1.1 Aims of the Research

The main aim of this research is to test the hypothesis that a stylistic approach is the most effective way to teach literature at the undergraduate level in the Indian context. The research would consist of the following:

1. Surveying materials already available on
   a. teaching literature, in general and
   b. stylistics and its application in teaching literature, in particular

2. Formulating a methodology for teaching literature using a stylistic approach.

3. Teaching literary texts of different genres to undergraduate classes using this methodology in order to find out to what extent this methodology is feasible and effective.

4. Reviewing and discussing the lessons to evaluate to what degree this methodology has helped students to acquire the ability to read and respond to literary texts.
1.2 Language and Literature

The language-literature controversy which absorbed the attention of experts in the 1960's seems to have been resolved in the 1990's. The resolution is more apparent than real, for the divide is so sharp and so deep that even today attitudes to the reading and the teaching of literature are influenced by the bias one has towards either literary/language based approaches.

One need not look far to discover the reason for this controversy. Till linguistics became a discipline in its own right and started looking at the language of literary texts objectively and analytically, literary texts were studied according to canons laid down by literary critics. This type of study had a hoary past and a respectable tradition and was the accepted mode of approach to any literary text. In this approach the language of the text was not considered to be crucial but it was just one component of the literary structure.

When linguists began using linguistic techniques and categories as the primary tools for the study of literary text, ignoring the
established traditions, literary critics felt both alarm and disgust. Especially as the number of adherents of this new way of approaching a literary text increased rapidly. They responded by denigrating the linguistic approach in all forums where they could air their views. Language, they said, had always been a part of literary criticism, so what was different about this 'new' approach, they asked.

Linguists felt the need to retaliate and did so with great vigour and enthusiasm, pointing out the totally impressionistic nature of the remarks which characterized literary criticism. They showed amused contempt at the way a text was interpreted using everything but the text as a focal point. As for the study of language, Halliday (1967: 217) explained what was involved:

In talking therefore of the linguistic study of the literary texts, we mean not merely the study of language, but rather the study of such texts by the method of linguistics. There is a difference between ad hoc, personal and arbitrarily selective statements such as are sometimes offered, perhaps in support of preformulated literary thesis, as textual or linguistic statements about literature, and a description of a text based on general linguistic theory.
One would have expected this controversy to have died down in the light of the recent developments in linguistics but the schism between literary and language based approaches to the study and teaching of literature remains as the following quotations from a recent anthology on methodological approaches to the teaching of literature show:

A: ........... for a large number of students, "literature" continues to entail a concentration of cribs and lecture notes, on books "seen through the spectacle of other books" (Lewis, 1961:128). For many the quantum leap from text to interpretation and criticism is a blind one, the gaps needing to be filled with biographical summaries, lectures and expositions. ...........
It is for reasons such as these, I think, that literature tends to be seen as difficult, esoteric and inaccessible by language students and teachers alike.

(Holst: 1989:39)

B. The abrupt, insensitive or protracted introduction of language work in the literature lesson can, to use Professor Bruce Pattison's words, cause the literature lesson to "degenerate (writer's emphasis) into a language lesson" to the dissatisfaction of all concerned.

(W.E.Louw:1989:47)

1.3 The two Approaches

The salient features of the literary and the
language based approaches can be summed up as follows:

**Literary**

1. The focus is on biographical details, historical aspects etc. i.e., it looks constantly beyond the text.

2. Criticism of the text can be based on other disciplines like philosophy, sociology and politics. It need not always be based on the text.

3. Responses can be impressionistic, based on an individual's moral, ethical or even social codes.

**Language Based**

1. The focus is on the text throughout.

2. All criticism must ultimately be substantiated by reference to the text being studied.

3. Responses must be objectively verifiable. Non-quantifiable personal criteria like morals or ethics are not admitted.

The criticism levelled by experts against the two approaches refer to the salient features listed above.

1. Since the focus in a literary approach is on details outside the text, there is a danger of criticism degenerating into 'kaffeeklatsch'.

On the other hand if the text is made the sole focus, there is a danger of missing out some relevant information which may be necessary to get at the significance of the message a literary text attempts to convey. Enkvist's (1964:4) observation makes this point tellingly:
Only a literary scholar can tell us all that is implied in making Milton's *Comus* the son of Circe by Bacchus . . . the full implications of Bacchus' sinister ancestry do not emerge from a linguistic description of Milton's text . . . . Yet they must be understood for a proper appreciation of Milton's poem.

2. If other disciplines are given prominence over the actual text under study, there is a danger of the literary text being used only to exemplify or substantiate an argument about politics or philosophy. This would be a trivialization of the literary text.

   If on the other hand, all criticism has to be substantiated by the text, there will be a tendency to ignore intuition and adhere to only such aspects which are verifiable.

3. Impressionistic responses would allow for very little objectivity and therefore criticism based on such responses would not be totally valid. Criticism then would begin with the likes and dislikes or aversions of an individual and could very easily lead to the ignoring of aspects of literary craftsmanship and other related skills. When this happens on a large scale, some poets and authors are ignored and other studied deeply. Commenting on the synchronic aspect of
literary criticism, Jakobson (1960: 352) remarks: "Thus, for instance, Shakespeare on the one hand and Donne, Marvell, Keats and Emily Dickinson on the other are experienced by the present English poetic world, whereas the works of James Thompson and Longfellow, for the time being, do not belong to viable artistic values." What he says with regard to synchronic aspects of criticism holds equally good for impressionistic criticism of literary texts where an influential critic can mould the tastes of the readers according to his/her values of 'good' and 'mediocre' literary texts.

Total objective verifiability, though desirable to a great extent can be self defeating if taken to the extreme. It is extremely difficult and even unlikely for a person not to respond to a literary text personally at some stage or the other. Very often, this 'like' or even 'dislike' helps to unearth aspects of the literary text which would otherwise not be perceived; especially if one were neutral towards a text. In the final analysis, one may admire a work without necessarily liking it. Total
objectivity does not take this factor of personal response very seriously.

In addition to the criticisms given above, a language-based approach has been found fault with for other reasons also. Two of the points which these criticisms make are worth taking note of as they relate directly to the development of linguistics as a discipline.

(i) The first serious criticism is that a language based approach ignores meaning altogether. This is found to be incompatible with the study of literature, as literature is based on meaning and messages.

There is some truth in this criticism, but a study of the language based approach shows that it has outgrown this criticism. From rigorous objectivity and a detached scientific view of texts, it has progressed to a more flexible, meaning-and-intuition-oriented standpoint. This is natural. In any scientific or objective analysis, those aspects which are not quantifiable are kept aside and the main hypothesis is developed. At a later stage, when the hypothesis is shown to be valid to a considerable degree, other variables
are included and the hypothesis modified to include such factors. The factor of reliability to a greater or lesser degree is now considered and the hypothesis further modified and expanded to include other variables. What is being said here is that in any discipline, one starts off with a theory and works on the assumptions the theory makes; then, as one continues work on the theory, modifications are made in the light of insights gained. No theory or hypothesis is immutable; it keeps changing constantly. To quote a cliched example, Newtonian Mechanics, which seemed immutable, changed with new insights in physics. This is not to say that Newton's work is useless; his work has a place, and an important one at that in the world of science. The same is the case with language based approaches to literature, which began as a reaction to extreme impressionism in literature. The rigorously objective attitude which excluded meaning might seem limited now, but it was a necessary stage through which this approach had to pass to move towards maturity.

(ii) The second serious criticism levelled
against language based approaches relates to the use of meta-language which presupposes an expert knowledge/awareness of linguistic terms and knowledge.

Meta-language is used in almost all disciplines, especially if they involve analysis of some kind. Linguistics too developed as a science which used language analysis as a tool. Understandably, it too developed a meta-language of its own, and used it to discuss language. The point here is not the use of the meta-language per se, but the improper use/overuse of it. Given below are three examples; in example 1, without detracting from the scholarliness of the work, it can be noticed that meta-language is employed in a self-conscious way in the analysis of drama; in example 2 and 3 meta-language is again used, but in such a way as to make the meaning clear and not to obscure it.

Example 1

Melrose (1987 : 102) on "Drama, 'Style' and Stage"

"In the extract we are examining, the sustained omission of interpersonal deictics (I-You) (approached as
discursive strategy on the part of the writer, and functioning in the context of late-twentieth century reading—as a 'trouble' having a 'cause') FUNCTIONS as an indexical macro-sign of a psychosocial semiotic which we might use to unpick the theater problematic despaired of by Artaud. It has been observed that dramatic use of exophoric deixis of this sort (Elam 1980) is without disambiguation of a textual kind ......

Example 2

Halliday (1981: 346) on 'The Inheritors'—Passage A

"We have seen that there is a strong preference for processes having only one participant: in general there is only one nominal element in the structure of the clause, which is therefore the subject. But while there are very few complements, there is an abundance of adjuncts [44]; and most of these [40] have some special reference. Specifically they are (a) static [25] of which most [21] are place adjuncts consisting of preposition plus noun, the noun being either an inanimate object of the immediate natural environment (e.g. bush) .......

Example 3

Widdowson (1975: 43) on 'Tintern Abbey'.

"We have a similar repetition of equivalent structures within the second of these noun phrases. Thus 'the light of setting suns, the round ocean, the living air' and so on are all noun phrases operating as complements in the embedded sentence 'The dwelling is .......'. Again the sameness of
syntactic position suggests an equivalence of value:........"

1.4 Bridging the gap - A Stylistic Approach

While arguments between the two schools of thought were going on, a third approach which reconciled aspects of both the literary and language-based approaches was developed. This could be called 'The Stylistic Approach'. Widdowson (1975: 3) describes stylistics as a study which "....... involves both literary criticism and linguistics, as its morphological make-up suggests: the 'style' component relating it to the former and the 'istics' component to the latter."

A stylistic approach uses linguistic categories for the analysis of the language of the literary text; but whereas the aim of linguistic analysis is analysis itself, that of stylistics is interpretation through language analysis. Linguistics does not undertake interpretation of any sort, contenting itself with analysis, but stylistics, as Halliday (1983: ix & x) remarks, has everything to do with interpretation. "The analysis of a text as a piece of literature -
stylistic analysis ... always involves acts of interpretation." He further remarks that this analysis and interpretation is not mechanical or automatic.

".... one is selecting, out of thousands of possible linguistic variables, just those features that will repay being studied ..... Still less automatic is the interpretation phase, when the stylistician is weighing and weighting different parts of the evidence, bringing together diverse features to show how they form a coherent, integrated pattern, and making judgments about the significance of such patterns in relation to the context of the work as a whole."

1.5 Approaches and the Teaching of Literature

The teaching of literature, when it follows a literary approach, tends to pay equal if not more importance to information found outside the text, eg. biographical details, history of the age and such other things. It also lays emphasis on looking at the text through the 'spectacles' of critics' works. Received opinion matters more than personal opinion. This approach also tends to encourage impressionistic evaluation of texts.

The stylistic approach which mainly uses linguistic categories of analysis has not been used in a sustained manner to teach texts. It
has not yet found full acceptance in the classroom, so it has had very little opportunity to grow into a full - fledged pedagogy like the literary approaches.

Since interpretation of meaning is involved, stylistics does not exclude intuitions. Rather, it examines intuitions and tries to find out reasons for these in relation to the text. Carter (1982: 67) examining Hemingway's *Cat in the Rain* says: "The observations correspond to the main intuitions I have felt in reading and rereading the story a number of times."

1.6 The need for a Methodology for the Teaching of Literature in the Indian Context

1.6.1 The Teaching of English in India

The position of English in India is peculiar and a similar situation can perhaps be found nowhere else but in neighbouring Pakistan and Bangla Desh. English is not a 'foreign' language in terms of its use and position. English has, in fact, retained its status of a de facto official language, despite sporadic efforts by different
popular governments in the North of India to get rid of it. The vastness of the country and the great number of languages spoken in it makes it necessary that there be a link language. English has fulfilled the function of a link language admirably.

There are three possible ways in which English can be taught in such a situation:

1. The functions of English: This would involve teaching the language in terms of notions/functions. Since English is used mostly for reading and writing, this approach would be of limited use. Further, many language functions like Asking the Way, Finding the Time etc. are performed in the language/s prevalent in that particular area. Therefore, teaching functional English would be of little use.

2. English for Specific Purposes: This could be done if one knew exactly what the students needed English for. But streaming of students takes place rather late and students are expected to have a minimum standard of proficiency in English
to continue their education in colleges and the University, where English is most often the medium of instruction.\(^1\)

3. Reading based method: In a situation where one is not clear about the ultimate use to which English will be put, what takes place is TENOR (Teaching English for No Obvious Reason) (Abbott: 1981: 12) Therefore text book writers fall back on literary texts, which are a rich source of material. At the school level, however, the adoption of the Structural Approach introduced changes in the material. But the importance of reading was never lost sight of and supplementary readers for extensive reading were prescribed, as well as a selection of poems. Now with the focus on notional/functional syllabuses, some functions/notions have been introduced in text books, but the focus is still on the reading passages.\(^2\)

1. Some states in the Union Territory of India have introduced/tried to introduce regional languages as the medium of instruction at the undergraduate level. But the majority of institutions of higher education still use English as the medium of instruction.

2. Jane Willis, in a personal conversation with the researcher commented on the richness of reading input in the language texts of South India.
But at the undergraduate level, the text continues to be literary. This situation is not likely to change in the foreseeable future.

Thus of the three options available, the third option seems to be the most viable in the Indian context.

After experimenting with the functional/notional syllabuses, the importance and usefulness of literary texts has been acknowledged in Europe, if not for the literary content, at least for the richness of language input it can provide. Alan Maley (1990: 12 & 13) lists seven advantages of Literature as Resource:

1. Universality: Literary themes are common to all cultures.
2. Non-Triviality: Literature does not trivialize or talk down. It is about things which mattered to the author when he wrote it.
3. Personal Relevance: It deals with ideas, things, sensations, and events which are part of the reader's experience or which can be entered into imaginatively by the reader.
4. Variety: Literature includes within itself all conceivable language registers and varieties.
Subject matter too is varied.

5. Interest: Because literary themes and topics deal with human experience, they are intrinsically interesting.

6. Economy and Suggestive Power: Literature invites us to go beyond what is said to what is implied. Maximum output can be derived from minimum input.

7. Ambiguity: Because it is suggestive and associative, literature allows different interpretations.

As mentioned earlier, the literary text has a very important place in the Indian context and will in all probability continue to do so. So research on the teaching of literary texts is not only relevant but necessary and useful.

1.6.2 The Teaching of the Literary Text

In most Indian colleges, the teaching of literary texts follows the traditional literary approach. That is, biographical details of the author are discussed, and critics referred to for opinions on the text. Historical details and social conditions too are discussed. All these
are thought to be more important and relevant to the understanding of the text than the reading of the text itself. The teacher explains the meaning of the text, generally using the lecture method and students usually make copious notes. The interpretation of the text again, is done by the teacher. The only occasion when the text is sure to be referred to is when 'quotable quotes' are pulled out of the text for use in the examination.

This being the case, the text itself and the language of the text are almost totally ignored. Teachers feel that students should have the ability to read the text on their own - a desirable competence, but one which does not exist in reality. As linguistic competence is taken for granted, literary competence is the focus of these classes. The follow up work emphasises the literary aspect of the text: the questions are generally on the theme, characters, the plot etc.

In the L2 situation as it exists at present, students are not at all able to cope with the text. Since the focus of teaching and testing is one beyond features found in the text they do not feel the need to read the text. 'Notes' and
'guides' available in the bazaar supply the students admirably with their need.

This way of handling a literary text is so common that any innovation or deviation from the set pattern faces strong resistance. An apocryphal story says that the students of a college were surprised when a lecturer asked them to produce their text books (King Lear). They did not see the need for a text when they had their 'notes' and 'guides'.

Such an approach to the literary text defeats the very purpose for which it is prescribed: exposure to the best language and the best ideas. The present methodology is such that it does neither. So there is a definite need to evolve a methodology which does justice to both the text and the students.

In a paper read at the All India Teacher's Conference at Pune, Maley (1984) while advocating a text-based, language oriented approach to the teaching of literary texts sums up the existing situation succinctly.

In a situation where students' own linguistic skills are inadequate to the
seek refuge in received opinion, there would seem to be good linguistic and educational reasons for adopting an approach resembling the one I have described. The alternative is the self-sustaining recursive whirlpool of received opinions which the lecture mode encourages, spinning our students further and further from the mainstream of literature.

Considering all the points mentioned in the foregoing sections, it becomes clear that a stylistic approach to the teaching of literature is most viable in the Indian context. The advantages of a stylistic approach are many.

1. The text is the starting point of study. In a situation where the student's linguistic competence is not adequate to the task of handling a literary text, this will be of immense relevance in the classroom.

2. Students will get an opportunity to see the diverse ways in which language is used to convey various nuances of meaning. They would see the best exemplifications of skillful and creative language use.

3. Appreciation is possible only after comprehension and a stylistic approach ensures comprehension of the text. This primary focus on comprehension in an L2 situation is important.
because linguistic competence cannot be taken for granted.

Thus a stylistic approach, which takes into consideration both the literary and language aspects of a text would be most suitable with regard to the teaching of literature in colleges in India.

1.7 Survey of Literature on Stylistics

Before proposing a methodology for the teaching of literature through a stylistic approach, a survey of literature on stylistics is necessary as this will allow one to consider all the theories and techniques which have been discussed in the context of the study and the teaching of literature.

A survey of literature on stylistics shows that there are four major areas:
A. Theoretical Issues in Stylistics
B. Stylistic Perspectives on different genres of literature
C. Practice books, which have practical exercises backed by theory
D. Stylistic Methodology for the Teaching of
A. Theoretical Issues in Stylistics

Of the four areas listed above, this is perhaps one where classification is almost impossible, for many different issues have been discussed at different times in different anthologies in the form of papers and articles. A brief overview of the anthologies and other books is given, with particular references to important articles. These articles have been discussed in greater detail in later sections.

One of the first problems most writers address themselves to is that of definition of stylistics/style. Enkvist (1964), Chapman (1973, 1982), Turner (1973) and Epstein (1978) all discuss the question of the definition of style as well as the place of stylistics/linguistics in the study of literature before going on to other issues. These other issues generally deal with language features such as syntax, lexis, phonetics, metre etc. Their arguments are supported by stylistic analysis of various pieces of literature.
When a whole book is authored by a single person, s/he generally works out a framework of categories and applies this to an analysis of literary style. For example, Epstein sees literature as a game, and he divides it into 'public' and 'private' games. Against this framework of games and game principles he analyses different pieces of literature in terms of their stylistic features.


It is logical to consider these books in chronological order because the articles/papers in
them reflect the changes in stylistics as a discipline. *Style in Language* (Seboek: 1960) for example contains articles presented at a conference, and these articles reflect the Structuralist - New Criticism approach. Objective stylistic analysis is considered under the following heads: Linguistic Approaches to Verbal Art, Phonological Aspects of Style, Metrics, Grammatical Aspects of Style and Semantic Aspects of Style. It was at this conference that Roman Jakobson presented his "Concluding statement: Linguistics and Poetics" which has influenced many stylisticians in later years.

*Essays in Style and Language* (Fowler: 1966) is an anthology of essays which explores "in print, in both theoretical and practical ways, an area where linguistics and literary criticism overlap."(p.vii). There is, in this book, already an awareness of the varied aspects of 'linguistic stylistics', for the editor says that "We do not intend to prescribe an all embracing programme for stylistics; nor to lay down definitions, nor specify particular methods of analysis, except in respect of particular kinds of texts." (p. vii).
Some of the significant contributions are;
Sinclair:"Taking a Poem to Picccs", Fowler:"Linguistic Theory and the study of Literature" and Leech: "Linguistics and the figures of Rhetoric".

Linguistics and Literary Style (Freeman: 1970) includes not only papers on the theoretical aspects of linguistics/stylistics but also a number of papers on the application of stylistic analysis to specific pieces of literature. This anthology contains some seminal articles both on theory and method. Halliday's "Descriptive Linguistics in Literary Study"; Leech's "'This Bread I Break' - Language and Interpretation"; Thorne's "Stylistics and Generative Grammars" and Ohmann's "Generative Grammars and the concept of Literary Style" are all found in this book.

The anthologies are indicative of the development of stylistics as a discipline. Application of theory follows when the theory itself is on firm ground. The third anthology shows this in the articles on the application of stylistics to different genres of literature.

An anthology which is slightly different is
Literary Style (Chatman: 1971) which includes quite a few translations of articles on style by authors representing the European school of thought. In this anthology it is theory which is focussed on. Dolezel's "Towards a Structural Theory of Prose Content in Prose Fiction", is one of the significant contributions.

Essays in Modern Stylistics (Freeman: 1981) is an anthology with an interesting and significant title. The use of the word 'modern' indicates that stylistics is a well established field. The foreword by Freeman spells this out:

Ten years ago I brought out a collection of essays in what was then the new and emerging field of stylistics: the application of linguistics to the study of literature. The volume was ..... criticised by one reviewer as 'old hat', for its aims were modest: to assemble what then seemed to be the major theoretical documents in the field; to represent significant approaches and subject matters, and to include essays indicating promising new directions for further work.
Now, a decade later, the field of stylistics may fairly be said to have come of age........ The field of stylistics has become so large and diffuse as to defy easy summary.
(1981 : 3-4)

Essays in Stylistics Analysis (Babb: 1972) is
an anthology which hopes to "represent diversity of approaches to stylistic interpretation" (p.3). This includes formalistic analyses (Josephine Miles' "The Primary Language of Poetry in the 1540's & 1640's") as well as stylistic analyses using other frameworks (Ohmann's "Literature as Sentences" which uses a T.G.framework). This anthology contains an interesting essay by Heinrich Wolfflin on "style in art", which Babb says has influenced literary studies as well.

Discourse and Literature (Van Dijk: 1985) is a collection of papers dealing with the relationship between discourse and literature. Almost all the articles here have concrete samples of analysis. This is an interesting anthology which is 'interdisciplinary' in its approach to literature.

Literature as Social Discourse (1981) and Linguistic Criticism (1986) are two books by Fowler which discuss the question of the relationship between linguistics and literature. The former is a collection of essays written between 1973 - 1978 and deals with topics which
range from what stylistics is ("'Stylistics' is literary from the point of view of linguistics, or 'linguistic' from the perspective of literary studies." (p.11)) to a sociolinguistic theory of literature based on Halliday's language functions. Different facets of literature, when viewed as social discourse, form the topic of discussion. The focus is on institutional and interpersonal dimensions. His Linguistic Criticism on the other hand, is an extended essay on the critical study of discourse. He emphasises the point that if literary language is viewed as something different from the general corpus of Language, it will prove 'a hindrance rather than a help' (preface) to the analysis of the texts.

B. Stylistic Perspectives on Different Genres

Under this head could be considered books which have been written on different genres. Of course, the texts are not totally about the selected genre; most works have discussions on different aspects of stylistics, the relevance of stylistics, and some theoretical issues related to stylistics and the specific genre.

A seminal book is Nowottny's The Language
Poets Use (1962). It is perhaps here that, for the first time, a discussion about language in poetry has been conducted in a sustained manner. The work, in the light of linguistic insights available today, may seem linguistically unsophisticated, but nevertheless, it addresses itself to certain fundamental issues which cannot date. Other important books which deal with poetry are Leech's *A Linguistic Guide to English Poetry* (1969) and *Linguistic Structures in Poetry* (1969) by Levin.

Stylistic aspects of fiction have been dealt with in detail in the following books: Lodge's *Language of Fiction* (1966); Fowler's *Linguistic and the Novel* (1977) and *Style in Fiction* (1981) by Leech and Short. Studies of narratological aspects have been published mainly as essays in journals and anthologies, but there are two significant books in this area. *Narrative Fiction: Contemporary Poetics* (1983) by Rimmon-Kenan and *The Narrative Modes: Techniques of the Short Story* (1982) by Bonheim.

Regarding drama, there is only one full length work dealing with stylistic aspects:
Dialogue and Discourse (1980) by Burton. There are some articles on drama and discoursal aspects, but for the most part, drama is mentioned only in passing in discussions on literature.

Carter and Burton have edited Literary Text and Language Study (1982), a slim anthology of four essays. The introductory essay deals with the integration of language and literature, the other three deal with poetry, the short story and drama.

The literature dealing with specific genres is discussed in detail in relevant chapters.

C. Practice Books

Considering the fact that stylistics is a newly emerged discipline, it is not surprising that there are not many practice books. There are many books which use literature as resource for language teaching, but not many which can be considered stylistic readers. Literature: a close study (1983) by Burns and McNamara and the Language of literature (1983) by Cummings and Simmons are two stylistic readers. The latter is more clearly stylistic than the former. Walker's Language for Literature (1983) is another book on
the same lines, but here a distinction is made in the way the exercises are grouped—there are language exercises and literature exercises given separately. This book sets out to combine language use, style and criticism.

Language and Literature (1982), edited by Carter is a collection of articles on literary stylistics and is an introductory reader in stylistics. The writers of all these articles are eminent scholars — Widdowson, Carter, Burton, Sinclair and Short to name a few. These articles discuss various ways in which language and literature teaching can be integrated. This book is aimed at students of literature and teachers. The introduction by Carter is both relevant and insightful.

Of practice books dealing with specific genres, there are very few which are totally stylistic in orientation. Leech has given exercises on the analysis of poetry in A Linguistic Guide to English Poetry (1969), but these are just a part of the follow-up to the theory discussed by the author. It is in America that a number of practice books on different
genres have been produced.

Some books which need mention are: *Studies in Prose Writing* (1966) by Kreuzer and Cogan; *Writing Prose* (1986) by Kane and Peters; *The Short Story and the Reader* (1975) by Kane and Peters.

In addition to these, there have been published recently three books in the U.K. which aim to integrate language and literature teaching. Carter and Long's *The Web of Words* (1987) contains some excellent ideas for approaching literature through language. The book "........ focuses particularly on language where this is relevant to appreciate the style, effects and techniques of the writing." (p.1) The chapter summaries, if put together, make up a statement of stylistics devices. This can be of immense use in the teaching of literature through stylistic analysis.

Collie and Slater's *Literature in the Language Classroom* (1987) is a resource book of activities which teachers can use in the literature classroom. The book has been divided into two parts: the first part is a sort of idea bank, where different stages in the approaching of a text are spelt out and activities relevant to
each stage outlined. The second part has worked out the entire texts of Golding's *Lord of the Flies* and Shakespeare's *Romeo and Juliet*, along with Roald Dahl's *The Hitch Hiker*, Edith Sitwell's *The King of China's Daughter*, Soyinka's *Telephone Conversation* and Hugh William's *The Couple Upstairs*.

The third book is Hill's *Using Literature in Language Teaching* (1986). A slim, information packed volume, it is more a teacher-training course, dealing with topics such as 'Choosing Texts', 'Organizing the work'. There is even a lesson plan for the teaching of John Crowe Ransome's *Piazza Piece*.

Though these three books cannot be classified strictly under practice books, they are nevertheless 'idea banks' of teaching and learning activities. These activities aim to get the students involved directly with the text.

A recent publication is *Literature* (1990), a resource book for teachers. Edited by Maley and Duff, this book acts as a guide to teachers, suggesting a variety of interesting exercises and ideas for using literature in the language
classrooms. The book is geared to meet the needs of the foreign learner, and literary pieces are used to exemplify language use.

D. Methodology

There are a small number of books which address themselves to the question of teaching literature stylistically; the issues as well as the principles involved.

One book which has dominated this area is Widdowson's *Stylistics and the Teaching of Literature* (1975). Widdowson is perhaps one of the first persons to consider the issue of teaching literature through stylistic analysis, and the place of stylistics itself in the framework of the literature syllabus. Since he discusses methodology, he draws on pedagogic insights on teaching, and this adds a new dimension to his book.

Discipline and Subject are differentiated; this means that stylistics can be viewed from two perspectives - the perspective of a specialist discipline or the perspective of a school/college subject. He treats literature as discourse. He
says stylistics will help the student to study language use, and this study will help him to understand and subsequently appreciate literature.

Other than Widdowson, nobody seems to have considered this aspect of stylistics in a full-length work. There are many articles and papers, which under the editorship of Brumfit have been published in anthologies. Two anthologies which relate to the teaching of literature are Language and Literature Teaching (1985) and Literature and Language Teaching (1986). As the titles suggest, the focus of the first book is on both language (Communicative Language Teaching, Context of Language Teaching, Criticism of Current trends), and literature (Towards a Methodology for Literature teaching) with the accent being on language teaching. The methodology for literature teaching deals with skills of reading as related to literature in a foreign language, as well as a reading approach to the teaching of literature. Literature teaching is also seen as an educational process.

The second collection of articles in Literature and Language Teaching focuses generally
on literature and specifically of what makes a text literary; how linguistic models can be used to teach literature, the problem of selecting and grading literary texts in an EFL situation and the design of a literature syllabus for developing countries. The last part deals with a reading based approach to literature. (Reading Speed and the Teaching of Literature).

One book which is specifically concerned with literature teaching abroad is Teaching Literature Overseas: Language Based Approaches (1983). This is again edited by Brumfit. All papers in this collection deal with different aspects of teaching literature using a language based approach and all approaches are illustrated using different genres of literature.


ELT Documents 130, Literature and the Learner: Methodological Approaches (1989), edited by Carter, Walker and Brumfit, is a collection of papers dealing with approaches to the teaching of
literature, both literary and language-based. There are articles which address themselves to the use of literature as resource for language teaching. The special features of this volume is that it views literature in a world wide context.

Observations

A reading of the articles and anthologies mentioned above reveals the following points, about stylistics as a discipline especially with reference to its applicability to the study and teaching of literature.

1. At the theoretical level, most of the work is of an exploratory nature. Different frameworks of analysis are proposed and some illustrative examples given. As yet, there are no clearly defined "schools of stylistics". The one point which emerges is that the focus of most of the frameworks of analysis is syntax, with lexis coming next.

2. The texts chosen for analysis are such as would lend themselves to the analysis proposed. These texts are used as illustrations to establish the validity of the analytical approach proposed.
3. The literature on stylistic methodology is very tentative in nature. Widdowson is perhaps the only person to have worked out an explicitly stated principle completely—that of literature as discourse.

4. Practice books are oriented mainly towards examinations, and therefore have to gear their work in that direction. Other than the book by Cummings and Simmons, there is no fully stylistics practice book. Other books deal with stylistic features to a greater or lesser degree.

5. Though stylistics is discussed seriously at the theoretical level, very few full length works have been subjected to stylistic analysis, except lyric poems. This is understandable as lyric poems lend themselves to neat stylistic analysis, unlike sprawling prose pieces (novels/short stories), drama or even epic poems. What one finds is excerpts and extracts which are analysed to illustrate points made on the use of the stylistic approach.

6. There is very little data about experiments in actual classrooms, though persons like Collie and Slater say that their work has its roots in the
1.8 Need for Research

Given that the teaching of literary texts in our classrooms is unsatisfactory and given also that there is no fully evolved methodology for teaching a literary text through a stylistic approach, research into ways of approaching a text stylistically becomes necessary. A stylistic approach seems to be the answer to the problem of teaching literary texts effectively and meaningfully in the Indian context.

One would expect to find in the available literature on stylistics a methodology which could be adopted in the classroom. But unfortunately, there is no such methodology which can be used in the colleges of South India, where the classes have students with a wide variation in linguistic abilities. Carter and Long (1987), Collie and Slater (1987) and Hill (1986) discuss stylistic methodology and have suggested tasks and techniques which might work in the classroom. But three points should be considered here:

i. They do not propose any distinct
methodology for the teaching of literature, comparable to the methodology evolved in relation to the Structural-Oral-Situational Approach in language teaching. They suggest ideas.

ii. Even when a methodology is suggested, its applicability to the peculiar situation faced in our colleges would be uncertain, for these authors have addressed their work to a basically L1 situation.

iii. These books are mainly Eurocentric in their outlook and so the chances of their working in a third world situation where even the bare necessities of a classroom cannot be taken for granted, are very slim.

So a methodology which uses the stylistic approach needs to be worked out for the situation in Indian Higher Secondary Schools and Colleges and in particular, those of South India, where the position of English is rather more stable than in the Northern States.

1.9 Scope of Research

The mediation between theory and practice .... defines the domain of
applied linguistics as this relates to language teaching. Its scope delimited in this way, applied linguistics is in my view an activity which seeks to identify, within the disciplines concerned with language and learning, those insights and procedures of enquiry which are relevant for the formulation of pedagogic principles and their effective actualization in practice. (Widdowson : 1990 : 5-6)

If the term 'language teaching' were replaced by 'literature teaching' and 'language and learning' by 'literature and learning', the statement by Widdowson would be relevant to literature and literature teaching.

Principles are as important as practical experiments; one sustains the other. Principles provide the framework to which a piece of teaching can be referred, for, "individual effort must be referred to more general ideas, otherwise there is no way for experience to be communicated." (Widdowson :1990 :1). Yet principles on their own as abstractions would be as incomplete as actual teaching without a theoretical framework as a referent; one would be a theoretical construct without practical validation, the other would be a discrete, personal experience without a framework.
of reference.

Widdowson's (1990: 7) description of what language teaching is holds good for literature teaching too:

"....... language teaching can be seen as a principled problem-solving activity: a kind of operational research which works out solutions to its own local problems....... There is a pervasive belief that it is research in theoretical and applied linguistics which provides the solutions..... Disciplinary research has a role, but it is not as a purveyor of solutions....."

He further makes a particularly significant point about matching solutions to problems:

"....... the nature of a solution is determined by the prior definition of the problem that goes with it. Problem and solution are a kind of conceptual adjacency pair, comparable with questions and answers in conversation..... But surely all this, you may say, is self-evident. That may be so, but it does not prevent people in our field from continually falling into the error of supposing that a solution designed to match one problem must be applicable to quite a different problem as well."

(p: 8)

The problem of unsatisfactory methods of teaching literature in Indian colleges and particularly those in South India has been identified. An attempt is made to construct a theory for an alternative methodology and see how
far it can be validated in the classroom.

1.10 A Methodological Framework

It is necessary that the methodology proposed should not be a) merely theoretical or b) rigid. a) A merely theoretical approach, of which there are many examples, would be comparatively easy to formulate, and quite easy to illustrate. But this would not be doing anything new or different. The problem would be the taking of stylistic analysis from the domain of experts into the classroom and giving some of the tools identified to students to use. The challenge would be to predict as far as possible the tools required, and prepare for the class. The development would be in the analysis of results and movement from tentativeness towards a more sure methodological framework. This would mean constant monitoring and constant flexibility of approach. The results could be satisfactory or unsatisfactory, but this would have to be built into the framework, for the variables in a classroom are such that nothing more than an educated guess can be made about how the class will proceed.
b) A rigid approach would be self-defeating, for the research here is into how a methodology can be flexible enough to accommodate a viable number of variables. For, the teaching of literature, more than any other subject, should take cognizance of the factor of variability, as the measure of success is the individual response to a text. A response which is, moreover, as little tutored as possible. The richness and immortality of great literature lies in the fact that over the ages people respond to it in constantly new ways. Hence literature does not ever lose its freshness or fascination to different generations of human beings.

To bring this aspect of reading literature into the classroom a methodology which engendered individual response would be needed. In pedagogic terms it would mean a learner centered approach. This in turn would mean a methodology which was flexible, and which would take into account as many variables as possible, and which would be supple enough to accommodate changes. This approach is not something new, for in the field of methodology and in particular, communicative
methodology, the logical terminal point has been reached in Breen and Candlin’s proposal for ‘Process Syllabuses’. A process syllabus has been described in the following terms:

A Process Syllabus is therefore a framework for decisions and alternative procedures, activities, and tasks for the classroom group.... It will.... offer alternatives which have to be considered and decided upon by the particular class-room group. The actual process syllabus of a particular class would emerge from the alternative chosen.... Thus, on-going evaluation of the teaching-learning process in the classroom would be a crucial activity.....

(Breen : 1984 : 56-58)

In the methodological framework proposed, perhaps the ideal condition set out by Breen would not be met, but the ideas of flexibility and evaluation would certainly be kept in mind.

Before considering a methodological framework, it would be necessary to consider some of the important issues related to the proposals made by other analysts and experts. These can be either explicitly mentioned or implied through the focus given in their work. It must also be remembered that most ideas in these proposals, have been put forward as ideas and some of the factors which are crucial in a teaching situation
which have to be considered here have not generally been taken into account at all.

1. The first tacitly agreed upon point is the linguistic expertise of the persons involved in the discussions of these ideas. Since these frameworks of analyses proposed earlier have been almost invariably considered in expert bodies or academic circles, a certain level of linguistic knowledge is taken for granted.

If learners are mentioned, then it is either native speakers or advanced post-graduate students. A certain basic competence is taken for granted. This cannot be done when dealing with L2 classes. The linguistic abilities would vary widely: no two classes would be alike with regard to their linguistic ability. In fact, even among colleges/schools where English is the medium of instruction, there is a wide disparity in linguistic competence. There is further a difference of abilities according to streaming: general English vs special English. By virtue of greater exposure and emphasis the special English students are slightly better with regard to their linguistic ability. Added to this, the abilities
of individual students vary, and so too the linguistic abilities of groups of students. This is one of the most important things to bear in mind when a methodology for L2 classes is proposed, which the theories of stylistic analysis do not necessarily take into account.

2. The use of meta-language is another important factor to be considered. Almost all stylisticians make use of meta-language, and very often, this meta-language is one which is used in a limited circle.

The question which arises is: Is it necessary to equip our students with some sort of special language before they tackle the text? The answer would obviously be 'No', since the hypothesis on which this research is based is that stylistic analysis can be used by students deploying the linguistic competence they possess. Linguistic competence does not include knowledge of specialist terms.

In keeping with the need-based methodology principle, terms, if and when necessary could be given to students. If the use of special terms were banned, it would be counter-productive.
Rigidity in either the application of linguistic theories or in the formulation of pedagogic approaches is invariably self-defeating. Therefore, the giving or withholding of specialist terms would depend on the needs of the students.

A fact to remember is that literature is based on language, and a writer uses the language used by the people and the society around him/her to say something of import, or comment on what is seen. The writer might bend language in such a way as to bring about a special effect, but basically, the language is that which is used by ordinary people in their day-to-day interaction. For example, let us take drama. Admitted that stylisticians have used discourse analysis models and therefore used specialist terms from this discipline. But what they are discussing is the effect engendered by the use of language in a certain way. A layman would have his/her own term for different types of exchanges. Because a person does not have at his/her command a set of terms it does not mean that he/she does not understand or feel the effect of language. It is when it comes to discussing this in explicit terms
that meta-language is required.

The teacher's analysis of the literary texts to be taught illustrates this point. Meta-language is used to discuss the characteristic stylistic features of a text. But it may not be used at all in the classroom while teaching the text.

3. The third dimension to be considered would be the model of analysis. Should a "rigorous, systematized, complete descriptive and theoretical framework" (Burton 1980: 93) be used? The answer again would have to be a 'No'. Stylistics can be used to construct theoretical models of analysis: either to illustrate a point about language or analyse a piece of literature. Or, it can be used to understand more clearly what is felt intuitively, to explain why a certain effect is experienced and by doing so, gain a deeper understanding of the text and also appreciate intelligently a literary piece.

This being the case, and also keeping in mind the fact that this methodology would have to be flexible, an eclectic approach would be viable. For example, analysis of a poem based on Thorne's
model might work well for Donne or Cummings, but
not so well for Tennyson. So, at the operational
level, the model of analysis used would depend on
the work to be studied and would keep in mind the
basic aim of literature teaching, i.e., the
students should learn to respond to the text on
their own, without the teacher acting as a strong
filter. The teacher's role would be that of a
facilitator.

4. The fourth point to consider is one of
length. In the analyses done as illustrations by
experts only short pieces or extracts are used.
This is understandable, as what is done is only an
illustration, and there would be constraints of
both space and time.

Since the methodology proposed would have to
deal in terms of actual classroom teaching, as far
as possible, the piece dealt with would have to be
similar to the ones dealt with in the normal
course by the teacher in the school/college. The
validity of the framework would be tested only if
an actual classroom situation could, to some
extent, be replicated. The methodology would have
to be flexible and general enough to accommodate
pieces of different lengths. For example, while doing a short story, the framework should be able to accommodate both a long short story by Lawrence as well as a short short story by Maugham.

To sum up, the four points to be taken into consideration are:

1. Linguistic competence of the students: It is necessary to begin from the student's competence and then work towards a methodology and not vice versa.

2. Use of meta-language: This is to be restricted according to actual need. Meta-language or special terms are not to be given as a part of lesson preparation but to be negotiated between the teacher and student as and when the need arises.

3. Model of analysis: One model need not be strictly adhered to. An eclectic approach to analysis is to be adopted. Two criterial factors are, the suitability of the type of analysis to the work under consideration and the capacity of the students to handle the framework of analysis.

4. Length: As far as possible, the type of text
used normally in the classroom.

1.11 A Framework of Stylistic Methodology

This will include:

1. Developing a framework for the analysis of literary texts. These will be of different genres, viz. prose, poetry, drama and the short story. The framework will be flexible enough to accommodate the special features of a particular genre. The overall aim of developing this framework will be to get the students to read, understand and respond to the texts individually.

2. Analysing the literary texts in terms of this framework. Here, the analysis will have to again keep in mind the target group. Features of language/discourse which the analysis would focus on will be such as could be handled by the group. Also, the features chosen will have to be such as would be relevant to the process of comprehending the text.

3. Using the methodology arrived at in the actual classroom. This will be an attempt to test the feasibility of the methodology arrived at.

4. Evaluating the lesson with reference to the
stylistic methodology proposed.

Each genre would be dealt with in separate chapters and would be divided into six sections in general:

1. Survey of the literary genre
2. The genre in terms of stylistic/linguistic/discoursal features
3. Framework for teaching
4. Teacher's analysis
5. Procedural details
6. Observations

There would be a general methodology within the bounds of which all genres would be analysed and a teaching method evolved.

1.12 The Methodology

The proposed methodology would be divided into three main parts, viz. Before the Reading, During the Reading, and After the Reading. Each of these would have sub-divisions. The choice of strictly following this three stage division would depend on a) the class and b) the text under consideration.
Before the Reading

This section would be parallel to the pre-lesson component of any teaching. Here, since the pieces dealt with would be literary and the mode stylistic analysis, the sub-division would be as follows:

A. Linguistic Features: Those linguistic features which would be relevant to the piece under consideration would be discussed and examined. The choice of these linguistic features would depend on the teacher's analysis of the text, and the identification of linguistic features essential for the stylistic analysis of the text.

A great advantage in identifying and discussing linguistic features would be an understanding of the linguistic level at which the students would be capable of operating. It would also help the teacher to 'fill-in-the-gaps' if necessary, of the students' linguistic knowledge. This would be necessary if the analysis were to take place smoothly. The giving of new or extra information would be through negotiation in the classroom. That is, the teacher would not assume
an area of linguistic ignorance or linguistic competence and then pre-plan what would go into this part of the lesson. Rather, the teacher would at the planning stage make an educated guess about the students' level of competence, work out areas which might need to be discussed and build into this enough flexibility to adapt and change according to the actual level of linguistic competence of the students. This would mean a constant evaluation and revision of the lesson plan. This would be an on-going process, for no two classes can be exactly the same.

B. Content: This stage of the lesson would be parallel to the motivational stage. Since the students doing these lessons would be a fairly advanced group, one aspect of literature reading which could be exploited is that of Expectation. Most students would have some idea of what to expect if the piece were an essay, a poem or a short story. A story titled Salvatore would obviously deal with a person or animal, and such stories according to the student would have a certain pattern. Similarly, a poem titled Mirror would most probably deal with some human
emotion/values etc.

This expectation of the students could be exploited to get them to predict what the literary piece would be about. This in turn would be a motivation to read the text to find out if the expectations are fulfilled or not. This is one of the ways in which students could be made to interact with the text directly. If the teacher told the students what the literary piece was about, there would be little motivation to read the text. This pedagogic truth, which operates at all levels of reading could be exploited to promote the reading of the texts by the students.

Getting the students to read would have another advantage: for students to tackle the analysis of the text competently, motivated reading would be essential.

If a piece of literature were untitled, some other technique could be used to motivate them to read. As mentioned earlier, the employment of either A or B would depend on the class and the text under consideration.
During the Reading

Reading skills are generally categorised under Skimming, Scanning and Intensive reading. A skilled reader usually gets the gist of the material s/he wants to read and decides what skills need to be employed. Getting the gist of the whole piece is important if an idea of the content and structure is to be gained. This helps a reader to tackle the text intelligently.

A. Skimming and Scanning: Tasks could be given based on the skills involved in reading a text which have been earlier mentioned. These tasks would be, again, based on how well the text lends itself to different types of exercises. For example, in a short poem, a scanning task would perhaps be more useful than a skimming task. The opposite would perhaps be true for a short story, where skimming is more important than scanning as a first step. So, depending on the text, a skimming or scanning task could be set.

B. Stylistic Analysis: This would form the core of the lesson, in terms of linguistically oriented work expected of the students. Based on the categories discussed in the first section,
students would be required to make a stylistic analysis of the text. The teacher could evolve the framework for analysis. This framework would depend on the text as well as the level of the students.

(i) A student in an elite college, the students of which generally belong to the middle and upper middle classes and where all subjects are done in English, would be capable of a more sophisticated analysis than an L2 student of general English in a government college where students from all strata of society and different educational backgrounds come. With the insights gained during the preliminary session, the teacher could assess better the level of the class and set a task in consonance with the abilities of the students.

(ii) The text would also present constraints on the type of stylistic analysis which can be attempted. As said earlier, there would arise a question of choice with regard to the type of linguistic perspective from which the text would have to be approached. For example, an essay might present two or more language/linguistic categories through which the text could be
approached: like connectors and modals. The choice here would have to be made by the teacher as to which approach to adopt. The choice would also depend on the genre under consideration.

One criterion which would have to be remembered is that the stylistic analysis should finally effect an understanding of the text by the student. So, even though a linguistic category would lead to a novel way of analysing a text, it would have to be abandoned, if it did not serve the purpose of student-centred learning. It is in this way that what would be tried in the class would be different from the academic presentation of stylistic analysis as a method of getting to the meaning of the literary text. The criterion here would not be analysis for the sake of analysis or a point of discussion, but analysis for the sake of getting the students to understand and interpret the text.

C. Interpretation: This would be at two levels
(i) textual interpretation (ii) Relating to the interpretation of extra-textual features.

(i) The study of linguistic features leading to interpretation of meaning. Once the results of
the analysis are arrived at, the students would be required to find out/discuss the foregrounded use of particular stylistic devices. For example, the preponderance of dynamic over stative verbs or the use of the copula. What the function of these items is in terms of use would have to be interpreted. If there are more dynamic verbs than stative verbs, it can be concluded that the piece is action-oriented, or in terms of narratology 'distributional functions' (Chatman: 1969: 5) are dominant in the text.

(ii) This would lead to the interpretation of the text in terms of features outside the text which are often not easily quantifiable, like what is the effect of the use of a particular stylistic device? Why does the author use it? What is he trying to convey? What is the meaning which comes through? This part of the lesson would help the students see how language is used by authors/poets to convey a message.

Pedagogically, this task is relevant, for the students can see how stylistic analysis helps to get at the meaning. The students would understand the use of stylistic analysis - not as an end in
itself but as a means to arrive at a better understanding of the text.

Since the analysis would be done mainly by the students with the teacher acting as only a facilitator, the sense of achievement when results are analysed would motivate the students to tackle other texts on their own, gradually. This would, in the end, achieve the aims of teaching literature — to develop an ability to respond to the text as an individual.

After the Reading

The last part of the lesson, would devote itself to personal responses to the text. But these responses based on the text would come only after a thorough understanding of the text; merely impressionistic responses would be discouraged.

A. Personal Response: Here the students would have to say what their informed opinion is about the text and the message it is trying to convey. One of the criticisms about the discipline of stylistics is that it conveys the impression that all works of literature, whatever they may be, must be, if not liked, at least admired as
artifacts. Stylistics, it is said, makes no provision for the likes or dislikes of students. This point of view can be countered easily—stylistics is a disciplined and systematic study of texts is used and practised as such. Moreover, students do not have a choice of texts, they are required to study whatever text the authorities prescribe. So in the Indian context, at the college and school level, what stylistics can do is to help the students tackle the text in as independent a way as possible. The aim would be to get them to understand the text. Later, they could be asked about their preferences, likes and dislikes. The reasons for liking or disliking given by the students after their studying the text would be more valid than just an impressionistic opinion, which cannot be substantiated by facts. And the facts here would be in the text itself.

Therefore, this section dealing with personal responses is one of the most important outcomes of a stylistic approach to the text. The responses would be more informed and one hopes that, over time, the responses would also become mature and
confident. Above all, asking for the students' personal response would mean that individual reactions are required, and not a set answer. Since the answers would not be pre-determined, the interaction between the student and the text could well bring about new insights and a different way of responding to the text.

B. Written Work: It is a fact that speaking about a topic is slightly easier than writing about it. In writing, one's commitment is rather more complete than in speech, where retractions, adoptions and changes can be effected more easily.

Secondly, our students are evaluated only through their written work. Even the most articulate student will have to learn to put his/her thoughts and opinions in a coherent manner on paper for purposes of evaluation. So writing on the text studied is an integral part of the teaching of literature in our Indian schools and colleges.

Since the aim of this research is basically to get the student to understand the text through a methodology employing stylistic analysis, written work has to be included so that their
understanding of the text can be evaluated in a manner comparable to what happens in their normal classes.

Also, those of the students who would not be able to express themselves in the class due to various reasons, could be given an opportunity to say what they felt and understood.

The type of written work would depend on two factors: (i) the type of text. This would decide whether the student would be required to write a brief answer, an essay or even a single line to complete the text; (ii) the type of class. If the linguistic ability of the class was poor, it would be useless to ask them to write an essay or even a paragraph. It would be a painful process both for the teacher and the students.

Further, the research in the classes would be of limited duration: a few periods at the most. Added to this, these classes would have set habits of study: either getting 'notes' from the teacher or a 'guide' or preparing specific answers for specific questions from the examination point of view. It would be unrealistic to expect the students to become competent enough to produce
independent writing after a few contact hours with the researcher. Therefore the writing task would have to be evolved keeping all these factors in mind, viz. limited contact hours, patterns of study behaviour and the linguistic ability of students.

To sum up, the methodology followed would be basically in three sections. Under each section there would be sub-sections. These sections and sub-sections would act as guidelines to the teacher and allow for choice in the selection of the sub-sections, in case the situation demanded it. This outline would be broadbased: each class would have to be evolved through the types of tasks set under these sections and the sort of discussions conducted. The aim of the methodology would be the comprehension and the interpretation of the literary text. The outcome would be untutored response to the text by the students.

Diagrammatically, this can be represented as follows:
The vertical axis shows progression while the horizontal axis shows the correspondence of stages between the three columns.