher gradually and steadily.

At the early stages of developing responsive skills, it is irrelevant and possibly destructive to describe the students' responses as positive/negative, or honest/dishonest. All their responses are positive then, and it is only when they advance in this respect that they can be advised to find out whether responses are positive or negative. The positive/negative response is related directly to the students' linguistic, stylistic and literary competence/incompetence which results in understanding/misunderstanding of language and stylistic function and significance. This is best described by Widdowson's (in Fabb et al, forthcoming) distinction between PARTICIPATION and ENGAGEMENT. Engagement without participation -which he terms in an earlier work (1979:8) as a 'lack of authenticity' resulting from an inappropriate relationship between the text and the reader- terminates in a negative response, while engagement with participation culminates in a positive response.

I disagree with describing responses as honest/dishonest (see Pickett, 1986). The non-native students' responses cannot be dishonest whatever their quality or the students' level of education. The kind of response resulting from the students' misunderstanding of the language of the text, or part of it, is honest so long as it is unintentional. It is honest to the students themselves who respond to what they understand. Such responses can be described as irrelevant, mistaken, or inappropriate (as Brumfit, in Brumfit and Carter, 1986:185 does), yet it is still honest.

6.2.2.1 Is Response Taught or Caught?

This question concerns mainly the teacher's pedagogical management and interpretation of the teaching process. Brumfit and Carter (op.cit.) make it clear that "None of us teaches anything worthwhile directly to students. We simply create the conditions for successful learning" (p.23). They declare that literature is caught not taught, and that response cannot be taught but developed. This draws on the issue that teachers are teachers in the sense of trainers and supervisors, and not instructors, feeding the students' mind with compulsory directives and instructions like 'do this', 'do not do that', 'believe this, not that' and so on. The time must have gone now when the teaching activity was one-sided, involving the teacher only, and the other party, the students, were dull recipients. The teacher can no longer be imagined as the sole participant who has the full authority to control the classroom and everything in and about classes. The students are the other co-participant, and whether they like it or not, both students and teachers are the managers

of the teaching activity. Interaction, not action (see Widdowson, 1979:74) or instruction, is the appropriate description of teaching activity now. Gaies (1979), Rodger (1983), McKay (1986) and many others have also stressed the significance of interaction in the reading process.

Response is not taught, then. Students cannot be instructed how to copy the teachers' responses except perhaps at early stages and for a short time only. Otherwise, they will virtually learn almost nothing and will have no real opportunity to develop their own responses and, therefore, think negatively of, and feel estranged by literary texts. They will not after all be able to copy their teachers' responses. So our task as teachers is to encourage students to make their own responses and "... not expect (them) to replicate our responses in detail, only to develop their own", as Brumfit and Carter (1986:23) state.

The best possible way to respond to literary texts is to read 'inside' them. To achieve that, a level of literary competence is a pre-condition, and I agree with Brumfit (op.cit.187) that "Responding to literature is not a matter of basic understanding of the language of the text ...". And this brings us to the touchstone of response, literary competence.

6.2.3 From Literary and Linguistic to Stylistic Competence

It is the case that "Teaching literary texts and strategies will have to take into account a great deal more than simple knowledge of language", as Brumfit (op.cit.) writes. He also declares that "Motivated language activity can develop if literary competence is developed (p.77). Students are required to bring

with them kinds of knowledge other than the knowledge of the formal characteristics of language. I join Vincent (1986) in her warning against laborious word-by-word deciphering of literary texts with the aid of a bilingual dictionary for it is "a painstaking process far removed from genuine reading with response".

The type of competence needed by foreign students is possibly more complicated than that of native students. The first kind of competence they need is Linguistic Competence which is a prerequisite for any attempt of making sense of a foreign language. Chomsky defines it as the tacit knowledge of formal structures and rules of language and the ability to produce and understand an indefinite number of sentences. The level of linguistic competence required for foreign students to make sense of a piece of language is not necessarily that of their native counterparts. Simply, they cannot achieve that. It is a long-established fact that, as Trengove (1983) rightly points out, "The level of the overseas student's linguistic competence is rarely that of native speakers". Sense-making requires a reasonably good level of linguistic knowledge to enable students to progress in this process.

Hymes (1972) considers Chomsky's notion of linguistic competence as insufficient for the description of the speaker's linguistic knowledge and ability to use it. He, therefore, suggests replacing it by a more comprehensive concept which he calls Communicative Competence which subsumes not only grammatical competence, or the implicit and explicit linguistic knowledge (see Odlin:1986), but also contextual, or

sociolinguistic competence, including the knowledge of the rules of language use. Hymes means this notion of competence to refer both to the tacit knowledge as well as to the ability to use language; he writes, "Certainly it may be the case that individuals differ with regard to ability to use knowledge ... to interpret, differentiate, etc. (see Breen and Candlin, 1984 for more discussion). The non-native students need to have a reasonable ability of language use and a considerable knowledge of its linguistic mechanisms to help them understand texts linguistically, before making any step towards anything else.

The other type of competence required by the students is Literary Competence. It is suggested by Culler (1975) who defines it as the knowledge of the norms and conventions of reading and writing literary texts. Our knowledge of language (ie. linguistic/communicative competence) will enable us to understand words and sentences only, but we would not know what to make of them. And only by possessing literary competence can we make something of such a concatenation of words and sentences in literary works (p.114). Rodger believes that the notion of literary competence is similar to, and rests on the more general concept of communicative competence. He defines it as "the ability to read a work of literature by bringing into play the necessary presuppositions and implicit understanding of how literary discourse works that tell ... how to read and what to look for"(1983).

As regards the non-native students, the conventions of reading English literary texts are completely foreign to them. They have different literary tradition and conventions, and their

presuppositions are in effect different. So they will find it difficult to understand these texts in full. How can they be guided to overcome this problem?

Students, both native and non-native, need to have a knowledge of literary norms and conventions of reading to a certain level only, for the full knowledge of them is the speciality of the critic or the literary historian. In the case of the foreign students in particular, such kind of knowledge is better laid down in broad terms. The teacher of stylistics can give such an account briefly, pinpointing -as he does about culture- that it is outside the limits of stylistics. However, unlike culture, it is an essential component of stylistic intuition (see 1.10.4 earlier) necessary for the students' responses. I also advocate the inclusion of a separate subject in the syllabus -which could be a part of that about culture- to enable students to be equipped with such an armoury.

On the other hand, I do not think that the gap is so wide, for the non-native students can share some of these conventions in general terms with the English students with the aid of their knowledge of native literary tradition. They may draw a comparison, for instance, between the conventions of English lyric, pastoral, and gothic literature, and the conventions of the equivalent epochs and literary genres in their own literature. Similarities can exist and, consequently, students will not feel entirely isolated from the target literary conventions.

I agree with Brumfit (1986:introd.) that to be a good and competent reader does not necessarily entail to have already absorbed the English literary conventions. However, it is still the case that, as Brumfit and Carter (op.cit.) declare, it is pointless to teach literary texts if students do not have, *inter alia*, a certain level of literary competence. To develop it, they can be given the opportunity to experience as many texts as possible inside as well as outside the classroom. The more knowing and experiencing the students have, the greater their chances will be to develop the level of their literary competence in time.

The third kind of competence is Stylistic Competence I understand it as a dyad of linguistic and literary competence. Littlewood (1986) talks about functional stylistic knowledge sought by students; it is a stylistic-centred competence. Stylistic competence enables students to see the significance of the text and, thus, respond to it appropriately. It is the sharpener of their stylistic skills required to help them understand the important stylistic devices and their effects. Simply, it is the ability to perform stylistic analysis insightfully and fluently, which derives from a recurrent performance of stylistic analyses of different literary texts and is, therefore, ever refined and widened by experience.

The non-native students feel at ease with stylistic competence. They are likely capable of acquiring it straightforwardly with the practising of stylistic analyses of language, the material which is available to them all the time to work on as they please. Also they can be guided by their own

experience of performing similar -no matter how similar- analyses on their native literary and non-literary texts. Another way of developing the students' stylistic competence is by work on the literariness of language in both kinds of text (see the first section of chap.1 for discussion of literariness and for an example of how that can be done).

The three types of competence, linguistic, literary and stylistic, are, therefore, pivotal for the non-native students. Without having a certain level of the first two in particular, they are unable to produce the wished-for response to, or understanding of literary texts (for more details about these concepts, see 1.10.4 above).

6.2.4 Student-oriented Teaching Strategies

✓ Carter writes, "Investigative, student-centred learning is the norm" (in Brumfit and Carter, 1986:70). The teaching of literary texts according to the discipline of stylistics overseas must be student-oriented. The paramount concern of the teacher of stylistics ought to be the students' problems and requirements of developing their responses, literary and stylistic competence and skills and sensitisation to language. He has to detach himself from himself and think in terms of the students' needs and difficulties with regard to the choice of stylistic teaching strategies. He must look at these needs and difficulties not as they may be in theory, but as they are in reality. In other words, teaching activity should not be rigid and immutable, but flexible and tentative to be able to respond to the students' latest problems and requirements. Overall, the teacher does not teach; he solves problems.

What are the students' needs and problems? And how do we specify and deal with them? The students' needs are numerous and variable. Therefore, I will highlight what can be considered as the most important and problematic.

The most urgent and important of all needs is the sensitisation of students to language for it is the prerequisite of response to literary texts. Many stylisticians agree that language ^{comprehension} sensitisation is the cornerstone of teaching such texts to foreign students. The best means of sensitisation are the linguistic models (see Brumfit and Carter, 1986,23) on which stylistics rests. Our target as teachers is to sharpen and refine the students' sensitivity to language organisation by helping them to go deep into language understanding, including the knowledge of not only how to apprehend the literal meaning of the formal categories of language system, but also how to ransack still deeper the functions and significance created. The latter are the prime target in stylistics. Brumfit (in Brumfit and Carter,1986:187) declares that understanding the language of the text is not the response to it; "It is the significance of the text that is important to the good reader".⁶

It is no easy task to sensitise the non-native students to the language of literary composition. However, a good deal of sensitisation can be achieved by reciprocal and continuous efforts of both the teacher and the students, though the greater part of responsibility is on the former. He ought to appeal to a systematic, effective and practical stylistic strategy which takes into account the difficulties more likely encountered by the students. Among these are their lack of sufficient and relevant

linguistic knowledge of some features of language at the literal level, their lack of the minimum level of stylistic competence, their commitment to understanding the target literary language in the same literal way as they understand their mother tongue, and/or the complexity of linguistic patterning both at the syntactic and lexical levels.

To deal with such recurrent problems, the teacher of stylistics must be aware of them first, and, secondly, he has to be very clear about the model of language analysis. His articulacy is the point of departure in teaching activity. The way this can be done is illustrated in the next and last section of this chapter.

Familiarising the students with language patterning is, therefore, the springboard to sensitising them. And although it is the responsibility of the teacher as much as of the students, it is weightier on the the former's side whose consistency, insight, systematicity and articulacy are crucial factors in achieving the aim of students' sensitisation to language. Of equal importance is the application of the appropriate pedagogical analytical procedures. Carter convincingly argues that "From a pedagogical point of view, basic language teaching strategies can provide a 'way in' to a text, can help raise questions about its meaning, and can begin to sensitise students to linguistic structural organisation. This is so if language strategies are student oriented" (in Brumfit and Carter, 1986:70).

Sensitising students to language organisation helps to develop their analytical skills. Such skills-development ought to be executed in stages, taking into consideration the students' abilities and potentials. The students may be intelligent and diligent, but do not have the sufficient knowledge and experience which enable them to respond and perform stylistic/linguistic analysis. Skills-development and sensitisation of the students are so interacted that it is so difficult to separate between them in practice.

Though I agree with Brumfit and Carter (op.cit.24) that grading the teaching of literary texts in the same way as language teaching is not possible, I still think that the teaching process of literary corpus overseas can be staged into three phases: LESS ADVANCED, NORMALLY ADVANCED, and WELL ADVANCED. Unlike the stages of language teaching (ie. basic, intermediate and advanced, suggested by Carroll (1978) and others), these phases intersect and are inseparable except for the hard-and-fast theoretician. They can be summarised as follows:

1. The First Phase: at this phase the students who are still apprentices with respect to their linguistic knowledge and stylistic experience, need to be introduced to stylistics and its scope and implications, and to the kind of relationship it has with linguistics (1.10 of the first chapter can be an example of such a stylistic background knowledge). Instances from both literary and non-literary texts need to be suggested to show the students how they are analysed stylistically, and how initial responses can be established. Considerable number of classes must be designated for the elimination of the polarisation fallacy

(discussed in 1.8 and in the past section of this chapter) which is deeply rooted in the non-native students' mind more than in the mind of their native peers. And this can be best demonstrated through the stylistic analyses of different literary and non-literary texts, analysed in pairs (for examples, see 1.1. Also see Carter and Nash, 1983; Short and Candlin, 1986). This is a vital starting point in the attempt of making a constructive progress in the teaching of literary composition; otherwise the students will misunderstand literary language.

Also at this stage, and with the recognition that the students have linguistics as a separate subject in the syllabus, teachers may on a few occasions go into minute details of some grammatical constituents of clauses and sentences.

Briefly, at this phase presuppositions about the students' background knowledge and capacities should be reduced to a minimum. To estimate the range of this minimum, teachers may directly or indirectly test the students' knowledge by putting linguistic and stylistic questions as well as questions about general knowledge to them.

2. The Second Phase: Here the teacher may proceed with some presuppositions about the students' linguistic and stylistic background knowledge. However, he still cannot presuppose a great deal, and he is required to return to a preliminary presupposition when the need arises. The goal behind this is triple: to refresh the students' memory, to test the volume of their prior knowledge, and, more importantly, to keep them active and get them engaged in the teaching activity. Then, he can provide more complicated stylistic analyses to the same passages of phase one, or to

similar passages from different texts.

The next stage of this phase is to attempt stylistic analyses of linguistically more complicated passages, demonstrating some possible stylistic functions of some stylistic devices. Passages can be longer, and later short stories may be analysed. At the end of these analyses students can be trained how to combine the parts of the analysed text together, and how one possible interpretation can be achieved. But they must realise that it is not the only and final interpretation.

The students can also be given short passages to analyse for themselves at home in a way analogous to those done in the classroom. They can be advised to cooperate in workshops and include in their analyses all views, no matter how different or contradictory. Such a drill has the objective of teaching them how to substantiate their own theoretical knowledge in practical terms, which in turn widens their experience and feeds their self-confidence and self-respect. It may also teach them to become tolerant and that conflicting views can co-exist. Finally, the teacher becomes aware of the students' shortcomings in the different aspects and is, therefore, able to assess them with accuracy to deal with them in the classroom. If the number of the students allows, he may divide them into workshop groups and give them short passages to analyse jointly in the classroom, followed by a discussion of them.

3. The Third Phase: By the time students reach this phase, they will have been equipped with a good proportion of stylistic and linguistic knowledge. So the teacher can carry out stylistic analyses at the highest level, use terminology at

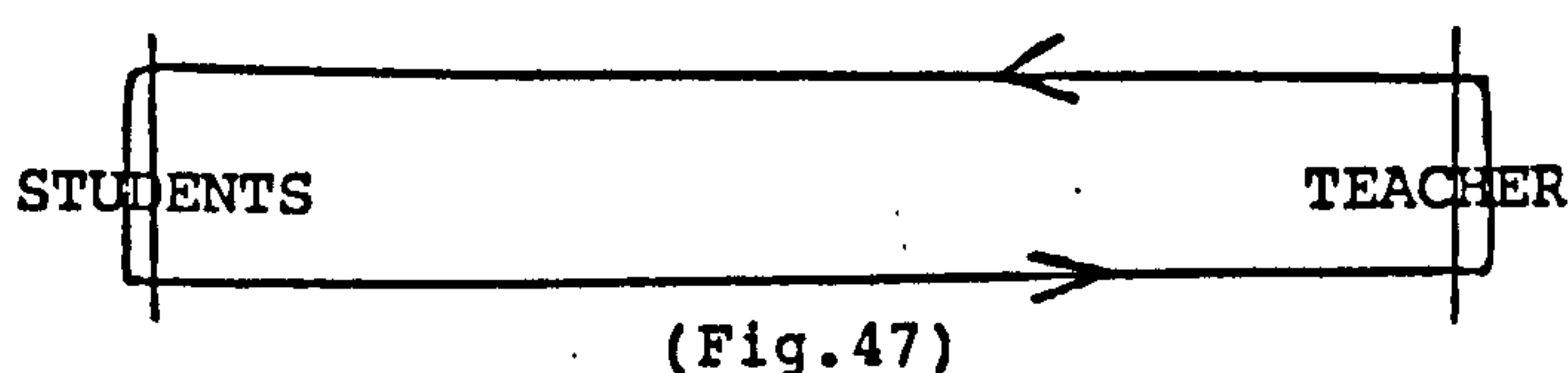
perfect liberty, show his full analytical prowess and employ any useful pedagogical procedures (see the next section). He may require the students to read texts at home before coming to the class, and ask them to provide their responses first of all. Then to confirm these responses, stylistic analysis may be executed with responsibility being passed to the students. The teacher's task is to listen rather than talk, triggering rather than providing analysis, monitoring rather than making contributions, and advising on irrelevances and misconceptions rather than dictating theoretically potential misdirections in the students' analyses. In short, students become the main contributors to the stylistics class.

In addition to home assignments and classroom workshops, teachers can have a go at seminars written and administered partly by students. That will induce more self-respect in them, which opens the way for them to provide responses and perform stylistic analyses unaided.

Complete texts can be tried at this phase with the teacher's attention on training students how to analyse and interpret stylistically by relying on their stylistic intuitions.

There are one or two features common to all phases. That is, interaction between the teacher and the students in the teaching activity ought to be implemented with full capacity at different levels (ie. linguistics, stylistic analysis, response, and background knowledge) and in different formulas: question-answer, action-reaction, negotiation (ie. which meaning is more likely), triggering, refreshment of presuppositions, analysis completion, etc. I hold the view that interaction is indispensable at every

single stage of teaching activity. All these and other stylistic procedures suggested in the forthcoming section depend heavily on the interaction between the teacher and the students, or the TRIGGERER and the TRIGGEREE (although they may change places when students raise a question, or when they encounter difficulties and problems in analysing and responding, for instance). The following figure illustrates this kind of relationship in the interaction between these two parties:



However, as far as the constituent character of the teaching activity itself is concerned, it has to be originally student-oriented. Students, therefore, have to be regarded by the teacher as the triggerers of its whole process, posing questions and problems, and at the same time he should always aim to be the triggerer, attending to these problems and the students' miscellaneous needs.

The second important feature which is recurrent in all phases is the intersection and recurrence of pedagogical stylistic procedures especially those suggested in the next section. They are potentially applicable to all stages, and the difference is in the volume of details, presuppositions and the scale on which they are undertaken. In other words, they ought to be applied from the perspective of the students' problems, requirements and abilities.

It must be pointed out that all these phases are to be followed in the least stringent way possible, allowing for an adaptation to the progress in the classroom and to the students'

developing needs. If the majority of the students make progress, the teacher can move on a step further in the hierarchy in the complexity of pedagogical procedures. But if they fail to make a good progress, the teacher ought to slow down in the ascendance of that hierarchy in order to keep developing their skills systematically. So it is advisable for the teacher to avoid jumping over a procedure without it being absorbed by the students. The response is after all not to the execution of a theoretical pedagogic plan so much as to the practical classroom progress..

The final important practice to be pursued in the three phases is to train students to respond regardless of the quality of their responses. Rodger (1983) cogently argues that "No matter how vague or inept students' first impressions may be, they are an indispensable basis for discussion of the kind that leads to an optimal interpretation". (See appendix 3 for more details about these three phases).

To conclude, student-oriented strategies are a response to the students' problems and requirements. They can be called 'students' filling-in-the-gap activities', activities that fill in the slots in the students' needs and problems. As Rivers (1980) puts it, "Unless the students with their needs and wants become central to our planning and implementation, we will be reechoing the old adage: the more things change, the more they stay the same".

6.2.5 Teacher of Stylistics

The previous subsections have shed some light on the way(s) the teacher of stylistics administers the classroom teaching activity. One of the very important warnings to be considered by the teacher is not to become an uncompromising master of the whole teaching process. There is no room for such a dictating master in the contemporary pedagogy of that process. Dispossessing the students of the right to participate in as well as contribute to what they are taught is inappropriate. As also argued in the preceding subsection, they direct the teaching activity by unwrapping problems and difficulties which beg for resolution by the teacher. Without the participation of the two parties of interaction, the teacher and the students, it may not take place. Allwright (1984) declares that "Interaction is a co-production. It is the product of action ... of all participants".

It is stating the obvious that a teacher's authority is needed in the classroom, not in the negative sense of suppressive control of the students and teaching activity, though. "The teacher", Allwright (op.cit.) says, "should 'manage' in the sense of playing a strong leadership role in the classroom". He has the role of the director, the initiator, and the instigator of teaching process, though this role can be enacted by students, as also pointed out in the antecedent subsection.

The second important precaution to be watched by the teacher of stylistics is to avoid persisting in a particular strategy, whether right or wrong. Rather, he must leave his options open to allow for modifications and changes when needed. He is supposed to work and think in terms of the students' interests spotted

through the practical application of teaching strategies and models of analysis. And that is a demonstration to the students that he understands their problems and needs and, thus, he responds to them in a constructive way. By doing so, he can achieve the maximum rate of the students' participation in the teaching activity.

The third precautionary note for the teacher is that he ought not to presuppose too much at whatever stage of teaching stylistics. A great deal of presuppositions will perhaps make it difficult for the students to follow, which may result in disjoining them from the class.

The fourth reminder for the teacher is to beware of distraction. Distraction from the main line of argument is damaging for it not only confuses students but also undermines the teaching process. My idea of distraction does not include the one or two humorous remarks in the course of the class; on the contrary, these are the remedy of any possibility of distraction, or the students' feeling of boredom. And this brings us to the fifth reminder.

The teacher of stylistics should beware of, and be aware of boredom. It requires to be attended to in every single class. The best panacea for it is humour. Every teacher must be armoured with a degree of wit. I agree with Nash (1986) that "The teacher who cannot use language to inform, inspire, and amuse is a dead duck -ie. a dolorous bird that neither flies nor quacks". The teacher has to possess the ability to teach, develop skills, and entertain, and the most successful teachers are not those who merely have these faculties, but those who own them and know when

to use them in the course of teaching. Otherwise, distraction will strike again.

The sixth pedagogical maxim for the teacher is that he ought to avoid giving too much material in one single class. The concentration must be on specific and limited number of related points, or else the students will be unable to follow everything. Likewise, asking too much from the students whether in the classroom or at home, or with regard to the background knowledge, is not advisable for it is simply ineffective. The teacher has to realise that the students work within constricted qualifications and capacities, and that they are of variant degrees of individual potentials, experience and intelligence. It might be the case that the more the teacher asks, the less he gets.

The last recommendation for the teacher is to avoid being ambiguous and uncertain. He should use a clear, lucid method of teaching that can be graspable by all students at different levels of skills and abilities.

Having established a theoretical background about the pedagogy of stylistics in an EFL context and about the requirements of students and the responsibilities of the teacher of stylistics, I find it feasible to introduce now a final section about the practical application of pedagogical stylistic procedures in the classroom to help the students to understand stylistic analysis and stylistic devices and functions with reference to the analysis of the two texts by Joyce and Beckett, provided in chapters 2-5 earlier.

6.3 Pedagogical Procedures and Stylistic Analysis in an EFL Classroom

Introduction

As we have seen, there have been within the field of stylistics many different applications of linguistics to literary text study. In the preceding chapters of this thesis, I have undertaken descriptive analysis at several levels. Such descriptions can be of value to students and teachers of language and literature. But, until recently, attention has not focussed on pedagogical considerations in the presentation and teaching of stylistics. The remaining parts of this chapter offer a step forward in this direction. They present arguments for and illustrations of classroom-based methodologies for a refinement of students' understanding of stylistic functions in literary texts. Thus, they are not part of stylistics, but tools for elucidating and mediating stylistics in the classroom. And once having achieved these objectives, they are then deemed to have exhausted their usefulness.

The suggested activities and procedures are different from preceding works in that they aim to facilitate, through the technique of RE-WRITING, a more student-centred, activity-based approach to teaching stylistics and for becoming, on the part of the students, sensitive to literary operations of language. The proposals are tentative and provisional and require to be more extensively tested in the EFL classroom; but they are, I want to claim, new developments which I hope are both systematic and innovative. They aim to lay a basis for subsequent further development in this important area where literature, linguistics

and pedagogy meet.

Generally speaking, all the procedures suggested below are lucid and graspable by almost all students. Some of them are applicable to several linguistic and lexical features (eg 'rephrasing', 'reproduction', 'summary', and 'deletion'); some others like 'clause reversal', 'cohesive device revival', and most of the procedures illustrating the stylistic functions of clause and sentence structure and cohesion, are limited in application. However, many of them are interchangeable. They are not arranged in order of preference or priority, and teachers can apply them in the order they find more appropriate and in accordance with the features of language discussed in the classroom.

Finally, the material to which these procedures are applied is the stylistic analyses of the two texts provided in chapters 2-5 earlier, starting with illustrating the analysis of clause and sentence structure.

6.3.1 Stylistic Analysis of Clause and Sentence Structure: Pedagogical Procedures

6.3.1.1 Fronting

As we noticed in chapters 2,4 earlier, fronting is an important stylistic device, exploited on a large scale in both stories by Joyce and Beckett. To help students understand it, alongside with its stylistic functions, I suggest few pedagogical procedures:

a. Clause Reversal

This procedure is to show how a sentence reads after reversing its clause order in comparison with the original.

EXAMPLE: in The Sisters:

'Had he not been dead I would have gone into the little dark room behind the shop to find him sitting in his great coat'.

This is a conditional sentence with the if-clause, the subordinate one, being fronted has been granted more emphasis by this, as also argued earlier in 2.2. This can be recognised by reversing the subordinate-main clause order in this way:

'I would have gone into the little dark room behind the shop ... had he not been dead'.

Clearly, the subordinate clause is neglected in this version as the reader's attention would likely be drawn away from it (namely, from the fact of supposing the priest's un-death) onto the first part of the sentence (that is, on what the speaker would have done). Thus, we will be given the impression that the man's death is not important, which is contradictory to the message delivered by almost every part of the story. The second reason which supports that is that the main conditional clause is relatively long and could, therefore, make the short subordinate clause isolated and marginal, which is not the case here.

So the reversal of clause order may help the students to see the stylistic difference between the original and the hypothetical sentences, and eventually clarify and assert the stylistic function claimed to have emanated from the original sequence of

clauses. In the same way, the very first sentence of Enough:

'All that goes before forget'

has the rank-shifted clause, 'all that goes before' fronted, and the main clause, 'forget' delayed. It was claimed that more stress has been assigned for the first one for its importance. To indicate that more clearly, we may reverse the order of these two clauses and rewrite the sentence in the normal sequence:

'Forget all that goes before'.

One may ask, why is this very short sentence not started in a conventional way especially with realising that 'forget' is in the imperative mood and usually occurs at the beginning? There must be a reason for this, then. The past, that is, is intended to receive a stronger focus, and to imply that it possibly was unpleasant, which may be taken to suggest an early reference to infirmity, as concluded earlier in 4.2.

b. Conventional Rewriting of Sentences

The foreign students are obsessed with the conventions of language, including the grammatical/syntactic arrangement of clauses which is mainly of the pattern: main clause - subordinate clause. Disrupting this order may need an illustration. The teacher can rewrite sentences in a conventional way.

EXAMPLE: in The Sisters:

'If he was dead, I thought, I would see the reflection of candles on the darkened blind for I knew ... a corpse'.

This sentence whose clause order is disrupted, can be rewritten in

a conventional sequence as follows:

'I thought I would see the reflection of candles ...
if he was dead for I knew ... a corpse'.

or:

'I would see the reflection of candles on the
darkened blind ... I thought, for I knew ... a
corpse if he was dead'.

In this sequence, the subordinate clause 'if he was dead' has been deprived of any kind of accentuation and seems to have occurred in the normal sequence of events as well. There is no reason, therefore, for attending to it in a special way. But this is by no means the case here, nor is it the case that 'I thought' would have been wanted to receive weight for there is no point in doing that in this context. Also, the original sequence of clauses allows for the main conditional clause to be followed by the right-branching one, 'for I knew ... a corpse' which is related to it immediately. In other words, the conventional organisation of these clauses impairs any stylistic harmony or balance by making the sequence awkward to follow.

Conventional rewriting of clauses, then, shows the stylistic advantage(s) of the original sequence. This procedure is similar to the previous one; the difference is that the first includes the reversal of clauses regardless of the conventional order.

c. Sub. Clause Skipping

The fronted subordinate clause can be omitted for a short while to allow for the consideration of the principal clause on its own, which will show how important/unimportant the skipped clause is.

EXAMPLE: in The Sisters:

'As I walked along the sunny side ... I remembered old Cotter's words and tried to ... in the dream' (158-60).

'As I walked ... ' can be temporarily forgotten to have our whole concentration fixed on the main clause. The aim of this procedure is not to confirm that the latter can stand on its own, while the former cannot, but to give more attention to the key element, 'remember' which represents the central action in the whole sentence. Now we may ask, what made the speaker remember what he did?; did he remember in the day or at night? in winter or in summer? in rain or in shine?etc. Was he motivated by an internal or extraneous drive? Such questions put forward by the teacher may attract the students' attention and invite them to provide a clear answer to all these questions: He remembered in the sun, and the motivation was external, ie. the sun. This will illustrate the importance of the presence of that subordinate clause, as well as the reason behind fronting it.

In the other text, the skipping of 'When I bowed' (114-5) deflects the centrality of the important elements in this sentence. It is, that is, what the 'I', not the 'he' does which is the intended message here. Also, by missing the action of the first, the second will not have enough justification to occur in this sequence at all. Consequently, emphasis is on the doing of 'I', not of 'he'.

d. Clause-by-clause Reading of Sentences

This procedure is meant to pinpoint the important clauses by reading them one by one to make each one receive an equal proportion of the students' concentration. This can be regarded mainly as a training for students not to give more attention than

required to the principal clause all the time, and simultaneously to assign more importance than usual to the subordinate clause.

EXAMPLE: in Joyce's text, the sentence, 'When he smiled he used to uncover his ... his lower lips' (153-5), the fronted subordinate clause, 'When he smiled', can be read on its own with full concentration, delaying a natural impetus for the principal clause. By doing so the students will be able to see its significance which could otherwise be overcome for it is a very short clause followed by a longer main clause and a coordinate one. They will more likely rush to the principal clause and the rest of the sentence, passing over the stylistic function of that subordinate, fronted clause.

In Beckett's story, the sentence of 102-4 is started with two peripheral clauses:

- 'Counting from the day'.
- 'Alluding for the first time to his infirmity'.

In the search for the delayed main clause, there is the danger of overlooking the importance of these two fronted clauses, especially in this instance where the former will receive a great deal of attention from students for including the key lexical item, infirmity.

Thus, to avoid diminishing the stylistic advantage of fronting subordinate clauses, clauses can be read one by one, halting for a short time after each one to capture the students' attention. This procedure can be applied to sentences with relatively long main clauses and fronted short subordinate clauses.

e. Clause/Sentence Substitution

This procedure is the most hypothetical of all. It ought to be executed carefully. It is carried out by exchanging the status of the main and subordinate clauses of the same sentence. The aim of applying it is to demonstrate to students the contrast in the positioning and in the message of each type of clause.

EXAMPLE: in The Sisters, the sentence (74-6):

'Though I was angry with old Cotter for alluding to me as a child I puzzled my head to extract meaning from his unfinished sentences'.

can be hypothetically replaced by:

'I was angry with old Cotter for alluding to me as a child ... though I puzzled my head ... sentences'.

where the main clause has occupied the place of the subordinate one both grammatically and semantically. Obviously, there is a change of meaning as well as of the point of focus of the whole sentence. That is, the original principal clause which receives a considerable amount of weight, has been shifted in the assumed substitute sentence to a less emphatic position, and the subordinate clause has consequently inhabited a more foregrounding place. Also, and more importantly, the message of each has been turned upside down, which cannot be accepted or expected in this context.

Though the teacher must have already pointed out that sentences are understood as they occur in the text, not *mutatis mutandis*, he may employ this procedure to draw the students' heed to the original sequence and how it is meant to produce the sort

of stylistic effect which cannot be produced otherwise.

In Beckett's text, the sentence, 'Whenever he desired something, so did I' (8-9) reads according to this procedure as follows

'Whenever I desired something, so did he'.

It is easy to notice the difference between the two sentences, and that the hypothetical one does not fit in this context especially when taken in connection with another identical sentence, 'When he didn't desire anything neither did I' (10); nor does it fit in the wider context of the whole paragraph in which the 'I' is subordinate to the 'he'.

6.3.1.2 Ambiguous and Complex Structure

In the foregoing stylistic analyses of the clause and sentence structure of the two short stories by Joyce and Beckett (chs.2,4), we came across a few syntactically ambiguous sentences. I argued then that each one has a stylistic function. To illustrate how that function can be received by students, I suggest two major pedagogical procedures, rephrasing and expansion, which might be the most convenient, for the way to clarify ambiguity and complexity of structure is either by making one or two changes in the linguistic form and/or lexical items, or by expanding sentences both grammatically and lexically. The difference between these two procedures is that the first keeps primarily to the original structure, while the second does not necessarily do so:

a. Sentence Rephrasing

This procedure is an attempt to clarify the ambiguous sentence structure and then to invite students to pose the question, why is it made so, since there is an easier option of structure in language system? The answer would be that it must have been meant to have a stylistic function important to the message contained in it.

EXAMPLE: in the first story, the sentence, 'It may have been these constant showers of snuff ... was quite inefficacious' (114-19) is quite complex, as illustrated in 2.2 earlier. It was also argued that it is stylistically multi-functional. To demonstrate that, I suggest rewriting it as follows:

'It may have been these constant showers of snuff which gave his ancient priestly garments their green faded look for the handkerchief was quite inefficacious because it was blackened with the snuff-stains of a week and was used by him in an attempt to brush away the fallen grains'.

This version is well-constructed gramatically, but by comparing it to the original one, students will find out that it is quite different stylistically and has, therefore, ^{dimmed down} deflected the stylistic effect intended to be created by the original structuring. They will also realise that since another easier possibility of constructing this sentence is available in the grammar of language, they are more likely to suspect that such complexity has a stylistic function.

b. Sentence Expansion

This procedure is to show students the way ambiguity of structure could have been evaded, which may explain to them that such ambiguity is functional.

EXAMPLE: Joyce's story begins with, 'There was no hope for him this time: it was the third stroke'. It is not clear whether to regard it as two separate sentences, or as one sentence composed of two clauses, the first is the main clause, the second is the subordinate causative one, with the colon as though standing for 'because' or 'for'. Joyce could have said:

'There was no hope for him this time
because it was the third stroke'.

which dismisses any shadow of ambiguity. Again, drawing this version against the original one demonstrates to students the function of indecisiveness claimed to be created by such an indecisive structure.

6.3.1.3 Unfinished Sentences

Several sentences in both stories investigated earlier in this thesis are left uncompleted. And since students presume that Joyce and Beckett are masters of language, they will not consider these sentences as an indication of incompetence. They will start to suspect that they have some function to perform in these texts, then. The following two procedures can help to explain how such function is brought about:

a. Sentence Completion

This procedure demonstrates the potential finishing of incomplete sentences. It is different from 'expansion' procedure used to illustrate ambiguous sentences in that it allows for ending unfinished sentences, while according to the latter sentences can be expanded at any point.

EXAMPLE: Mr. Cotter produces few unfinished sentences in The Sisters; one of them is:

'Let a young lad run about and play with young lads of his own and not be ...' (55-6).

In addition to what was suggested in chapter two above, it can be finished by sequences like, 'ill-brought up', 'taught such a religious stuff', etc. Students can be asked to suggest their own sequences and provide the reasons for choosing them. For example, why can they choose a sequence of negative and not positive sense? and, overall, why is this sentence left uncompleted? Such questions, put with the recognition of the possibilities of having these sentences completed originally, may help them to distinguish the stylistic function proclaimed for them. Besides, this procedure is a training in picking up the proper choice of sequence as well.

b. Sentence Partial Deletion

This procedure is intended to illustrate the difference between having an unfinished sentence and not having it, and how far this affects the meaning and function of the part left. It can be performed by deleting the problematic part of a sentence.

EXAMPLE: The same example cited in the antecedent subsection could be used here as well. 'And not be ... ' may be deleted, in which case the sentence remains unbroken either grammatically or semantically. What is broken is the stylistic significance of the original version. That is, in the hypothetical version, the reference is implicitly so general and cannot be necessarily considered as an exclusive reference to the priest or to religion as the real version directly suggests. Such a differentiation between the two versions would guide students to grasp the stylistic effect of the unfinished part of sentences.

6.3.1.4 Fractions and Mini Sentences

Both texts, especially the Beckettian one, are imbued with fractions of sentences. To elucidate their stylistic functions, three kinds of pedagogical procedures can be applied:

a. Fraction Depletion

This procedure is to make plain how a fraction could have been put down properly constructed without troubling readers/students with ambiguity resulting from its ungrammaticality.

EXAMPLE: in the story by Beckett, 'Seldom more' (45-6) is made an independent sentence graphologically, which is not possible in the conventional grammar of English. This is quite unimaginable for the non-native students and, therefore, needs clarification from the teacher. What he can do is ^{reduce}deplete this fraction by looking around it at other sentences with which it might blend. It could have been a part of the preceding sentence with the addition of the conjunction, 'or' and could have read as follows:

'We would cover in this way a hundred yards or so linked with our extremities or seldom more'.

But that is not done, not so much to avoid awkwardness as to confirm the stylistic function of having the crippledness of syntactic structure and of people identified.

There are other fractions where it is not possible to relate them either to the previous or following sentence. An example of this is 'Our meeting' (61) which can be depleted by suggesting a possible grammatical sequence such as: 'There is something concerning our meeting', 'Such was our meeting', etc. This will make students conjecture that there is a reason behind selecting such an impaired sentence, for there is 'no smoke without fire', as it were.

b. Fraction Annexation

This procedure points out how two or more fractions can be rewritten and joined to one another, or to other sentences.

EXAMPLE: annexing 'Seldom more' -used in the preceding subsection- to the antecedent sentence gives the following sequence:

'We would cover in this way a hundred yards or seldom more linked by our extremities'.

The conclusion we may draw from not having such a sequence is that the broken sequence in the text must be intended to produce a particular stylistic function (see 4.2 above).

C. Fraction Omission

This procedure is invested to check how effective/ineffective is the deletion of a tiny sentence. The dwarfish sentences produced by the boy, Joyce, 'Who?' and 'Is he dead?', can be deleted completely. The story can, of course, make sense without them, but since they are the only two sentences by him in it, they seem to be foregrounded and are needed to serve as a further indication of his inoperative nature. By leaving the story without them, Joyce, the boy, will disappear, and Joyce, the narrator, will be the only presence in the text, which would undermine his genuine involvement in it (see also 2.2 above for more argument). Thus, by omitting a mini-sentence, students may become aware of how influential/uninfluential it is.

By applying this procedure to all the fractions in the other text, we come with a completely disintegrated text both stylistically as well as semantically: stylistically for stylistic intuitions will be disallowed; semantically many points will be either missed, or confused. This helps to demonstrate to students the significance of the presence of these fractions in the story.

6.3.1.5 Parallel Sentence Structure

Several sentences in both stories have an identical syntactic structure. To explain the way stylistic function is created by such kind of structuring, I suggest two procedures:

a. Sentence Comparison

This procedure aims at comparing identical pairs of sentences with other similar, but not identical constructions, to make prominent the difference in the stylistic effect produced by each pair.

EXAMPLE: in Enough, the two sentences:

1. When the pen stops I go on (4)
2. When it refuses I go on (5)

are identical at the level of syntactic structure, but contradictory in meaning. To illustrate the function generated by them, they can be compared to a parallel, but unidentical pair:

1. When the pen stops I go on.
2. I even do so if it refuses.

This is an apparently normal sequence and cannot have the stylistic significance of the original. What makes up this difference is that the grammatical and lexical categories of each sentences of the first pair fall into the same slots of those of the other (ie. 'When-when', 'the pen-it', 'stops-refuses', 'I-I', 'go on-go on'). But the speculative pair is not so, which leads to the conclusion that that special patterning of sentences is more effective (see 4.2 for more discussion).

b. Sentence Amalgamation

Another way of pinpointing the stylistic effect of parallel sentences is to amalgamate them into one single sentence in some way. The difference between this procedure and 'annexation' of the previous subsection is that it allows for more insertions than

the latter.

EXAMPLE: the same example of the preceding procedure can be used here again. The two sentences can be merged as such:

'When/whether the pen stops or refuses I go on'.

This version is stylistically less striking than the original. Above all, we are certain that Beckett is not incompetent at producing such correspondent, repetitive and at the same time paradoxical sentences. He means them to be functional.

6.3.1.6 Coordination

Coordinate clauses and sentences are recurrent in both texts. As argued earlier in 4.2, this kind of structuring indicates a state of uncertainty on the part of the speaker. To show how that can be concretised, I may introduce one major pedagogical procedure, conjunction metamorphosis.

a. Conjunction Metamorphosis

This procedure can be applied by suggesting an alternative conjunction to see how far the stylistic effect metamorphoses.

EXAMPLE: in Enough, the sentence (118-9):

'Either he had finally nothing to say or while having something to say he decided not to say it'.

can be altered in favour of a version like this:

'He had finally nothing to say AND while having something to say he decided not to say it'.

This sentence suggests a good deal of determinacy on behalf of the

speaker. Had it been constructed this way, we would have not concluded any stylistic function of uncertainty and paralysis for, in contrast to the original which specifies the speaker's vacillation between two counter views, it displays a single-minded, certain character.

In short, this procedure reads as follows: to know the stylistic effect of a coordinate syntactic structure, we may draw it against a contrastive structure having a different conjunction.

6.3.1.7 Conclusion

To sum up, the pedagogical procedures suggested in this subsection have the main objective of illustrating the stylistic functions and effects produced by some important stylistic features of clause and sentence structure of the two stories by Joyce and Beckett. And that will help the students to understand them and get more sensitised to language organisation. It must be noted that all these procedures interact and are of equal importance.

6.3.2 Cohesion: Pedagogical Procedures

Some cohesive devices in the two texts analysed earlier are stylistically significant and functional, as we saw in 2.3 and 4.3. To explain in a tangible way how to distinguish the stylistic functions of these devices, I propose the following six pedagogical procedures:

6.3.2.1 Device Revival

This procedure aims at reviving the reference of the ambiguous cohesive devices in particular to show how clear they could have been, and why their ambiguity is functional.

EXAMPLE: in the Joycean text, the substitution pronoun 'it' (29) is ambiguous, referring to something unknown to us in the local context. Later, however, we realise that it is cataphoric and stands for a very important lexical item, 'chalice'. By restoring it, students can note the difference between the two. At the same time, they will be able to understand the stylistic function begot by 'it'.

Likewise in the other story, the reference of 'he' (8) is ambiguous. It is left unstated in the story, but it seems to be anaphoric, specifying someone unknown to us but known to the narrator. By reestablishing it, (ie. old man), students come to realise the ambiguity of 'he' and then apprehend its stylistic function of indistinguishability (see 4.3).

6.3.2.2 Device Conjecture

Such a procedure depends on guessing the possible reference of an ambiguous device in particular. It has to be a students' contribution in the main; they can be required to supply it. By so doing, they are more likely to produce different suggestions, which is an indication of the device's ambiguity and a distinction of the stylistic effect created by it.

EXAMPLE: The same example cited in the antecedent subsection from the first story can be manipulated once more here. Students can

be asked to surmise the reference of 'it'. Suggestions like 'accident', 'trick', 'misdemeanour' and 'case' might be provided. Such different proposals show the students that the ambiguity of that device is intended to have some kind of stylistic effect (as pointed out in 2.3 above).

6.3.2.3 Device Replacement

This procedure exhibits the contrast between the device chosen and an alternative one.

EXAMPLE: the cohesive device, 'his' in The Sisters (87) occurs unexpectedly in the place of 'it'. By replacing the former with the latter, cohesion will be still normal. This implies that the occurrence of 'his' has an important stylistic function of skewing the attention from 'the face of the paralytic' to 'the paralytic' in particular.

Such a replacement of an unusual cohesive device with a usual one sharpens the difference between them and consequently demonstrates to students the point of the stylistic argument in connection with the original choice.

In Enough, 'Our' (61) is a substitution pronoun intended to shift attention and expectations away from the submissive personality of the narrator. To substantiate this, we may substitute 'Our meeting' for 'Meeting him', for instance, where the reference is consistent with the overwhelming meaning of the speaker's subordination to the old man established up to this point in the story. Students will now be able to see how different the situation would be if the original device was replaced by a contrastive one. This procedure can be applied to

emphatic and repetitive cohesive devices in particular.

6.3.2.4 Device Reduction

This kind of pedagogical procedure can be applied to a sentence or a group of sentences where a single cohesive device is frequent. It is performed by cutting down the number of its recurrences. By comparing the new sequence with the original, the stylistic effect of the latter can be demonstrated to students.

EXAMPLE: in the third paragraph of the story by Joyce, the face of the paralytic' is a lexical cohesive device that recurs in different shapes. We may reduce the number of these occurrences by merging sentences together, omitting that device. The three sentences of 79-81 for instance, can be fused into one sentence as follows:

'But it still followed me, murmured and, as I understood, desired to confess something'.

The result of such a reduction operation is that the emphasis which this device is intended to receive is diminished. Being extremely significant, its devaluation is inconceivable.

Thus, students can appreciate the stylistic importance of the recurrence of a cohesive device like this for such a recurrence throws more light on it. By contrast, the reduction of its frequency number may result in weakening that light, which might not be intended, as the case is here.

6.3.2.5 Device Compensation

This procedure can instantiate the stylistic function of the un-presence of cohesive devices at all among sentences. It is carried out by rephrasing unconnected sentences to compensate for the missing devices.

EXAMPLE: in Beckett's story, the last sentence of the third paragraph (33-4) does not cohere with the antecedent sentence directly and seems as though emerging from nowhere. We understand, however, that it may be a consequence of what preceded. To illustrate that, we may rephrase it together with the previous sentence, using 'because', first, and then 'therefore':

- Because I have kinds of gleams in my skull ... I might have accomplished something given ... lives.

Or,

- ...I have kinds of gleams in the skull ... entirely. Therefore given three or four lives I might have accomplished something.

By this, cohesion between these important sentences become clearer to students. Setting these versions against the original will help students notice the difference in meaning as well as in stylistic effect.

6.3.2.6 Device Inflation

This procedure can be accomplished by over-clarification of cohesive devices, which makes them inflated. It can thus be applied to all devices that seem to be squeezed, though not ambiguous in reference.

EXAMPLE: in the first text, 'But no' (189) which establishes

cohesion between this paragraph and the foregoing one, can be inflated by stating once again its implied reference, 'the fancy which came to me was wrong'. This demonstrates to students the stylistic value of the writers's reluctance to do so, for it is overall both sufficient and efficient to have it implicated in 'But no'. Such a redundancy of reference can convince students of the stylistic effect deduced from it (see 2.3 earlier).

6.3.2.7 Conclusion

Thus, these pedagogical procedures can help students to understand the stylistic functions and effects of some significant cohesive devices. Although they are not the only possible procedures to perform such a pedagogical function, they might be the most useful and lucid ones.

6.3.3 Stylistic Analysis of Paragraph Structure: Pedagogical Procedures

The ways paragraphs are structured and patterned in the two texts investigated in this thesis create stylistic functions and effects. To help the students to attend to them in concrete terms, I suggest these pedagogical procedures:

6.3.3.1 Paragraph Overtaking

According to this procedure, an important paragraph may be overlooked momentarily, assuming its non-existence in the text. The purpose is to demonstrate to students its significance.

EXAMPLE: in the first story, I suggest overtaking paragraph three (74-87) which means that the second paragraph is presumed to be followed by the fourth immediately. By doing so, we note that,

first, the two paragraphs do not follow one another in a clear way. 'The next morning', that is, would not be a sequence for the events of the second paragraph. Nevertheless, it is not unimaginable, but in comparison to what we have in the overlooked paragraph where it is night, 'The next morning' plainly follows from it.

Secondly, even with the possibility of a normal cohesion between the two paragraphs, there is another problem. The heightened tension created between the skipped paragraph, describing the boy's fantasy about the gargoyle face of the paralytic, and the fourth one which has the function of normalising things, is very important to the understanding of the story. So losing it will leave a lacuna in it.

Thirdly, the overtaken paragraph contains a unique piece of information. Ignoring it will, therefore, result in misunderstanding the whole story.

Finally, the seventh paragraph which is closely related to this one, will be completely misapprehended and undermined, looking isolated and incoherent with the rest in case the paragraph in question is neglected.

So the presence of the third paragraph is indispensable to the interpretation of this text, unless we fancy writing a new text of our own, which is an entirely different matter. By stating this argument about the vitality of this paragraph, students will have the chance to notice its stylistic significance.

6.3.3.2 Paragraph Skipping and Comparing

This procedure is executed by deleting two paragraphs individually, one important, another less important, to discover how far the text will be affected in each case. The outcome of the comparison will show which is important and which is not, and why. Though every paragraph has some kind of function in the text, no matter how significant, not all the paragraphs are of equal importance.

EXAMPLE: in Enough, skipping paragraph four, or twelve is detrimental to the text because of the importance of their message and stylistic function. But the omission of the sixth, the seventh, or even the fourteenth would not cause such a volume of damage to it, for they do not transmit a very important message or stylistic function crucial to our understanding of it. To substantiate this conclusion, the story can be read, preferably at home, by the students after each skipping, with an attendance to the missed part of the message and stylistic effect in each case. The next stage is the drawing of the message and effects of each paragraph (or a group of paragraphs) against those of another paragraph (or a group of paragraphs) in the classroom.

By applying such a procedure, students will be able to estimate the amount of importance of each paragraph. In the example above, none of the first group of paragraphs can be eliminated, while any, or even all of the paragraphs of the second group can be deleted without affecting our understanding of the story substantially.

6.3.3.3 Paragraph Concatenation Deflection: Putting the Cart Before the Horse

This procedure has the objective of examining the stylistic advantage(s) of a succession of paragraphs as laid out in the text. By deflecting that concatenation, students may come to recognise the stylistic reasons behind it and, consequently, attend to something that usually passes unnoticed.

EXAMPLE: suppose the first two paragraphs of the Joycean story have exchanged positions. The points we are likely to observe are:

1. The relegation of the first paragraph to an unjust minor position, which will result in depriving it of a great deal of semantic as well as stylistic emphasis. Many of the readers' expectations will be toppled down. Also, the replacement of such an important paragraph -it sets the scene for the whole story- by another one will have negative consequences on the forthcoming episodes and actions and the way some characters are comprehended.

2. By contrast, the second paragraph of the story will receive more attention than it deserves. Accordingly, no great deal of expectations can be built up by readers/students. Above all, it does not seem to fit in this position as the opening start of this text, for it is an impoverished paragraph both semantically and stylistically, especially when juxtaposed with the original first paragraph.

3. The third paragraph can follow from the second, but not from the first, and thus the latter would seem as a kind of hindrance, severing the other two. In other words, the

spontaneous concatenation of events will in effect be disrupted, as will be easily noticed by the students.

So, the deflection of paragraph concatenation breaks the text down by making it disentangled and less convincing. This very defect guides students to appreciate the stylistic value of that serialisation, which at the same time reflects the significance of the way events and characters are intended to be received in a particular text.

Another example from the middle of Beckett's story can be discussed. If a speculative exchange of places occurs between the fourth and the fifth paragraphs, paragraph serialisation will be broken and almost inconsequential. The fifth, that is, coheres directly with the last three sentences of the fourth (indicated by 'they' and 'gloves' in particular); and moving them to a front position is like putting the cart before the horse, as it were, instead of the normal case of putting the horse before the cart. In addition, whereas the fourth paragraph follows from the third, the fifth cannot either semantically, stylistically or cohesively.

The pedagogical gain of putting the cart before the horse is that the students can understand the stylistic point of the conventional way of having the horse before the cart. Such a procedure can be applied at any point in the text with the possibility of more than two paragraphs being involved.

6.3.3.4 Paragraph Infrastructure Disruption

The main goal of this procedure is to demonstrate the stylistic significance of having the semantic units of a paragraph in their original order in the text.

EXAMPLE: paragraph twenty two of Beckett's text (178-91) has 'disgrace' of the first sentence as a topic. The rest is an amplification of it either directly or indirectly. The last sentence, 'So it did not take me long to stop counting on it altogether' is recapitulatory. According to this procedure, the first and last sentences may exchange places. The result will be a deflection of the whole paragraph as one unit. That is, instead of having 'disgrace' as the topic attracting the readers/students' attention, we will have the narrator as a topic and the remainder of the paragraph will be an elaboration on it. This is quite feasible but not applicable in this context for it will disintegrate and change the original direction of the paragraph. Another setback is that the last sentence coheres with the antepenultimate and penultimate sentences (pointed out by 'it'). So by changing its place, these two sentences must follow suit, which means that the whole paragraph will be in disarray, or differently structured, to say the least. Once the students have realised that, this procedure will have achieved its objective of helping students to understand the stylistic significance of the original arrangement of the semantic units of the paragraph in question. This kind of procedure can be applied to any paragraph in the story.

6.3.3.5 Paragraph Reproduction: Paraphrase

The aim of this procedure is to reproduce paragraphs in our own way. It is a kind of paragraph paraphrase. As Nash (1986) notes, paraphrase is a 'customary tool' for the language teacher. Also in literary language, "we have constant recourse to paraphrase". He suggests two main types of paraphrase, 'explanatory' (which directs us to the fullness of the text) and 'mimetic' (aiming at having fun at the expense of the original). The first, as he rightly points out, falls within the competence of the students, while the second is the teachers's province.

The type of paraphrase which concerns us here is the explanatory one for it can be carried out by students. However, it is still difficult for the non-native students in particular. And it is this very difficulty and the resultant different version that will aid them to have the stylistic effect of the original illustrated. Widdowson (1986) implies that when he says, "... the paraphrase version is used to draw attention to the particular linguistic features of the original and their possible implications. As a result, the apparently simple context becomes complex". It is advisable from a pedagogical point of view to carry out such a procedure in the classroom on short paragraphs, as long paragraphs can be rewritten by students as home assignments to be discussed later in the class.

EXAMPLE: in the text by Beckett, paragraph twelve is a short one and can be paraphrased as follows, using, first, the same, or nearly the same vocabulary, then a different vocabulary:

1. At equal step we trod the flowers and others which I see at our feet. They all look the same to me.

2. The flowers at my feet were lifeless and dead. They meant nothing to me and therefore my companion crushed them down deliberately.

By setting these two versions against the original, the students may notice the superiority of the latter, and at the same time the stylistic function produced by it.

In the other story, paragraph ten (189-95) can be paraphrased as follows:

'I was wrong. In fact he was not smiling, but dead, and the dead cannot smile. He lay in the coffin over there with all dignity and solemnity. He was covered, carrying a chalice in his hands. He looked huge to me with very large nostrils, wrapped with a white fur. The smell of the flowers was so heavy in the room'.

Comparing this version with the original confirms to the students the unmatched lexical, syntactic and stylistic patterning of the latter and the effect created by it (see 2.4).

The reproduced versions can be longer than, shorter than, or as long/short as the original.

6.3.3.6 Paragraph Summary

The aim behind this procedure is to give students a chance to rephrase the gist of paragraphs by providing summaries of a certain length. They ought to be required to highlight what they think the most important points in the paragraph in relation to the neighbouring ones. The ultimate objective is to train students how to pick up the point of focus of the paragraph summarised and the topic sentence. Summary is, after all, an act of interpretation, as Carter (1986), Stubbs (1983) and others argue.

EXAMPLE: I will provide two summaries for the paragraph twenty one of Beckett's text, showing at the next stage which one meets the conditions of length -18 words maximum- relevance, focus, and way of syntactic, lexical and stylistic patternings:

1. In the last decade I learned nothing. I always appease myself with this shortage of knowledge.
2. Decades and decades have elapsed unnoticed. I was useless then, but I refuse to blame myself. My education suffers, but it was not my fault, anyway.

By considering these two versions, we discover that the first meets the required conditions: it is 17 words long, relevant to the preceding and following paragraph, and patterned in such a way that the focus of the original remains intact. The second, however, fails to meet these conditions for it is 25 words long, not immediately relevant to the surrounding paragraphs and seems rather detached from the text, and its lexical, syntactic and stylistic patternings are different. Consequently, the point of focus is different (ie. it has changed completely from the original into a sort of self-defence which is an entirely different point).

By performing this procedure, the students will learn a good deal about the stylistic imprints and effects of the original paragraphing. And this will be achieved through practising the summary itself, and by drawing it against the real version of the text which, though similar, is superior to it.

6.3.3.7 Paragraph Conglomeration

This last procedure shows how paragraphing throws more light on topics and ideas, and how it is stylistically necessary for separating them from one another, especially when they are relatively new, or unrelated directly, or opening a new route in the text. By conjoining paragraphs together, especially those which are unrelated straightforwardly, the students can apprehend the stylistic significance of paragraphing.

EXAMPLE: it can be supposed that the sixth and seventh paragraphs of Joyce's text (120-64) are fused into one paragraph. It will be difficult to do that in the first place because the latter is an indication of a new direction in the story in regard to the course of events, setting and, above all, focus. It belongs in a completely different environment, representing a change of mood, a kind of summary of the important points of the former part of the story, and, finally, a changing-station, as it were, for crossing to another phase of its world. These and other stylistic functions (see 2.4) will be confused if such a conglomeration takes place.

So this procedure confirms that paragraphing brings points and concepts into focus and performs other important stylistic functions which will be missed otherwise.

6.3.3.8 Conclusion

In sum, the seven pedagogical procedures are employed to assist students in their understanding of the stylistic effects of paragraphing of the two texts by Joyce and Beckett. They are suggested to give them the guidance needed to get sensitised to

language. Like the other procedures of this section, they are easily graspable and applicable.

6.3.4 Stylistic Analysis of Lexis: Cloze Procedures

Introduction

In chapters three and five earlier, it was argued that some lexical items and clusterings are stylistically patterned in such a way that they channel and modify our response to, and interpretation of the two texts studied. It was also argued that lexical patterning has a stylistic function. What is demanded now is to find pedagogical criteria for discerning such a function in practical terms in the classroom to help the non-native students to appreciate literary texts, and at the same time to develop their skills and responses and sharpen their acumen. Such criteria can be the introduction of a few pedagogical procedures which, like those suggested in the previous subsections for clause and sentence structure, cohesion and paragraphing, are tentative and need to be put to a broader use and more effective application than it is done by many teachers overseas so far.

6.3.4.1 Cloze Procedure

This kind of procedure is used widely in language teaching and is originally defined by Taylor as a testing procedure in which the test-taker is required to supply letters or words that have been systematically deleted from a continuous text (see Shohamy 1982; Deyes 1984, and others for more details). It is mainly a prediction procedure, aimed at involving the students in an interpretive process to sensitise them to language and develop their interpretive skills (see also Deyes, *op.cit.* and

Carter, 1986).

The general form of cloze procedure is not very different in literary texts from its form in language teaching. The only difference is in the ultimate objective and in the variety of means of applying it. It is not merely a gap-filling strategy in the study of literary texts from a stylistic perspective; it is an important component of the interaction process and allows both the teacher and the students to frequently exchange the role of the perpetrator and orientation of teaching activity and material. It also establishes self-respect and self-confidence on the students' part, which serves as a useful springboard to achieve the students' sensitisation to literary language and skills development. One more advantage of cloze procedure is that it enables students to see clearly how stylistic effects of lexical patternings can be distinguished.

Being infatuated with lexis, the non-native students are likely to find such a pedagogical procedure attractive and useful and will, therefore, respond to it vigorously.

These and other objectives of cloze procedure are substantiated in practical terms in the subsequent discussion. It must be emphasised that they must be applied in a systematic way in the sense that the teacher has to select potentially significant points in the text where he can apply it. These vary from one text to another because, unlike language, or the procedures designed for language teaching purposes, literary texts are not stereotyped. However, constant stops like the title and the first paragraph (see also Carter, 1986) can be established.

Finally, the types of cloze procedures suggested below can be applied to literary texts other than the two investigated earlier to which I will confine my discussion, just as I did in the preceding three subsections.

a. Complete Deletion of Lexical Items

This procedure can be started with deleting the title of either story, and students are required to provide it after a careful reading of the whole text.

Joyce's story may be introduced title-less and students will most likely suggest different versions which vary from the straightforward such as 'Paralysis', to the indirect like 'Hope and Despair'. The interesting point about these suggestions is that they will reflect the students' vivid participation in this procedure, and by proposing more than one title, they will engage in an interpretive act after all and are prepared to understand the stylistic implications behind the original choice.

This kind of cloze procedure is preferably applied not to key items, but to items related to them for it will be difficult for the students to be effective if the former are deleted.

EXAMPLE: in this story, 'paralysis' is a key element and, therefore, has to be reserved, and the other two items following from it, 'gnomon' and 'simony' can be deleted. As pointed out in chapter three earlier, these two items are unique and in effect very hard to predict. By omitting them, students will be able to realise that and understand their stylistic function at revealing them. They will show a reaction of surprise for such items are not among their everyday or academic

vocabulary; nor are they very much expected in the current context. It is advisable to ask students to give their reasons for their choice of certain lexical items rather than others to see on what criterion they relied in doing that. All this can be preceded by a teacher's guidance such as telling them to look at the neighbouring context, a whole paragraph, a page or to look outside the context of the text.

b. Partial Deletion of Lexical Items

In this procedure, one or two letters of a lexical item are kept as clues for students to complete. It may be more useful to apply it to items of specific reference, for applying it to items of general nature may not work perfectly and may be time-consuming. Moreover, it can be carried out on synonymous items at the level of a short passage first, and at the level of the whole text later. That has the benefit of drawing the students' attention to such kind of lexical patterning and its stylistic effect.

EXAMPLE: in the other story (61-71), several synonymous lexical items and clusterings assemble in this paragraph. In the case of clusterings, the head item must be kept untouched:

- | | |
|------------------------------|------------------------|
| 1. VERY BOWED | 5. sa... at the knees |
| 2. an... | 6. feet f... and sp... |
| 3. trunk pa... to the ground | 7. like a ti... ape |
| 4. legs ap... | 8. fu... for his words |

The first two items are left as a predisposed label to help students predict in the right direction. Or, the teacher can give them such a clue, telling them, for instance, that they are items with a rather negative sense. It is also possible in other

instances to avoid giving any guiding label to train students to induce it from the previous part of the text.

The teacher can also introduce a procedure that is counter and parallel to this one by giving students a label in the opposite direction as follows:

- | | |
|--------------------------------|---------------------------------|
| 1. VERY ATHLETIC | 5. s(traight) at the knees |
| 2. nor(mality) | 6. feet unti(ring) and st(rong) |
| 3. trunk un(bending) to ground | 7. like an a(ctive)youth |
| 4. legs er(ect) | 8. quite re(laxed) with words |

The aim of this counter procedure is to show the inappropriateness of such a lexical patterning in the context of infirmity and abnormality of the story. This will demonstrate to students the stylistic significance of having negative lexical clusterings.

c. Retention of Lexical Items

According to this procedure, the original lexical item/clustering is retained, and students are required to suggest equivalent choices available in the lexicon of language. They must be left to try to differentiate between them to apprehend by themselves the stylistic significance of the original. The teacher can add a few more lexical choices if needed and ought to intervene now and then to modify or comment on the students' contributions.

EXAMPLE: in the text by Joyce, 'sensation of freedom' (106-7) can be compared to synonymous clusterings like 'sensation of comfort', 'feeling of happiness/relaxation/emancipation', and so on. The point to be emphasised is that the original choice of 'sensation of freedom' seems to be stronger, more moving and wider in its

sense which contains all the meanings of the other options. And that is why it is chosen and why its stylistic impact is greater.

The other possible application of this type of cloze procedure is to suggest an anonymous, but not necessarily contrasting, clustering to match the original. This helps to confirm that it is the latter and not the former, which is the intended choice to demonstrate certain meanings and stylistic functions, and to simultaneously exclude others.

EXAMPLE: in the third chapter earlier, this procedure was performed by drawing the original lexical set of 'hope' against the anonymous field of 'despair'. It was argued then that such a contrast shows that by the choice of the former, the tide of expectations and interpretation has been considerably affected.

Another example can be given from Beckett's text. The lexical field of 'departure' (see chap.5 above) can be juxtaposed by the following one (the original one is reproduced on the left):

DEPARTURE

snatched away my hand
made off without looking back
lost to him
we were severed

DEPARTURE

clasped his hand
made off with tears
I was not lost to him
we were never severed

(Fig.48)

Comparing these two fields will show the difference between them and, therefore, the stylistic effect produced by each is different. Also, replacing the original by the speculative one is like driving against the tide, as it were. If this is possible in this text, it is not intended in the present context; what is intended is a commitment to the passivity line established in the

story.

All these types of cloze procedures are preferably made within the confines of the micro-context of a sentence, a group of sentences, or one or two paragraphs at a preliminary stage. The purpose of that is to keep the students' concentration on a short string of lexical items/clusterings. They also will participate vividly in these procedures and will attend to the smaller contexts before considering the wider context of the whole text.

Another type of pedagogical procedure that is slightly different from, but not inconsistent with the previous cloze procedures, can be introduced, that is, a dictionary-using procedure.

6.3.4.2 Dictionary-using Procedure

This kind of procedure -initially suggested by Widdowson (1986)- is meant to show students entries, or part of entries for certain lexical items in a dictionary, a monolingual dictionary like the Oxford Advanced Learner's Dictionary of Current English, to help them discern the particular sense intended for these items, and to have a drill in using a dictionary in a proper and constructive way. A word of caution is in order. A dictionary should not be used very frequently, and the students must not be given the impression that they can understand literary texts by a constant recourse to a dictionary, as Vincent (1986) also warns at describing a strenuous word-by-word deciphering with the aid of a dictionary: "This is neither an efficient approach to reading in which to experience works of literature. It is a painstaking process far removed from genuine reading with response".

This procedure, therefore, has to be carried out with care. It can be applied mainly to items whose relevant sense might be confused with other senses, and to items with a connotative meaning unspecified in the normal use of language.

EXAMPLE: the lexical item, 'queer' in Joyce's text is uttered at an early stage by Mr. Cotter, and by Eliza at a later stage. As argued in chapter three above, it does not have the same sense of significance. In the first occurrence, that is, it has a negative and prejudicial sense, while in the second it is closer to neutrality, depicting the real condition of the priest. Dictionary usage is twofold in the classroom in this case: to look up 'queer' and find out which of its senses is relevant, on the one hand, and to demonstrate that a dictionary is unable to illustrate everything about it, on the other. It cannot tell us precisely anything about its micro- and macro-contextual use in this particular example.

6.3.4.3 Specificity Cloze Procedure

The point of focus of this procedure is lexical items of specific reference. They include all items which have a clear allusion and are related immediately to the surrounding context, though they can fit in a larger one. The aim of such a procedure is to help students to evolve their competence in lexical specificity and to appreciate as well as differentiate between the stylistic significance of a specific reference, compared with other similar items and to items of general reference. The kind of cloze procedure to apply is 'the retention of lexical items'.

EXAMPLE: in the first story, the item, 'paralytic' in 'the heavy

grey face of the paralytic' (77-8) has a specific reference, alluding to a particular physical condition of the priest. It can be compared with such items as 'handicapped', 'disabled', and 'impaired', rather than to items like 'deadly', 'horrible', or 'disgraceful'. Those of the first group still specify one physical aspect or another, whereas those of the second may describe several types of people other than the paralytic and, thus, have no specific reference and cannot interchange with 'paralytic'. However, exploiting them in this procedure can be useful to draw them against items of specific reference to elucidate the difference between both groups.

6.3.4.4 Generality Cloze Procedure

This type of pedagogical procedure is applied to lexical items/clustering of general references. It is performed by juxtaposing them to other equivalent ones to give students an exercise in distinguishing the stylistic significance of generic reference, and how it is different from that of analogous items and items of specific reference.

EXAMPLE: the first paragraph of the second story displays plenty of lexical clusterings of general reference. I will limit my discussion here to only two of them:

1. Too much silence is too much.
2. So much for the art and craft.

For the first I suggest clusterings like:

- Little talk is better than no talk.
- Too much talk is too much.
- Too much of everything is too much.

Such specific reference clusterings as:

- I am bored with silence.
- I better hush but not too much.
- I do not like silence; I like chatting.

cannot fit in this context. If they are to be introduced at all in this procedure, the aim of that ought to be to have them set against the general reference of the original to point out to students the stylistic reasons behind selecting such a type of lexical patterning.

The second clustering can be substituted by terms like:

- So much for action.
- So much for everything.
- So much for living.

but possibly not by specificity clusterings like:

- So much for my active life.
- So much for my miseries.
- So much for such a chaos.

Such a procedure depends heavily on mimetic paraphrase suggested by Nash (1986). (See also the previous subsection). It is done by attempting to match the original lexical patterning, not to match its stylistic significance which is unmatchable after all, for paraphrase cannot "capture the localized symbolism of literary illusion" as Nash (op.cit.) argues, so much as to demonstrate to students the volume and superiority of its stylistic function, and how influential it is in Enough.

6.3.4.5 Lexical Summary

The aim of this procedure is to train students how to pick up the proper lexical items/clustering in their summary of a passage, short or long. Summary is an interpretive activity, representing our understanding of a text, or part of it. At a later stage, students can be required to provide a summary for the whole text.

Like paragraph summary, this procedure must be of a certain length to give students the guidance as to how to select what they think the essence of the material summarised, and how to put that down in an appropriate lexical patterning.

EXAMPLE: in the Joycean text, students can be required to provide a summary for the third paragraph (74-87) in no more than ten words which stand for their main intuition(s) about it. They are to be asked why they have chosen a certain lexical item of general reference, for instance, rather than an item of specific reference. It has also to be stressed that it should not become customary for them to respond to a summary for summary is a response, and they cannot respond to a response. Besides, their attention must be kept not on the summary, but on the original paragraph, and how to compare it with the summary version in regard to the amount of loss, or change of stylistic effect.

6.3.4.6 Summary Comparison

In this procedure, a few summaries submitted by students can be compared. The objective is to demonstrate to them the differences between these summaries and the reasons behind these differences. The more important point is to find out what type of

vocabulary is being used, namely, generic/specific, or relevant/irrelevant. The findings are to be drawn against the lexicon of the original. It should always be borne in mind that the original version must be the point of concentration when applying any kind of pedagogical procedures.

6.3.4.7 Lexical Fields Contrastiveness

This final procedure is assigned for the contrasting of the real lexical fields to other conflicting fields from outside the text. The goal is to indicate the stylistic justification behind establishing the original ones in the text.

EXAMPLE: several examples can be found in chapters 3 and 5. I will restrict my discussion here to one example only: the lexical field of 'abnormality' in the story by Joyce. I reproduce it on the left and suggest a hypothetical one on the right as follows:

ABNORMALITY	NORMALITY
queer	pretty normal
peculiar	recurrent
uncanny	commonplace
crossed	happy
disappointed	hopeful
scrupulous	assertive
nervous	composed

(Fig.49)

The effect of the supposed field of normality would have been remarkable if it had been chosen in the text. It makes a big difference if, instead of describing the priest as crossed, disappointed, scrupulous, and nervous, he is described as happy, hopeful, assertive, and composed. A group like this, however, is unexpected in a context of paralysis. Such contrastiveness of lexical items will help the students to come to grips with the

stylistic function of the original field of abnormality.

The other kind of contrastiveness of lexical fields may be performed between the occurrence and absence of fields in two different texts (say, the establishment of the field of 'Church' in the first text vs. its absence in the second, which confirms that there must be a stylistic reason for such a fielding.

6.3.4.8 Conclusion

In this subsection about the pedagogical criteria for discerning the stylistic significance of the lexical patterning of the two stories by Joyce and Beckett, a few procedures have been suggested to meet this end. I would argue that they are helpful and can sensitise students to the stylistic organisation of language and achieve an effective interaction between them and the teachers.

Notes

1. The Italian Philosopher Croce says, "History consists essentially in seeing the past through the eyes of the present and in the light of its problems" (printed in Fowler, 1981:108).

2. Short and Candlin note that the importance of the knowledge of the author has been overstressed and that "... one can proceed a fair distance with no knowledge of the author at all" (in Brumfit and Carter, 1986:ch.4).

3. Also Littlewood considers linguistic structures of literary texts as the gateway or barrier to other levels of investigation, including the relevance of the author's biography and placing the text in the context of literary history. He argues that it is "fruitless to expect pupils to appreciate literary works for which they are not linguistically ready" (in Brumfit and Carter, 1986:ch.10).

4. According to structuralism, "A natural language is a system whose elements are not fixed relative to some outside criterion ..., but are sustained by the relations which they enter with one another" (Saussure, 1959. Reprinted in Beedham, 1986). In semiotics (ie. the study of sign) language is the most flexible but the most complex of the signifying systems. Also Taylor says in this respect, "Language is a system which fixes, for all the users, the relation between expression and content" (1980:15). Many critics like Belsey (1980), Fowler et al (1979), Fowler (1981), Halliday (1978) and other modern language analysts and theorists understand language as a social phenomenon born with society to perform a social function in the first instance.

5. I also agree with Long that "Literature, unlike other varieties, begs for response" (in Brumfit and Carter, 1986:ch.1).

6. Rodger (1983) regards teaching students how to discover literary significance as the essential purpose of literature course. Likewise, Widdowson seeks in his stylistic analysis what he calls 'associative significance' (see Brumfit and Carter, 1986:ch.6).

CHAPTER 7

RECOMMENDATIONS FOR FURTHER RESEARCH AND CONCLUSIONS

7.1 Recommendations for Further Research

I shall suggest here some areas for further undertakings in line with the study provided in this thesis.

One possible area is the application of the model of stylistic analysis proposed at the end of chapter one to texts longer than those analysed earlier to test its applicability to a wider range of literary texts, and to make the likely changes and modifications to it. The utmost gain from such an enterprise is to assess the legitimacy of stylistics as a convenient approach to long texts and to identify the shortcomings and compensate for them.

Another area of research is the application of that model to other texts by either writer, Joyce or Beckett, to establish a well-founded, more comprehensive vision of his style of writing, which will be useful to the understanding of the writer. An annex to this project can be a contrastive investigation of a few texts by both writers to compare at a later stage the findings about the traits of their styles: how they are different/similar, and how this would affect the understanding of their works and possibly

other works by some of their contemporaries.

A third project can be undertaken at the level of applying that model of stylistic analysis to the same texts studied in this dissertation by reducing the analysis of each to 5-10 pages only. The aim is to compare it with the more detailed analysis provided in chapters 2-5 to demonstrate the usefulness and volume of contribution of each analysis to the full interpretation of both texts.

Also, using the same model, research can be done on non-literary texts to indicate the feasibility of that, and how different are the conclusions of such application from those drawn from an analogous application to literary texts. This will be valuable especially to the non-native students of English stylistics and literary composition.

One more significant field of research is to interpret one of the two texts analysed earlier, or a different one, according to stylistics, to the intentionalist approach, to the social context approach, and to the culture-specific approach, and then to set them against one another to explore each one's potential validity/invalidity and usefulness in an EFL context by means of questionnaire.

A final undertaking can be attempted in the area of pedagogical stylistics. Further/alternative pedagogical procedures to elucidate stylistics and sensitise students to language may be suggested. Also, other procedures can be thought of to explain the different kinds of potential stylistic patternings of clauses, sentences, paragraphs, features of

cohesion and lexis. As many literary and non-literary texts as needed may be involved to develop illustrative examples.

7.2 Conclusions

At this final stage, the main conclusions of the thesis can be highlighted.

My consideration of the place of stylistics among such literary studies as traditional literary and practical criticism, the New Criticism and formalism revealed that it is a more appropriate approach to the interpretation of literary texts for the non-native students/readers in particular.

Investigating the three main divisions of the disciplines of stylistics, literary stylistics, linguistic stylistics and Stanley Fish's affective stylistics, I argued that literary stylistics is more advantageous at the level of interpretation. Its concern is with both the linguistic and the literary aspects of texts, and its paramount goal is contextual interpretation.

It was argued that stylistic interpretation is biplanar. It is, that is, the combination of our intuitions about texts and the stylistic functions and effects created by the stylistic devices which are intuitively thought to be significant in these texts. On the other hand, it was emphasised that it is inadvisable to talk in terms of one single valid interpretation, but in terms of valid interpretations of a text; the readers' intuitive responses and perception are variable because their cultures, experience, ideologies and background knowledge of the world and conventions of reading literary texts are not the same.

Putting that theoretical argument into application by providing a literary stylistic analysis for James Joyce's The Sisters and Samuel Beckett's Enough, based on the examination of the structure of their layout and lexis, led to the conclusion that the stylistic organisation of some of their clauses, sentences, paragraphs and features of cohesion reflected and contributed to my intuitions about them, and in effect to my interpretation of them. It was also concluded that the stylistic patterning of many of their lexical items and clusterings was a further demonstration of those intuitions and interpretation. The stylistic functions produced by the structuring of the layout and lexis were extracted from an intuitive perception of the micro- and/or the macro-context of those two texts.

It was argued that providing an intuitive response for these texts is an indispensable preliminary stage which is prior to any kind of analysis.

Since this thesis was mainly devoted to the non-native students/readers, the final chapter was an investigation of the reasons for regarding stylistics as the most appropriate approach for them, a consideration of their needs and requirements, and finally and most importantly, a suggestion of some pedagogical procedures aimed at elucidating the process of stylistic analysis.

The conclusions drawn were that other approaches to the interpretation of literary texts like the intentionalist approach, the historical/social context approach, and the culture-specific approaches are either undesirable and difficult to confirm (ie. the first), or less interesting and unavailable (ie. the second), or partial (ie. the third). But a stylistic approach can be

desirable, more interesting, comprehensive, and above all available. It is a language-based approach in that it draws on the stylistic organisation of language for the interpretation of texts.

The development and refinement of the students' stylistic competence and response and a sensitisation of them to language are the most urgent requirements of the non-native students. They are the gateway to sense-making.

To help students achieve this, some pedagogical procedures were introduced. They illustrated the different types of the stylistic patterning of some clauses, sentences, paragraphs, cohesive devices and lexical items and clusterings. It was concluded that with the employment of such procedures students would not only develop their stylistic skills and sensitisation to language, but also understand the process of stylistic analysis. They were not considered as a part of stylistics, but as tools for clarifying it only.

Finally, the suggestions for further research put forward in the previous section will hopefully be developed and put to use by other people who may have an interest in this field of study.

APPENDIX 3

The following is an outline syllabus for the phases of teaching a stylistics course which extends over 30 weeks: 12 for the first, and 9 for each of the other two.

1. The First Phase

The first two weeks of this phase ought to be assigned for a theoretical introduction about stylistics: where it stands among other literary studies, and what kind of relationship it has with linguistics in particular. The first chapter of this thesis is useful in this respect, especially the tenth section on linguistic and literary stylistics. Such a background knowledge can be given in general and brief terms. Delicate details and complexities can be put off until later in the syllabus, or may be introduced gradually in the course of time.

The next four weeks are allocated for the elimination of the polarisation fallacy by comparing literary and non-literary passages. A paragraph from either text analysed earlier, for instance, can be compared with a passage from the newspaper, advertising, or legal documents, to show how elements of literariness can be found in both types of writing. The way this can be done is illustrated in the first section of chapter one, especially the example cited from Carter and Nash (1983). Such a comparison may be repeated over and again at this stage with variation. One or two similar examples from the students' native language can be of good help in this connection.

At the penultimate stage which is three weeks long, the teacher can perform stylistic analysis on a limited scale on the first paragraph of The Sisters, preceded by asking the students to respond the way they like to allow for the development of their responses. The analysis should be restricted to one or two stylistic features of linguistic structure. Fronting, for example, can be concentrated on, and details about different types of fronting and their stylistic functions can be given, whether from inside or outside the passage analysed. The purpose of such limitation is to keep the students' attention on one specific point.

Another paragraph from the same text, or a stanza from a poem must be given to the students to look for the same feature and discover its stylistic function with the help of the teacher. Throughout, the pedagogical procedures suggested in the last section of the sixth chapter illustrating fronting can be manipulated here to demonstrate its stylistic effects. The final three weeks of this phase must be devoted to the stylistic patterning of lexical items and clusterings. Again one feature only should be picked up. Lexical specification, for instance, can be chosen to be analysed and discussed in detail with respect to the same or similar passages examined in the previous stage. Also, students may be required to consider the same lexical feature in other very short extracts with the teacher's assistance. The teacher may find it helpful to employ the pedagogical procedures introduced in the last subsection of chapter six earlier to elucidate the stylistic significance of lexical specificity.

At this stage, students can also have some idea about the stylistic importance of cohesion and paragraphing, associated with an analysis of the cohesive features of the examined passage, and one or two stylistic aspects of its paragraphing such as the organisation of the paragraph's semantic units and the function of that. Pedagogical procedures proposed for cohesion (such as 'cohesive device revival' in the case of the first paragraph of Joyce's story) and others for paragraphing (like 'paragraph infrastructure deflection' in this instance) can be used to help students to understand stylistic effects.

By the end of this phase, students might have established some kind of background knowledge about stylistics, have acquired the habit of responding, have learned how stylistic analysis of few linguistic and lexical features can be performed, and above all have dismissed delusions about the division between literary and non-literary language.

2. The Second Phase

It lasts for nine weeks, starting with one week review of the first phase. The next three weeks should be dedicated to providing more stylistic analysis on a larger scale for a longer part of The Sisters (ie. 8-10 paragraphs), or for complete very short stories (that is, 2-3 pages long) and/or short poems. Most of the stylistic features of linguistic patterning may be analysed in detail and systematically in the same way done in chapters 2-5, starting with clause and sentence structure, then cohesion and so on. All that is done with a full exploitation of the pedagogical procedures recommended in the last section of the final chapter in relation to the features analysed. Response

ought to be always on the agenda. Also, interpretation can be considered at this stage after completing stylistic analyses of the extracts/texts in question. Students need to be given guidelines as to how to interpret and how to combine their intuitive response and analysis together to accomplish interpretation, the ultimate objective of stylistics.

In the following three weeks a stylistic analysis of all The Sisters, or similar texts -similar in length and relative simplicity and conventionality- can be attempted with concentration on more mature analysis and response which must be provided in part by students. An interpretation of texts may also be considered with the teacher as the main contributor.

The last two weeks should be designated for students' home assignments to be discussed in the classroom. The teacher's role is mainly to monitor. The purpose of this stage is twofold: to help students to build up self-confidence, and to give the teacher an opportunity to locate the weaknesses in the students' analyses and responses so that he can put them back on the right track at the first stage of the final phase.

Students will by the end of this phase have developed their stylistic competence and stored a considerable knowledge of stylistics and how to perform stylistic analysis and how to build up roughly stylistic interpretation.

3. The Third phase

By the time students reach this phase, they will have been armoured with a reasonable proportion of stylistic and linguistic knowledge. The teacher can, therefore, carry out stylistic analyses at the highest level and for complete texts.

The first stage of this phase, which is three weeks long, must be devoted to overcoming the pitfalls betrayed by the students' stylistic analyses at the last stage of the previous phase. Also, rather complicated and/or deviant texts like Enough can be attempted. So far only The Sisters and other relatively linguistically uncomplicated texts have been recommended because the students' stylistic and linguistic competence in particular would have been in the process of developing. Now their competence has grown to a satisfactory level that enables them to react and interact positively with more complicated texts like the former. The teacher may supply an analysis of a short part of it (ie. 2-3 paragraphs) and the remaining larger part should be given to students as a homework to be discussed in the classroom, which brings us to the next three weeks long stage.

Here students may be advised to work in groups and to register all their responses and interpretations. The central point of this stage is the development and refinement of their interpretive skills and the ways of achieving a proper stylistic interpretation that derives from their intuitive responses to the linguistic organisation of texts and from the stylistic features of this organisation and the functions and effects produced.

Another similar text by Beckett (eg Pang), or a deviant poem by Gerald Hopkins, Dylan Thomas, or e.e. cummings, can also be introduced at this stage if time is still available.

The third and final stage of both this phase and the stylistics curriculum, which is three weeks long, should be assigned for productions and contributions made entirely by students, including student-held seminars monitored by the teacher. Up to this stage, the teaching activity has been either teacher-directed (ie. phase one and part of phase two), or teacher-monitored activity (viz. part of the second phase and the preceding parts of this phase). At this stage, however, it becomes student-to-student, or student-directed activity. The teacher steps aside for a short time to allow some liberty for students to administer their seminars. He has to come in at the end of the seminar to give his vitally important assessment.

This stage is so important for the students to establish more self-respect and self-reliance to be prepared for performing stylistics for themselves after the academic duties have come to an end.

With the end of this stage, the stylistics syllabus will hopefully have achieved its objectives of developing the students' stylistic competence, analytical, responsive and interpretive skills and abilities, and sensitisation to language.

BIBLIOGRAPHY

- Allwright, R. (1984) 'The Importance of Interaction in the Classroom Language Learning', Journal of Applied Linguistics, vol. 5, No. 2, pp. 156-71.
- Austin, T. (1984) Language Crafted: A Linguistic Theory of Poetic Syntax, (Bloomington, Indiana UP).
- Bally, C. (1951) Traites de Stylistique, 3rd edn, (Paris, Klincksieck).
- Banfield, A. (1982) Unspeakable Sentences: Narration and Representation in the Language of Fiction, (Boston and London, Routledge and Kegan Paul).
- Bateson, F. W. (1971) The Language of Literature, (London, Routledge and Kegan Paul).
- Beckett, S. (1967) No's Knife: Collected Shorter Prose, 1945-1966, (Calder and Boyars, London).
- Belsey, C. (1980) Critical Practice, (London, Methuen).
- Benson, J. and Greaves, W. (1981) 'Field of Discourse: Theory and Application', Journal of Applied Linguistics, vol. 2. No. 1, pp. 45-55.
- Bloch, B. (1953) 'Linguistic Structure and Linguistic Analysis', Georgetown University Monograph Series on Language and Linguistics, No. 4, pp. 40-44.

- Blum, S. and (1978) 'Universals of Lexical Simplification', Language
Levenston, E. Learning, vol. 18, No. 2, pp. 399-415.
- Bolinger, D. (1965) 'The Atomisation of Meaning', Language, 41,
4, pp. 555-573.
- Bowers, F. T. (1959) Bibliography and Textual Criticism, (Clarendon
Press, Oxford).
- Brandabur, E. (1971) A Scrupulous Meanness, (University of Illinois
Press).
- Breen, M. and (1980) 'The Essentials of a Communicative Curriculum
Candlin, C. in Language Teaching', Journal of Applied
Linguistics, 1, 2, pp. 89-112.
- Brooks, C. and (1959) Understanding Fiction, (New York, Appleton).
Warren, R. P.
- Brown, G. and (1983) Discourse Analysis, (Cambridge University
Yule, G. Press).
- Brumfit, C. (1980) 'Being Interdisciplinary: Some Problems Facing
Applied Linguistics', Journal of Applied
Linguistics, 1, 2, pp. 158-64.
- (1986) 'Reading Skills and the Study of Literature
in a Foreign Language', in Brumfit, C. and
Carter, R. (eds.) Literature and Language
Teaching, (OUP), pp. 184-90.
- (1986) 'Wide Reading for Better Reading: An Alternative
Approach to Teaching Literature', in Brumfit,
C. and Carter, R. (eds.) Literature and Language

Teaching, (OUP), pp.256-60.

Brumfit, C. and (1986) Literature and Language Teaching, (Oxford
Carter, R. (eds.) University Press).

Burke, S.J. and (1986) 'Is Literature Language? Or Is Language
Brumfit, C. Literature?', in Brumfit, C. and Carter, R.
(eds.), (OUP), pp. 171-6.

Burton, D. (1980) Dialogue and Discourse: A Sociolinguistic
Approach to Modern Drama Dialogue and Naturally
Occurring Conversation, (London, Routledge and
Paul Kegan).

Butler, I. C. (1971) Topics in Criticism, (arranged), (London,
and Fowler, A. Longman).

Carroll, S. and (1978) Language and Situation: Language Varieties and
Gregory, M. their Social Context, (London, Routledge and
Kegan Paul).

Carter, R. A. (1979) Towards a Theory of Discourse Stylistics: A
Study of Some Applications of Linguistic Theory
to the Analysis of Poetry with Particular
Reference to W. H. Auden. Unpublished Ph. D.
Thesis, University of Birmingham.

(1982a) 'A Note on Core Vocabulary', Nottingham
Linguistic Circular.

(ed.) (1982) Language and Literature: An Introductory Reader
in Stylistics, (London, George Allen and Unwin).

- Carter, C. and (1982) Literary Text and Language Study, (Edward
Burton, D. (eds.) Arnold).
- (1983) 'You Look Nice and Weedy: Lexical Associations,
Lexicography and the Foreign Language Learner',
Journal of Applied Language Study, vol. 1, No.
1, pp. 172-89.
- Carter, R. A. (1983) 'Language and Literariness', Prose Studies, 6,
and Nash, W. 2, pp. 123-41.
- Carter, R. A. (1986) 'A Question of Interpretation: An Overview of
some Recent Developments in Stylistics', in
D'haen, T. (ed.) Linguistics and the Study of
Literature, (Rodopi, Amsterdam).
- (1986) 'Linguistic Models, Language and Literariness:
Study Strategies in the Teaching of Literature
to Foreign Students', in Brumfit, C. and Carter,
R.(eds.), Literature and Language Teaching (OUP),
pp. 110-32.
- (1986) 'Simple Text and Reading Text, Part 2: Some
Categories of Difficulty', in Brumfit, C. and
Carter, R. (eds.) Literature and Language
Teaching, (OUP), pp. 217-22.
- (1987) Vocabulary: Applied Linguistic Perspectives,
(George Allen and Unwin, London).
- Catano, J. (1982) 'The Place of Leo Spitzer's Intentional Stylist
in Contemporary Stylistics', Language and Style,

- Chapman, R. (1973) Linguistics and Literature: An Introduction to Literary Stylistics, (Edward Arnold).
- Chatman, S. (1971) Literary Style: A Symposium, (London, OUP).
(ed.)
- Ching, M., (1980) Linguistic Perspectives on Literature,
Haley, M. and (Routledge and Kegan Paul).
Lunsford, R.
(eds.)
- Christensen, F. (1959) Notes Towards a New Rhetoric: Six Essays for Teachers, (New York, Harper and Row).
- Clark, A. K. (1984) 'Style and the Sign: Conditions for a Theory of Style', Language and Style, 17, 1, pp. 48-56.
- Cluysenaar, A. (1976) Introduction to Literary Stylistics, (Batsford).
- Cohn, R. (1973) Back to Beckett, (Princeton UP, Princeton).
- Cook, G. (1986) 'Texts, Extracts and Stylistic Texture', in
Brumfit C. and Carter, R. (eds.) Literature and Language Teaching, (Oxford University Press).
- Cowie, A. (1981) 'The Treatment of Collocations and Idioms in Learner's Dictionaries', Journal of Applied Linguistics, 2, 3, pp. 223-35.
- Cruse, D. A. (1977) 'The Pragmatics of Lexical Specificity', Journal of Linguistics, 13, pp. 153-64.

- Crystal, D. and (1969) Investigating English Style, (London, Longman).
- Davy, D.
- Crystal, D. (1980) A First Dictionary of Linguistics and Phonetics,
(Andre Deutsch).
- Culler, J. (1975) Structuralist Poetics, (Ithaca, Cornell UP).
(1981) The Pursuit of Signs, (Routledge and Kegan Paul).
- Cummings, M. (1983) The Language of Literature, (Pergamon Press).
and Simmons, R.
- Cureton, R. (1986) 'Austin, T. (1984) Language Crafted: A Linguistic
(rev.) Theory of Poetic Syntax', (1984), (Indiana UP),
Journal of Literary Semantics, 15, 1, pp. 70-74.
- Deyes, T. (1984) 'Towards an Authentic 'Discourse Cloze'',
Journal of Applied Linguistics, 5, 2, pp.
113-27.
- D'haen, T. (1986) Linguistics and the Study of Literature,
(ed.) (Rodopi, Amsterdam).
- Dillon, G. (1981) Constructing Texts, (Bloomington, Indiana UP).
- Eagleton, T. (1983) Literary Theory: An Introduction, (Basil
Blackwell).
- Eliot, T. S. (1945) Selected Essays, (London, Faber).
- Ellis, J. M. (1974) The Theory of Literary Criticism: A Logical
Analysis, (University of California Press).

- Enkvist, N. (1973) Linguistic Stylistics, (Mouton The Hague, Paris).
- Epstein, E. L. (1978) Language and Style, (Methuen).
- Esau, S. (1974) 'Literary Style and the Linguistic Approach', Journal of Literary Semantics, 3, pp. 57-65.
- Fish, S. (1980) Is There a Text in This Class? The Authority of Interpretive Communities, (Harvard UP).
- Fowler, R. (1966) Essays on Style and Language: Linguistic and Critical Approaches to Literary Style, (London, Routledge and Kegan Paul).
- (1977a) Linguistics and the Novel, (Methuen).
- (1981) Literature as Social Discourse: The Practice of Linguistic Criticism, (Batsford, London).
- (rev.) (1983) Leech, G. and Short, M. (1981), Style in Fiction: Linguistic Introduction to English Fictional Prose, (Longman, London and New York), Journal of Applied Linguistics, 4, 2, pp. 166-7.
- Freeman, D. C. (1981) Essays in Modern Stylistics, (Methuen, London and New York).
- (ed.)
- Freundlieb, D. (1984) 'Explaining Interpretation', Poetics Today, 5, 1, 79-95.
- Frye, N. (1959) Anatomy of Criticism, (Princeton UP, Princeton).
- Gibson, W. (1966) Tuff, Sweet and Stuffy: An Essay on Modern American Prose Style, (Bloomington, London,

Indiana University Press).

- Gayley, C. and (1899) An Introduction to Methods and Materials in
Scott, F. Literary Criticism, (Athenaum Press).
- Gimson, A. C. (1980) An Introduction to the Pronunciation of English:
3rd edn, (Edward Arnold).
- Giora, R. (1983) 'Functional Paragraph Perspective', Poetics
Today, 3, pp. 153-82.
- Gleason, H. A. (1965) Linguistics and English Grammar, (New York,
Holt).
- Gray, B. (1969) Style, the Problem and its Solution, (The
Hague, Mouton).
- Greenberg, C. (1983) McParland, P. (1981), Take it Easy: American
(rev.) Idioms, 3rd Edition, (Englewood Cliffs, N. J.
Prentice Hall), Language Learning: Vol. 33, No.
pp. 551-4.
- Gregory, M. (1974) 'A Theory of Style Simplified', Language and
Style, 4, 2, pp. 108-118.
- Guillen, C. (1971) Literature and System, (Princeton UP,
Princeton).
- Gutwinski, W. (1976) Cohesion in Literary Texts, (The Hague, Mouton).
- Halliday, M. A. (1964) The Linguistic Sciences and Language Teaching
K., McIntosh, A. (London, Longmans).
and Strevens, P.
- Halliday, M.A.K. (1966) Patterns of Language, (London, Longmans).

and McIntosh, A.

Halliday, M.A.K. (1970) 'Language Structure and Language Function', in Lyons, J. (ed.) New Horizons in Linguistics, (Penguin, Harmondsworth), pp. 140-65.

(1975) Learning How to Mean: Explorations in the Development of Language, (London, Edward Arnold).

Halliday, M. A. (1976) Cohesion in English, (Longman).

K. and Hasan, R.

Havranek, B. (1932) 'The Functional Differentiation Of Standard Language', in Garvin, P. (ed.) Prague School Reader in Esthetics, Literary Structure and Style, (Georgetown UP), pp. 3-16.

Hernadi, P. (1981) What is Criticism? (Bloomington, Indiana UP).
(ed.)

Hirsch, E. D. (1967) Validity in Interpretation, (New Haven, Yale University Press).

(1976) Aims of Interpretation, (Chicago, Chicago UP).

Hockett, C. F. (1958) A Course in Modern Linguistics, (New York, Macmillan).

Hough, G. (1969) Style and Stylistics, (London, Routledge and Kegan Paul).

Hutchison, C. (1984) 'The Act of Narration: A Critical Survey of Some Speech Act Theories of Narrative Discourse', Journal of Literary Semantics, 13, 1, pp. 3-34.

- Hutchinson, T. (1981) 'Performance and Competence in English for Specific
and Waters, A. Purposes', Journal of Applied Linguistics, 11,
1, pp. 56-69.
- Hymes, D. (1972) Directions in Sociolinguistics: The Ethnography
of Communication, (New York, Holt).
- Ingarden, R. (1973) The Literary Work of Art: Studies in Phenomenology
and Existential Philosophy, Trans. Grabowics, G. G.
(Evanston, Northwestern UP).
- Jefferson, A. (1982) Modern Literary Theory, (London, Batsford).
and Robey, D.
- Juhl, P.D. (1980) Interpretation, An Essay in the Philosophy of
Literary Criticism, (Princeton UP, Princeton).
- Joyce, J. (1941) Dubliners, (London, Granada), edn 1983.
- Kenner, H. (1973) A Reader's Guide to Samuel Beckett, (Thames and
Hudson, London).
- Knowlson, J. (1979) Frescoes of the Skull, (John Calder, London).
and Pilling, J.
- Leavis, F. R. (1943) Education and the University, (London, Chatto
and Windus).
- (1952) The Common Pursuit, (London, Chatto and Windus).
- Leech, G. (1969) A Linguistic Guide to English Poetry, (Longman).
(1974) Semantics, (Harmondsworth, Penguin).

- Leech, G. (1983) Principles of Pragmatics, (Longman, London and New York).
- Leech, G. (1981) Style in Fiction: A Linguistic Introduction to
and Short, M. English Fictional Prose, (Longman, London and New York).
- Leith, W. (1985) Kenan, R. (1983) Narrative Fiction: Contemporary
(rev.) Poetics , Journal of Literary Semantics, 14, 1,
pp. 74-76.
- Levin, S. R. (1965) 'Internal and External Deviation in Poetry', Word,
21, pp. 223-37.
- Littlewood, W. (1986) 'Literature in the School: Foreign Language Course',
in Brumfit, C. and Carter R. (eds.) Literature
and Language Teaching, (OUP), pp. 177-183.
- Lewis, C. S. (1965) An Experiment in Criticism, (Cambridge, Cambridge
University Press).
- Long, M. (1983) 'Native/Non-native Speaker Conversation and the
Negotiation of Comprehensive Input', Journal of
Applied Linguistics, 4, 2, pp. 126-41.
- Long, M.N. (1986) 'A Feeling for Language: The Multiple Values of
Teaching Literature', in Brumfit, C. and Carter, R.
(eds.) Literature and Language Teaching, (Oxford
University Press), pp. 42-59.
- Lyons, J. (1977b) Semantics, 2vols. (Cambridge University Press).
- (1981) Language, Meaning and Context, (Fontana, London).

- Macherey, P. (1978) A Theory of Literary Production, Trans. Geoffrey Wall, (London, Routledge and Kegan Paul).
- McCallum, P. (1983) Literature and Method, (Biddles Ltd. Guilford and King's Lynn.
- McCarthy, M. (1984) 'A New Look at Vocabulary in EFL', Journal of Applied Linguistics, 5, 1, pp. 12-22.
- McHale, B. (1983) 'Unspeakable Sentences, Unnatural Acts: Linguistics and Poetics Revisited', Poetics Today, 4, 1, pp. 17-45.
- McKay, S. (1986) 'Literature in the Classroom', in Brumfit, C. and Carter, R. (eds.) Literature and Language Teaching, (Oxford University Press), pp. 191-98.
- McParland, P. (1981) Take it Easy: American Idioms, 3rd edn, (Englewood Cliffs, N. J.: Prentice Hall).
- Milic, L. T. (1967) A Quantitative Approach to the Style of Jonathan Swift, (The Hague, Mouton).
- Nash, W. (1980) Designs in Prose, (Longman, London and New York).
- (1982) 'On a Passage From Lawrence's 'Odour of Chrysanthemums'', in Carter (ed.) Language and Literature: An Introductory Reader in Stylistics, (London, George Allen and Unwin), pp. 101-20.
- (1986) 'The Possibilities of Paraphrase in The Teaching of Literary Idiom', in Brumfit, C. and Carter, R. (eds.) Literature and Language Teaching, (Oxford

University Press), pp. 70-88.

- Ohmann, R. (1964) 'Generative Grammar and the Concept of Literary Style', Word, 20, pp. 424-39.
- (1971a) 'Speech, Action, and Style', in Chatman, S. (ed.) Literary Style: A Symposium, (OUP), pp. 241-54.
- Osborne, H. (1955) Aesthetics and Criticism, (Cambridge, Cambridge University Press).
- Odlin, T. (1986) 'On the Nature and Use of Explicit Knowledge', IRAL, 24, 2, pp. 123-44.
- Paisley, W. (1969) 'Studying 'Style' as Deviation From Encoding Norms', in Gerbner, G. et al (eds.) The Analysis of Communication Content, (Wiley, New York).
- Palmer, F. (1981) Semantics: A New Outline, 2nd edn, (Cambridge UP).
- (1971) Grammar, (Penguin, Harmondsworth).
- Pavel, T. G. (1980) 'Some Remarks on Narrative Grammar', in Ching et al (eds.) Linguistic Perspectives on Literature (Routledge and Kegan Paul), pp. 187-212.
- Peake, C. H. (1977) James Joyce: The Citizen and the Artist, (Edward Arnold).
- Pearce, R. (1977) Literary Texts: The Application of Linguistic Theory to Literary Discourse, Discourse Analysis Monographs, No. 3, ELR, University of Birmingham.

- Quirk, R. and Greenbaum, S. (1973) A University Grammar of English, (Longman, London).
- Ransom, J. C. (1941) The New Criticism, (Norfolk: Conn).
- Rawlinson, D. (1968) The Practice of Literary Criticism (Cambridge Up).
- Richards, I. A. (1924) Principles of Criticism, (London, Routledge).
- (1929) Practical Criticism, (London and Henley, Routledge and Kegan Paul).
- (1955) Speculative Instruments, (London, Routledge).
- Richards, J. (1970) 'A Psychological Measure of Vocabulary Selection', IRAL, 8, 2, pp. 87-102.
- Riffaterre, M. (1959) 'Criteria for Style Analysis', Word, XV, pp. 154-74.
- (1960) 'Stylistic Context', Word, XVI, pp. 207-18.
- (1962) 'The Stylistic Function', Proceedings of the 9th International Congress of Linguistics, (Mouton, The Hague).
- Rimmon-Kenan, S. (1983) Narrative Fiction: Contemporary Poetics, (Methuen),
- Rivers, W.M. (1980) 'Foreign Language Acquisition: Where the Problem Lies', Journal of Applied Linguistics, 1, 1, pp. 48-59.
- Rodger, A. (1983) 'Language for Literature', in Brumfit, C. (ed.) Teaching Literature Overseas: Language-based Approaches, ELT Documents, 115, pp. 37-66.

- Rudzka, B., (1981) The Words You Need, (Macmillan, London).
- Channel, J.,
- Oystyn, J. and
- Putseys, Y.
- Russell, J. (1978) Style in Modern British Fiction, (The John Hopkins University Press, Baltimore and London).
- Sandell, R. (1977) Linguistic Style and Persuasion, Academic Press, London).
- Shohamy, E. (1982) 'Predicting Speaking Proficiency From Cloze Tests: Theoretical and Practical Considerations for Test Substitution', Journal of Applied Linguistics, 2, pp. 161-71.
- Short, M. (1982) 'Prelude I' to a Literary Linguistic Stylistics', in Carter, R. (ed.) Language and Literature: An Introductory Reader in Stylistics, pp. 55-62.
- (1983) 'Stylistics and the Teaching of Literature', in Brumfit, C. (ed.) Teaching Literature Overseas: Language-based Approaches, ELT Documents, 115, pp. 55-62.
- Short, M. and (1986) 'Teaching Study Skills for English literature', in Candlin, C. Brumfit, C. and Carter, R. (eds.) Literature and Language Teaching, (OUP), pp. 89-109).
- Sinclair, J. (1972) A Course in Spoken English: Grammar, (London, McH. Oxford University Press).
- Stubbs, M. (1983) Discourse Analysis, (Oxford, Blackwell).

- Sunderman, P. (1974) 'A Refusal to Mourn', By Dylan Thomas: A Syntactic and Semantic Interpretation', Language and Style, 7, 1, pp. 20-35.
- Taylor, T. (1980) Linguistic Theory and Structural Stylistics, (Pergamon Press).
- Taylor, T. and Toolan, M. (1984) 'Recent Trends in Stylistics', Journal of Literary Semantics, 13, 1, pp. 57-79.
- Tindall, W. Y. (1955) The Literary Symbol, (New York).
- Toolan, M. (1983) 'The Functioning of Verbal Forms in the Narrative of 'Go Down, Moses'', Language and Style, 16, 2, pp. 211-30.
- Traugott, E. and Pratt, m. (1980) Linguistics for Students of Literature, (Harcourt Brace Jovanovich, Inc.).
- Trengove, G. (1983) 'Language as a Literary Medium: An Undergraduate Course', in Brumfit, C. (ed.) Teaching Literature Overseas: Language-based Approaches, (Pergamon Press in Association with the British Council), ELT Documents, pp. 103-20.
- (1986) 'What is Robert Graves Playing at', in Brumfit, C. and Carter, R. (eds.) Literature and Language Teaching, (OUP), pp. 60-69.
- Thorne, J. P. (1981) 'Generative Grammar and Stylistic Analysis', in Freeman, D. (ed.) Essays in Modern Stylistics, (Methuen).
- Ullmann, S. (1971) 'Two Approaches to Style', in Strelka, J. (ed.)

Patterns of Literary Style, (London and
Pennsylvania State University Press), pp. 217-23.

Verma, S. K. (1980) 'Topicalisation as a Stylistic Mechanism', in
Ching, M. et al (eds.) Linguistic Perspectives on
Literature, (London, Routledge and Kegan Paul),
pp. 283-94.

Wellek, R. (1949) Theory of Literature, (Penguin).

and Warren, A.

Wellek, R. (1981) 'Literary Criticism', in Hernadi, P. (ed.) What
Criticism?, (Indiana UP), pp. 297-321.

(1982) The Attack on Literature and Other Essays,
(Brighton, the Harvester Press).

Wetherill, P.M. (1974) The Literary Text: An Examination of Critical
Methodology, (Oxford, Blackwell).

Widdowson, H. (1975) Stylistics and the Teaching of Literature,
(London, Longman).

(1979) Explorations in Applied Linguistics 1, (OUP).

(1980) 'Stylistic Analysis and Literary Interpretation',
in Ching, M. et al (eds.) Linguistic
Perspectives on Literature, (Routledge and
Kegan Paul), pp. 235-41.

(1980) 'Models and Fictions', Journal of Applied
Linguistics, 1, 2, pp. 165-70.

(1983) 'The Deviant Language of Poetry', in Brumfit,

C. (ed.) Teaching Literature Overseas: Language-based Approaches, (Pergamon Press, in Association with the British Council), ELT Documents, pp. 7-16.

Widdowson, H. (1984) Explorations in Applied Linguistics 2, (OUP).

(1986) 'The Untrodden Ways', in Brumfit, C. and Carter, R. (eds.) Literature and Language Teaching, (OUP), pp. 133-39.

(Forthcoming) 'On the Interpretation of Poetic Writing', in Fabb, N. et al (eds.) The Linguistics of Writing: Arguments Between Language and Literature, (Manchester University Press).

Wikberg, K. (1983) 'Methods in Contrastive Lexicology', Journal of Applied Linguistics, 4, 3, pp. 213-21.

Williams, R. (1950) Reading and Criticism, (London, Frederick Muller Ltd.).

(1976) Keywords, (Fontana, London).

Wimsatt, W. (1954) The Verbal Icon, (Kentucky University Press).

and Beardsley, M.

Winter, E. (1982) Towards a Contextual Grammar of English, (London, Allen and Unwin).

Young, R. (1980) 'Theme in Fictional Literature: A Way into Complexity', Language and Style, 13, 3, pp. 61-71.

