CHAPTER - 2

HISTORICAL MOVEMENTS OF STYLISTICS

Encyclopedia Britannica defines the term ‘Style’ as “Style involves the selection and organization of features of language for expressive effects and includes all uses of sound patterns, words, figures of speech, images and syntactic form”.

Longman Dictionary of Language Teaching and Applied linguistics defines the term “Style” and “Stylistics” as follows:

1. Variation in a person’s speech or writing, Style usually varies from casual to formal according to the type of situation, the person or persons addressed, the location, the topic discussed etc. A particular style, e.g. a formal style or a colonial style, is sometimes referred to as a stylistic variety.

2. Style can also refer to a particular person’s use of speech or writing at all times or to a way of speaking or writing at a particular period of time, e.g. Dickens’ style, the style of Shakespeare, an 18th – century style of writing.

3. Stylistics, the study of that variation in language (style) which is dependent on the situation in which the language is used and also on the effect the writer or speaker wishes to create on the reader or hearer.
Although stylistics sometimes includes investigations of spoken language, it usually refers to the study of written language, including literary texts. Stylistics is concerned with the choices that are available to a writer and the reasons why particular forms and expressions are used rather than others.

A very concrete and straightforward answer to the question what stylistics is has been given by Leech:

"I mean by stylistics, simply the study of literary style, or to make matters even more explicit the study of the use of language in literature."

Leech further adds that such studies have to depend on the insight of linguists whenever necessary. This implies that stylistics is affiliated to linguistics that it is an intermediate discipline. Halliday makes this quite explicit when he says, "In talking therefore of linguistic study of literary texts we mean not merely the study of language but rather the study of such texts by the methods of linguistics."

Fowler sees in stylistics an integration of linguistics and literature. Stylistics looks forward to linguistics for suitable methods and techniques of analysis. So, it is not linguistics alone; it can be said to be linguistics "plus". A difference between these two is that linguistic analysis is by and large unselective, while stylistic analysis implies selective analysis of features. Fowler notes the difference when he says, "The crucial point is that linguistic study is essentially unselective. It describes everything and all data are of equal importance."

Another difference between them is that linguistics is confined to language in the ordinary use, the language without any aesthetic dimension to it, but stylistics deals with the aesthetic use of language, the language of literature. And Stylistics, unlike linguistics, does not simply list all the features of the language of a text. It selects the relevant features for analysis, and then characterizes the style.
The value of stylistics lies in its objectivity of approach to the question of style. When it characterizes a particular language it appeals to facts rather than to subjective impressions.

Fowler tells us what objectivity (in stylistic description) really is:

I suppose that in this context objectivity relates to an account of a literary work derived from the characteristics of the object itself rather than from those of the observer of this object.

Because of its affiliation with linguistics, stylistics can help literary criticism in fruitful ways. It is wrong to say that because it is a form of linguistic analysis it will destroy the value of literature. On the other hand, it can be a necessary part of literary education and an invaluable tool for criticism. Linguistics for example can throw light on the question of deviance which plays a key role in poetry can be better treated by linguistics than literary criticism. Linguistics can provide specific information and analytical techniques. Fidelity to facts, close engagement with the mechanics of language would certainly help us to work out our hunches about the language of a piece of literature. All these points about stylistics have been made by Fowler in his essay "Literature and Linguistics". J.M. Sinclair speaks of the need for stylistics in the following words:

The hypothesis behind this and similar studies is that it is possible to bridge the gap between the total public meaning of a text and the individual patterns of linguistic items in it by means of intermediate stylistic categories.
Chapter -2 Historical Movements of Stylistics

Approaches to style and stylistics

So far, no explicit theory of style and uniform stylistic methodology has been offered. Yet, the current study of literature as a language act points broadly to four approaches to style analysis corresponding to the four fold classification of style: (1) Style as Deviation from the Norm, (2) style as choice, (3) style as convergence of patterns, (4) and style as a particular exploitation of grammar of possibilities. Now, we can look at these four approaches individually and in some detail.

Style as Deviation from the Norm

In his "Linguistic Theory and study of Literature" Fowler refers to the poetic act as a privilege of breaking rules. He further calls poetic language "Modified and twisted".

In his classic article "Poetic language and standard Language", Jan Mukarovsky makes a similar observation:

Poetic language is an aesthetically purposeful distortion of standard language. To varying degrees different kinds of Literature make a business of violating the rules of grammar.

But, one thing to remember is that all deviance may not be significant. As Enkvist says, "All deviant language is not poetry as all poetry is not deviant language".

Deviation in order to characterize a style must be systematic and, what is more, aesthetically motivated. Such a deviation can be found in Cummings line "Spring is like a perhaps, hard". In his essay "Syntax and phonology in poetic
style” John B. Lord Sr. makes a detailed analysis of this line. By allotting to “Perhaps” the slot meant for an adjective. Cummings violates the grammatical rules of English which prescribe that “following the determiner “a” only a noun or adjective modifying a following noun will occur. But “Perhaps” is neither a noun nor an adjective as a result of which the line becomes ungrammatical. But, here the violation seems to be motivated not random because by making the adverb “Perhaps” function as an adjective. The poet is able to attribute “perhaps” function as an adjective the poet is able to attribute “perhapsness” to spring. This has been borne out by the rest of the poem where the hand of spring is shown as tentative and careful. By violating the rules of language the poet is able to increase the informational load of the word.

The context of the poem might warrant certain deviations. For example, one can say in the context of a fairy tale, “the tree married the girl”. This is called contextual motivation which is tolerated in literature.

The analyst trying to describe a style with reference to deviation must compare the deviant features of the text (at different levels) with the other undeviant features of the text at those levels. He will also compare them with the register of the text, or even with the language as a whole. Comparison is inevitable for the style as - deviation approach to literary texts.

**Style as convergence of patterns**

Style according to this school is a complex of interrelated patterns at different levels of a text. A text is a system in its own right, a unified whole, not a random string of sentence or a mumbo-jumbo of words. The essence of this approach to style has been summed up in the off-quoted epigram of Roman Jakobson.
The poetic function projects the principle of equivalence from the axis of selection into the axis of combination\(^{11}\).

Jokobson simply means to say that the poet while selecting individual items at different places of the systematic chain of a poem tries to project equivalence between them. This equivalence might be based on sound, meaning or even syntactic positions. By examining such patterns in a text the analyst can know whether the text enjoys the unity of language and meaning.

**Style as a particular exploitation of Grammar of Possibilities**

The followers of this school-Ohmann, Halle and Keyser – take recourse to Transformational Grammar for stylistic analysis. They hold that the deep structure of a grammar, is the source of semantics or content of the utterance, whereas the surface structure contains syntax and phonology. The deep structure can be mapped up to the surface structure by a number of transformations. Out of the general transformation possibilities offered by the deep structure the author chooses one suiting his design, his “Cognitive orientation”\(^{12}\).

Choice of particular transformational configurations can guide the reader to a certain attitude to sentence content. Fowler calls this “transformational brain washing”\(^{13}\). For example, deletion of the agent in a passive structure would give the impression of the centrality of the participant to whom things happen rather than those who had done things to him.

Poets and Critics have always believed that poetry is not translatable. Shelley, for example, speaks of the “vanity of translation”, Cleanth Brooks speaks of the “heresy of paraphrase”. Neo critics, as a whole, believe that a change in a single word in a structure would be inescapably a change of meaning, that there are no synonyms.
Such changes are undesirable because a change in surface would alter the “Significance” although the cognitive meaning may be left intact, so, translation is useless. As Fowler observes:

Thematically paraphrase is possible if by it we mean the provision of a cognitively equivalent text preserving the statements and narrative but the resulting paraphrase preserves the elements which are not central to the quality of poetry. 

So, when a poet selects a particular structure he keeps in mind the role it will play in controlling the readers “Set” to the message. By examining a writer’s strategies in utilizing optional transformations and scrutinizing his transformational operations the analyst can characterize the author’s way of writing, his style.

**Style as choice**

We get the feel of a text as a result of the density of choices, lexical, syntactic and phonological. A.A. Hill has this freedom of choice in mind when he comments; “Stylistics is a sum total of choice which the language offers to the individual speaker at each point within a sentence.”

A language has both constant and variable features (in lexis, syntax and phonology) which an author can manipulate according to his need. An example of the constant features in English grammar is that in every sentence the subject must precede the verb, and the verb the complement. But, the Adjunct is variable; it can occur at different places in a sentence. The writer can exploit the mobility of the agent suiting his purpose and design.
Similarly in English there is no rule as to how many /s/s can occur in a sequence like, “She sells, sea shells in the sea shore.” This is again an instance of the manipulation of variable features.

One more instance of variable features in English relates to clause order. Stylistic consideration might induce an author to begin a complex sentence with a subordinate clause or a principal clause. Similarly, a writer has the greatest freedom in the choice of lexis; it consists of infinite sets. When a writer chooses lexical items from similar fields of experience the items form a “set”, and it makes the poem cohesive.

A writer’s manipulation of variable items would mark his style with a distinctness of character. In the words of Fowler, “Stylistics is the branch of linguistics concerned with variables in an entire text”<sup>16</sup>. Richard Ohmann has illustrated this point with reference to a tennis player who chooses from the repertoire of stroker “Free and bound shots, and he has also possible placements and freedom and intensity, smoothness, flamboyance”<sup>17</sup>. So the tennis player’s use of choices, so far as it is habitual, constitutes his style.

**Some limitations of Stylistic Analysis**

The limitations of stylistics like its virtues arise from linguistics on which it is based. It must be remembered that literature is not merely a language act. It is a language act with an aesthetic dimension that stylistics alone cannot determine.

Literature is of course a linguistic code but into this linguistic code are built other codes like the mythological codes, symbolic codes, metaphysical and social codes. Stylistics cannot analyse these codes. This alone cannot enlighten us about the author’s attitude and sensibility.
Unaided by non-linguistic codes, stylistics would produce lukewarm response from the reader. So it has been said that stylistics misses the “historical, social and human import”.

Few of the stylistic analyses have been based on the interrelation of formal and semantic features. Analysis of the formal features divorced from the content would be pointless. The analysis can be made relevant by coordinating the linguistic aspects of the poem to what the poem is about. It is necessary that objective analysis and subjective interpretation should go hand in hand. Linguists like Crystal and Davy insist that, “One should relate the formal linguistic characteristics of a literary text to the attributes of communicative situation in which the texts function.” Ullman makes a similar observation when he remarks, “Stylistics can play its full part if it is closely coordinated with other aspects of literary criticism.”

Formal description of features cannot tackle poems where the content is foregrounded. Such poems are theme oriented demanding semantic approach because there is nothing extraordinary about their linguistic features. The observation of McIntosh sounds appropriate in this context:

Quite often the impact of an entire work may be enormous. Yet word by word, phrase by phrase clause by clause there may seem to be nothing very unusual or arresting about grammar and vocabulary.

Stylistics is a data-oriented approach to literary works; it relies on counting bits of language to describe a style. As we know, the range of whatever can be counted is wide- phonemes, words, phrases etc. so, one faces the problem of isolating the features which would be worth examining. Granting that the analyst has a “hunch” to distinguish the relevant features, it would not be possible for him to capture all the delicacies of a style through statistics because it is too crude.
Lack of an explicit theory of style and uniform stylistic methodology is another handicap for the analyst and the student. “There are no rules to the game” says J.M. Sinclair reflecting on the diversity of approaches. “A Technique of Stylistic Description”.

Another problem of stylistic analysis relates to the inability of the analyst to integrate all the levels of language. This has been pointed out by Halliday.

Usefulness of linguistic theory in application to literary studies depends on its ability both to comprehend and to integrate all the levels of language - description of all the levels of patterning – grammar, lexis, phonology and their graphic parallels.

**Crucial Notions in Our Analysis**

Now, we can define some of the crucial notions likely to be used frequently in our analysis.

**Cohesion**

Cohesion is a totalizing device, a device by which the poet or reader brings together the different features of the poetic discourse. “A poem is a long idiom” says Hockett; “it is not a random string of sentence or ideas”. So, the poem should be a coherent whole. Cohesion is mainly connected to three features: (1) topic or main subject of the discoursal units revealed by lexical sets, imagery etc. (2) focus: foregrounding of words clauses or sentence, (3) linking devices between sentence and clauses.

**Foregrounding**

It is a focusing device used in almost all the arts. In poetry, foregrounding refers to the way a poet sensitizes his language by departing from the norms of the automatized or neutral language. The departure from the norms of the language
may take two opposite forms: the form of irregularities as well as the form of extra regularities. The most important examples of irregularities of content are metaphors, similes, paradoxes and other tropes which deviate from the normal use of language. Inversions and deletions are two of the forms of syntactic irregularities. Cases of extra regularities are; syntactic and phonological parallelism, Alliteration and rhyme etc. are some examples of sound parallelism.

**Register, Dialect, Historical Period**

In Linguistics, “Dialect” refers to the use of language according to geographical area; “Register” refers to the use of language according to the conventions of the age. It is possible for the poet to deviate from the norm with reference to these 3 secondary levels of languages. In his “The Waste Land” Eliot deviates from the register of the lyric poem by juxtaposing lyrical description with journalistic phraseology:

The nymphs are departed. .....Departed, have left no addresses\(^{25}\).

Deviation of historical period may be indicated by the use of archaic and obsolete forms of a language in poetry. Similarly by borrowing features from other dialects the poet may deviate from the norm of the dialect.

**Discourse Analysis**

Discourse analysis is a method or technique of analysis used mainly to describe the nature of linguistic, sociolinguistic, and psycholinguistic information to understand how language works. It helps us to understand how linguistic behaviour interacts with social and psychological behaviour to create and convey meaning. Discourse analysis involves a search for relations, patterns or categories, examination of how and why relations, patterns and categories emerge,
examination of processes or strategies, for instance, in the production of a text, and identifying major variables that cause variation e.g. in writing.

Different researchers and writers define discourse analysis in various ways and they also apply it for different purposes. Larsen-Freeman considers it as “an approach which allows researchers to study the acquisition of semantic, communicative, and pragmatic functions of language, the input to the learner, and the input/product interaction.”

According to Larsen-Freeman, discourse analysis seems to do everything involving relationships among language, society, human mind, etc. Similarly, Grabe’s review indicates that functional linguists, rhetoricians, formal linguists, sociolinguists, psycholinguists, applied linguists, composition researchers and educationists have applied discourse analysis to study language in relation to their specific purposes.

Cook and Bhatia commonly recognize discourse analysis as the study of the structure and function of oral as well as written language units larger than a single sentence. It is likely that different approaches to and different views on discourse result in numerous definitions. Cook states “The task of discourse analysis is to describe both this phenomenon (the way text and context interact) in general and particular instances of it, and to say how participants distinguish one type of discourse from another.” This shows that discourse analysis is useful to describe functions of language in real situations with real speakers or writers in interaction.

Discourse analyst, Nunan states “the ultimate of this analytical work is both to show and to interpret the relationship between these regularities [in language use] and the meanings and purposes expressed through discourse.” In this case, the discourse analyst needs to identify patterns and regularities in language use and he/she describes the regularities and also looks for possible explanations for
the identified patterns and regularities in the data collected. Discourse analysis also helps the language teachers to investigate how the learners make inter-textual links from given texts. It is also useful to enable the language teachers to explain the strategies the learners followed, and to investigate some problems they faced in developing their writing.

**Lexical set**

When vocabulary items refer to a particular category of experience they are said to form a set. There may be different sets of lexis in a single poem depending on the configuration of the theme. For example, a poem dealing with conflicting ideas might have contrasting sets of vocabulary items.

Collocations (normal and deviant, violation of selection restraints, and metaphor).

Certain words have the tendency to take the company of certain other words in a language. This is called lexical collocations. Collocations can be neutral or powerful in effect. Words with wider range of collocation can be called high probability collocations, but these are neutral in effect. But the items that would collocate with very limited items will be powerful in effect.

**Pedagogic Stylistics**

In the first chapter, I have raised the issue that how literary texts have been used for many decades for language learning, teaching and language development.

This chapter explores how stylistic analysis can help the ESL/EFL learners in developing their capacity to understand and appreciate literary texts. Since,
stylistics deals with the linguistic features of a text, its methods have been extensively applied in language teaching.

This discipline is intended to develop ongoing language awareness (of the target language and any other known languages), text awareness (genre, text-type and function etc.,) and wider cultural awareness. This attempted integration is now known as skill based language learning moving on from the basic functional skills of listening, speaking, reading and writing.

In this context, the literariness of the texts in relation to the processes brings to bear on the text in the overall cognitive relationships between production and reception.

It has to be noticed that textual analysis is a mainstay of first language stylistics but less (or no) importance is given in ESL or EFL contexts. However, the linguistic tools are precisely what EFL/ESL learners need in order to develop their approaches to reading any literary text.

The principal aim of stylistics in the classroom is to make students aware of language use within chosen texts, and what characteristics pedagogical stylistics is classroom activities that are interactive between the text and the (student) reader. The process of improving students linguistic sensibilities must include greater emphasis upon the text as action, that is, upon the mental processing which is such a proactive part of reading and interpretation and how all of these elements pragmatic and cognitive as well as linguistic function within quite specific social and cultural contexts.

The area of pedagogical stylistics as a branch of applied linguistics has been developed since 1950’s and it is intrinsically linked with the teaching of written texts (and especially literary texts) to speakers of English as a second language. This is despite the fact that for decades many teachers have also
structured their lessons in L1 classrooms to focus upon the linguistic features of literary texts as a means of enhancing their students' understanding of literature and language.

With increasing emphasis on the creative contribution of the learner to language learning, the focus in teaching of literature has shifted from the traditional way of teaching literature to explicate how our understanding of a text is achieved by examining in detail the linguistic organization of a text and how a reader needs to interact with that linguistic organization to make sense of it. It further argues that the efficacy of pedagogic stylistics depend on how discreetly the teacher phrases and organizes his cognitive cues to activate as well as monitor the reasoning of the learners without stifling the initiatives of the learner.

The key aspects of pedagogic stylistics are:

1. The use of linguistics (the study of language) to approach literary texts;
2. The discussion of texts according to objective criteria rather than according to purely subjective and impressionistic values;
3. An emphasis on the aesthetic properties of language (for example, the way rhyme can give pleasure).

Stylistics and Pedagogy

The pedagogic value of stylistics has been defined by Short in these terms:

Stylistic analysis, unlike more traditional forms of practical criticism, is not interested primarily in coming up with new and starting interpretations of the texts it examines. Rather, its main aim is to explicate how our understanding of a text is achieved, by examining in detail the linguistic organization of a text and how a reader needs to interact with that linguistic organization to make sense of it. Often, such a detailed examination of a text does reveal new aspects of interpretation or helps us to see more clearly how a text achieves what it does. But the main purpose of stylistics is to show how interpretation is achieved and hence provide support for a particular view of the work under discussion.\(^3\)
Approaching the literary text: Analyzing linguistic properties

In an L2 context, a first-year EFL class of near-beginners obviously has fewer linguistic tools than an advanced learner, but that should not preclude them from using stylistic approaches when reading texts. The use of stylistic approaches in a non-native speaker context is not vastly different from the approaches to reading and analysis in the native speaker context. One of the first things often demonstrated in a non-native speaker context is how very little should ever be taken for granted by either instructor or student.

Stylistic analysis can provide students with a basic procedure for appreciating or interpreting a text, but it cannot actually interpret the complete meaning. This is because all interpretations of a text are necessarily incomplete and subjective, rather than complete and objective.

Ursula Clark says, readers in Bangladesh interpreted the poem by Wordsworth commonly known as “Daffodils” without knowing what daffodils were, and read them as possibly being beautiful birds, “fluttering and dancing in the breeze” and “tossing their heads in sprightly dance”. This is simply a question of unfamiliar lexis, but the reading serves in a connotational sense to show how over-familiarity with predetermined lexical meaning can deny the reader the potential of meanings beyond lexical definitions.

A closer look quickly reveals that the poem contains many words - even pairs of words and longer phrases-which are highly charged: “golden,” “dancing,” “bliss,” and “pleasure” represent only a few. Introductive analysis can result from allowing a class to discuss the differences between words like “crowd” (line 3) and “host” (line 4); between “host” and “company” (line 16). Students could be invited to consider the contrast between the actions performed by the speaker (the aimless “wandering” of line 1 and the recumbent position described in lines 19-20) and the “fluttering” and “tossing” of the daffodils’ “sprightly dance” (lines 6, 12).
Similarly, they might reflect upon the inherent tensions between phrases like “little thought” and “pensive mood” (lines 17 and 20). How would they account for the contradiction between the “lonely” mood of the speaker in line 1 and “the bliss of solitude” in line 22 (Indeed, the students could eventually be asked to evaluate the assertion that the whole text should be read as charting a movement from that psychological state of loneliness to the appreciation of the bliss of solitude). And of course Students engaged in such an exercise would be encouraged to find other lexical tensions/binary oppositions of their own.

Stylistic analysis, if applied too rigidly, treats the text as a self-contained entity with little reference to the social, cultural or historical background in which it is grounded. By concentrating on the language of the text in isolation teachers may neglect to provide students with important background information which could be required to make sense of the text.

The poem’s syntax, too, can be a useful tool, as demonstrated to give but one example—in line 11 (“Ten thousand saw I at a glance”) with its shift from the traditional subject-verb-object relationship. This is known as foregrounding in that more emphasis is placed upon the word that should be the object—the daffodils in this case, “present” here in the elliptical omission. The reader must also ask the obvious question here: how many daffodils did the speaker see? The figure of “Ten thousand” does not represent the literal number (and indicates still less that the speaker actually counted them), but rather serves to confirm the word “host” in line 4. What matters most linguistically is that the daffodils are now in “subject position” within the reader’s consciousness, and the “I” of the speaker is relegated to the less important “object position.”

Attention could also be paid to Wordsworth’s use in stanzas 2-4 of the cohesive pronouns “them” and “they,” which take the place of the noun “daffodils.” The “I” disappears, too, becoming “a poet” in line 15: a less personal,
more general referent. Line 15 ("A poet could not but be gay") is in many ways one of the most significant lines in the whole text. The word "gay" here means joyful or happy (a synonym for "jocund" in the next line), but the syntax suggests ambiguity: is the poet gay or isn’t he? The answer, of course, is "yes"—the positive meaning emerges despite the negative-seeming construction: he could not be anything but gay. It should, however, be noted how static the text has become by the end of this stanza with any verbs of movement firmly associated with the daffodils. The fact that the speaker only "gazes" is stated twice in one line (17), along with the suggestion that at this point in the account he is not even thinking.

Another important development in this third stanza is the change in verb tense in line 18 with "had brought"—a time shift which bridges the narrative past tense of the first three stanzas and the present tense we will find in the final stanza. The word "For" (line 19) opening stanza 4 is also vital here; as is so often the case, this connector carries the thrust of the text’s movement forward, underscoring the contrast between "little thought" and what has actually happened after the speaker saw the daffodils (and still continues to happen for him).

As the paragraphs above suggest, by the time the reader reaches the last stanza she or he has encountered several sets of linguistic signals which have worked together to communicate a sense of movement that is occurring on many levels within the poem: the change in nature of the physical motions described by the speaker; the shift in focus from the passivity of the speaker to vibrant activity of the flowers; the shift in time from past to present; the fluctuation in the speaker’s emotional barometer from sadness, through a kind of cautious cheerfulness to outright blissful serenity, etc. This process reaches its culmination in stanza 4, as the daffodils become unmistakable as the active subject of the text, as "they flash upon that inward eye" of the speaker (line 21). The daffodils have, taken him over: this happens "oft," and the connectors of time tell us the sequence, with "oft" (line 19) leading directly to "when" in the same line, which in turn leads
to the main verb "flash" in line 21. Line 22 ("Which is the bliss of solitude") takes us inward and ends with a semi-colon, leading on to a "then" in line 23, thus completing a sequence through which the reader has traveled from the past tense of narrative preceding line 18, into the speaker's present experience (and presumably onward into his expectations for the future).

Likewise, the reference to "that inward eye" represents the end of another journey initiated at the opening of the text when the speaker's eye looked outward, thus confirming the shift in focus already noted from outer- to inner-self. The movement is completed only in the last line of the poem, where the climax of pleasure and - harmony is reached-indicating the speaker's arrival at a "place" about as far away as it is possible to get from the lonely wandering of line 1.

This type of analysis reveals how much more than, a mere description of natural beauty the poem Daffodils really is, making as it does significant points in the final stanza about the nature of human perception and the importance of remaining open to our impressions, for the sake of both our general happiness and ongoing spiritual development. But as highly worthy as that achievement is, that result represents a secondary objective for the exercise.

The primary purpose of stylistics is to improve students' sensitivities toward language usage through the analysis of specific texts: a goal that would yield enormous benefits in both' LI and L2 contexts. To return to the case of Bangladeshi students, readers who do not know what daffodils are will undoubtedly have a very different experience of the Wordsworth text. But through the type of analysis outlined above, they would also receive a number of fundamental tools which would prove invaluable for unlocking the meanings of linguistic codes of all sorts, and which by doing so would also place in its true perspective their initial mistake of interpreting "daffodils" to mean "beautiful birds." And that lexical error, of course, raises another question which all future
students of the poem—both L1 and L2—should be asked to consider: do the objects described in the poem have to be flowers? Would the experience that the poem describes be substantially changed if we substituted another object for the daffodils, and if so, how?

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John Macre and Ursula Clark reveal how readers in Bangladesh interpreted Wordsworth’s Daffodils.

“Without knowing what daffodils were, and read them as possibly being beautiful birds,” “fluttering and dancing in the breeze” and “tossing their heads in sprightly dance”.

This is simply a question of unfamiliar lexis, but the reading serves in a connotational sense to see how over-familiarity with predetermined lexical meaning can deny the reader the potential of meanings beyond lexical definitions.

**The Analysis of the Poem**

A closer look quickly reveals that the poem contains many words which are highly charged. They are: “golden” “dancing” “bliss” and “pleasure” represent only a few.

Regarding the link with teaching of literature and pedagogical stylistics Urszula Clark and Sonia Zyngier claim that:
"The field of stylistics has greatly developed since the late 1950s. We cannot state that it is simply an interface between literature and linguistics any longer, especially after the development of cognitive studies. In simple terms we can say that Pedagogic stylistics deals with classroom context..."34.

The efficacy of Pedagogic stylistics depends on how discreetly the teacher phrases and organizes his cognitive cues to activate as well as monitor the reasoning of the learners without stifling the initiatives of the learner.

With increasing emphasis on the creative contribution of the learner to language learning, the focus in teaching of literature has shifted from the traditional way of teaching literature to new concepts.

Christopher Brumfit observes:

The teaching of literature can thus be seen as a means of introducing learners to such a serious view of our world, of initiating them in the process of defining themselves through contact with others' experiences. How it is best done, what the relationship between 'reading' and 'literature' needs to be for the greatest number of people to be to literature, exactly what books are appropriate at what levels—these are questions teachers to address. But the seriousness of the enterprise should not be doubted. It only when these reading processes are centrally addressed as processes and when the debate moves away from content to what we do with literary texts, that genuine literary cues can be addressed35.

According to Brumfit and Carter there are two overarching concerns in Literature and Language Teaching.

1. What is literature and what therefore should be selected as a basis for teaching literature, and why?

2. How should it be taught, and what is its overall place, internationally, in language education?
These two main parts, each driving its point of departure in its own way a major area for developing over the past twenty years under two main headings (1) 'literature and language' and (2) literature in education.

The growth of pedagogical stylistics largely incipient in 1986, has led over the past twenty years. It was represented in Literature and Language Teaching. Since the publication of that volume, question concerning the nature of literary language and its compliments with other discourses as wells as the place of stylistics and teaching of literature have been raised significantly. Carter observes:

During this time stylistics has shifted away from the Saussurian structuralism with which it was once commonly associated, and which saw the text as predominantly monologic, stable and self referential, towards a more Bakhtinian notion of dialogism and the recognition that artistic and meaning emerge from the interactive exchange of ideas between the people.

In sharing meaning, Widdowson was among the first to examine the textual features. At the same time analysis has been extended to all texts as cultural products.

The pedagogic value of stylistics in terms of the teaching of representational language and how much language works within a text, in both native speaker and non-native speaker contexts, has resided in an explication of how texts are understood by readers, mainly in terms of their interaction with the linguistic organization of the text.

The subsequent growth of the discipline has led to an enhanced understanding of responses to literature and language in the classroom. During this time stylistics has shifted away from the Saussurian structuralism with which it was once commonly associated, and which saw the text as predominantly monologic, stable and self referential, towards a more Bakhtinian notion of
dialogism and the recognition that artistic form and meaning emerge from the interactive exchange of ideas between people.

Widdowson was among the first to examine such textual features as the speaker’s role in shaping meaning (the ‘I’ of the text), point of view and reader response, all of which have become focal points of later stylistic analysis, while issues of ‘literariness’ and the place of imagination in text production and reception have become major areas of study.

More recently, in the 1980s and 1990s the place of stylistics became more assured by developments in discourse and pragmatics. With these developments there has also been often in response to a growing in ESL, to make courses accessible and ‘relevant’. This pedagogic turn has also given buoyancy to the language dimension of English studies, accelerating under the impetus of (mainly) socio linguistic studies in world English and the debates concerning the ownership of English.

These same two decades also saw a growth in volumes dedicated to these broad pedagogic perspectives and a simultaneous growth in classroom-ready textbooks in stylistics which have often exerted real influence in school, where a new generation of teacher of English have embraced the possibilities offered. The last two decades have seen increasing confidence in the field of stylistics.

Work in stylistics has incontestably contributed in diverse ways to methodology in the teaching of literature. Among the most striking developments have been those that focus on ‘textual transformations’ using comparative text analysis by means of processes of rewriting from different angles and positions by ‘translating’ the text from one medium to another along an axis of spoken to written, verb to visual, textual to dramatic.
Once again the emerging value of such work is its concern with guiding learners through processes of reading and engaging with what such a process reveals for understanding the meaning texts, not in order to disclose any one single universal meaning but for what it may reveal and mean to the reader in and out of the classroom.

So the intervening years since some of these questions were raised in Literature and Language Teaching have seen further layering and deepening of many of the same questions. What are the advantages of stylistics? What are the educational implications? Can stylistics claim to create for students a degree of classroom autonomy in providing them with the means of examining their own responses, which can transfer to more critical awareness of language use in general? And in an L2 situation, how can literary texts and all languages-based approaches to them be exploited to be pedagogically effective for the development of proficiency?

Literature and classroom practice: Second language contexts

To pick up on the final question in the above paragraph, alongside the development of processes of textual analysis, literature has begun to assume a higher profile in context of second language acquisition, a dimension absent from the research radar in 1986. The contexts for such research are the growing influence of Vygotskian socio-culture approaches to learning, an increasing recognition that a view of the individual `learner' as a universal constructs is limited and an acceptance that culture is best seen as something that is not a thing but an active and negotiated entity, a `verb', a process in which learner does not simply engage with and participate in a new reality. In such an environment, literature has a place in fostering self-awareness and identity in interaction with a new language and culture.
Thus, what has emerged in both theory and classroom practice is the view that there is no single "correct" ways of analyzing and interpreting the text, nor any single correct approach. In this sense the appropriate method is very much a hands-on approach taking each text on its own merits, using what the reader knows, what the reader is aiming for in his or her learning context, and employing all of the available tools, both in items of language knowledge and methodological approaches.

It is a process-based methodology, as envisaged so presciently by Brumfit and others, which encourages learners to be active participants in and explorers of linguistic and cultural processes both with an awareness of and an interest in the process itself, including the development of a metalanguage for articulating responses to it. The challenge is to give these work even deeper roots in empirical classroom research.

Conclusion

The emphasis in this chapter is mainly to explore some of those underlying issues and concerns relevant to using literature with the language learner. In this chapter, I have tried to raise a number of thoughts and ideas for reflection and discussion. Some of these thoughts and ideas should help in making more principled and coherent classroom decisions about why and how to use literature in language lessons. However, ideas generated in this chapter will not help to pinpoint the definitive, right or correct way to teach or use literature. This is because every teaching situation is different, every literary text is different. The task for teachers is thus to draw on the range of insights available, and then to develop an approach appropriate and relevant to the students.
One of our main aims in the classroom should be to teach our students to read literature using the appropriate literary strategies. Particularly in analyzing a text in terms of what it might mean symbolically and philosophically and also we need to help them to transfer if they have acquired some skills otherwise, we need to find ways of engendering the necessary competence.

Our main task in the classroom is to pinpoint how far literary language deviates from ordinary language. This obviously poses a problem for students - to what extent will they be confused or misled by studying deviant rather than normal language, and how far is this useful activity for them?

Literary texts have a powerful function in raising moral and ethical concerns in the classroom. The tasks and activities we devise to concerns and connect them with the struggle for a better society. Literature, fiction and poetry, makes justice in the world. That's why it is almost always on the side of the underdog.

The texts traditionally prescribed for classroom use may generally be accorded high status, but often seem remote from and irrelevant to, the interests and concerns of our students. In fact, being made to read texts so alien to their own experience and background may only increase student's sense of frustration, inferiority and even powerlessness. We therefore need to select texts for classroom use which may not be part of the traditional literary canon, but which reflect the lives and interests of our students.

Our main aim when using literature in the language classroom is to help them unravel different meanings available in a text. Students often need guidance when exploring these multiple levels of meanings on the literary text we need to devise materials and tasks, which help them to do this.
Literature provides wonderful source material for eliciting strong emotional responses from our students. Using literature in the classroom is a fruitful way of involving the learner as a whole person, and provides excellent opportunities for the learners to express their personal opinion, reaction and feelings. Literature could be said to be a sort of discipline technique for arousing certain emotions.

And we should use the text as the basis for generating discussion, controversy and critical thinking in the classroom. Literature is the question minus the answer. The teachers who practice traditional approach expect their students to reach definitive interpretation of a literary text. I think, it is the most dangerous attitude in developing communicative competency among the learners, and we need to change this attitude.

It is not easy in the available space to combine retrospection and a sense of future priorities. But particular challenges for future work at the interfaces of pedagogy, language and literature include the need:

a) To address the absence of empirical classroom-based research and to begin to ensure that very proper concerns with pedagogic process are better rooted in verifiable evidence of classroom practice.

b) To address more directly questions to do with assessment in literature.

c) To feel the intellectual excitement of cognitive poetics.

The world of literature study and teaching and its place in first, second and foreign language education has moved forward significantly in the past twenty years. In this chapter, we have started to think about some of the underlying issues and concerns involved in using literature in the language classroom.
Notes


4. Ibid., P.39.

5. Ibid.,PP. 32-57.


23. Ibid. p.27.


29. Ibid. p.70.


33. Ibid. p. 326.

34. Ibid p. 330.
