NEAR EAST UNIVERSITY
INSTITUE OF EDUCATIONAL SCIENCES
DEPARTMENT OF ENGLISH LANGUAGE TEACHING

STYLISTICS AND LANGUAGE TEACHING THE EFFECT OF ANALYSIS SHAKESPEARE'S SONNETS

IN THE PARTICULAR FULL FILLMENT OF THE REQUIREMENTS OF THE DEGREE OF MASTER OF ARTS

The Effect of Stylistic approach to Teaching Literary Discourse (on the with special reference to W. Shakespeare's Sonnets)

By
Sibel PEHLiVAN

Nicosia - 2003

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ACKNOWLEDGEMENT

I am extremely grateful to my thesis advisor Asst. Prof. Dr. Irade Shirinova and express my thanks for her guidance, encouragement throughout the whole study. It is very much appreciated the time and patience that she has willingly devoted when working with me. Finally, I am grateful to my family for giving me chance to complete the study as it is required. Also I would like to thank Hakkı Burç for his helps.

Sibel Pehlivan

Nicosia, September 2003

We certify that we have read this thesis and that in our combined opinion it is fully adequate, in scope and in quality, as a thesis for the degree of Master of Arts.

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Eğitim Bilimleri Enstitüsü Müdürlüğü'ne

İngilizce Öğretmenliği Bölümüne ait

"Stylistics and Language Teaching (Analysis of Shakespeare's Sonnets)" adlı tez jurimiz tarafından İngilizce Öğretmenliği Anabilim YÜKSEK LİSANS TEZİ olarak kabul edilmiştir

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ABSTRACT

Actually the branching off linguistics in stylistics was indirectly the result of long-established tendency of grammarians to confine their investigations to sentences, clauses and word combinations which are well-formed, neglecting anything that did not fall under the recognized and received standards. However stylistic devices which carry either emotive or logical information, function in the texts as marked units. That is why the method of free variation employed in descriptive linguistics cannot be used in teaching literary texts and any substitution may damage to the semantic and aesthetic aspect. Accordingly neglecting stylistically- based approach to the teaching of language through literary discourse may become a serious obstacle on the way of adequate perception of the text in foreign language teaching.

When a stylistic meaning is involved the process of de-autoimmunization checks the reader's perception of the language. His attention is arrested by a peculiar use of language media and he begins, to the best of his ability to decipher it. He becomes aware of the form in which the utterance is cast and as the result of this process a twofold use of language medium, ordinary and stylistic, becomes apparent to him. This twofold application of language means in some cases presents no difficulty. But in some texts grammatically redundant forms or hardly noticeable forms, essential for the expression of stylistic meanings which carry the particular additional information desired, may present a difficulty in foreign language teaching.

What this information is and how it is conveyed to the mind of the reader have been explored as a result of stylistic analyses devised in this study.

Taking all the above-mentioned points into consideration this research work studies:

(i) the extent of effectiveness of teaching language through stylistically-based approach to literary discourse

(ii) the relationship between standard and inverted linguistic patterns

(iii) the function of a stylistic meaning in decoding the information conveyed by the writer

(iv) stylistics as an indispensable way of making communication easy and quickly decodable

The research work confines itself to investigating materials based on Shakespeare's sonnets from stylistic point of view. The reasons for selecting them are:

(I) relatively high level of occurrence of phonetic, lexical and syntactical devices and expressive means

(II) students' difficulties in comprehending Shakespeare's poetry on solely literary analyses

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CHAPTER I. INTRODUCTION

Since the early 1970s, there has been a rapid expansion of descriptive work on the stylistic properties of literature. In their own way each of the disciplines of literary critics, discourse analysis, pragmatics and text linguistics has explored how language was used across stretches of language in literary work. This has frequently involved devising critical literary analysis, examining language natural occurring context, concentrating on grammar, vocabulary and the sound system. One of the main aims of this paper is to examine what insights the stylistics should offer to the language teacher and student at the level of the literary text. Indeed, we go further and assert that the functions of language are often best understood in a literary environment and exploring language in context forces us to revise some commonly held understandings about the forms and meaning of language. In the case of stylistic analysis, in particular, the focus on the text can help us to notice and analyze aspects of usage which have previously gone unnoticed and untaught. One connected argument here is that the better equipped all other things being equal his or her student are likely to be in using and perception the language appropriately.

Paradoxically, in our view, some versions of language teaching give insufficient attention to the stylistic perception of poetical literary text. For this reason in this paper we normally cite only examples from Shakespeare's Sonnets where we devote a lot of space to exploring the centrality of language to construction of meaning in such contexts.

One of the particular aspects of language use we explore in some detail is the way in which meanings are not wholly stable, that they vary according to the content and purpose, and that the some forms of language can have different meanings in different linguistic environment. We place great stress on the analysis of phonetic, lexical and syntactic stylistic devices expressive means.

Moreover, it explores the relationship between standard and inverted linguistic patterns. It involves considering the higher order of operations of language at the interface of cultural and ideological meanings and returning to the lower order forms of language which are often crucial to the pattering of such meanings. A stylistically based view of language also prioritizes an interactive approach to analysis of texts, which takes proper account of the dynamism inherent in linguistic contexts. In the remaining chapters of this paper we shall continue to demonstrate the relevance of a stylistically based view of language teaching by devising analysis on Shakespeare's Sonnets.

In this research work, an attempt has been made to explore the extent of effectiveness of teaching poetry (on the materials of W. Shakespeare's Sonnets) based on stylistic approach. The analysis of an author's language seems to be the most important procedure in estimating his individual style. This is obvious not only because language is only means available to convey the author's ideas to the reader in precisely the way he intends, but also writers unwittingly contribute greatly to establishing the norms of the literary language of a given period.

I. 1 Background of the Problem

Stylistics, sometimes called linguo-stylistics, is a branch of general linguistics. It deals with two interdependent tasks: a) the investigation of the inventory of special language media which by their ontological features secure

the desirable effect of the utterance and b) certain types of texts(discourse) which due to the choice and arrangement of language means are distinguished by the pragmatic aspect of the communication.

In order to assertions the borders of stylistics it is necessary to go at some length into the question of style. The word style is derived from the Latin word "stilus" which meant a short stick sharp at one end and flat at the other used by the Romans for writing a wax tablets. Now the word "style" is used in so many senses that it has become a breeding ground for ambiguity. The word is applied to the teaching of how to write a composition; it is also used to reveal the correspondence between thought and expression, it frequently denotes an individual manner of making use of language; it sometimes refers to more general, abstract notions thus inevitably becoming vague and obscure, for example:

"Style is the man, himself" (Buffon, 1977).

"Style is depth" (Darbyshire, 1979).

"Style is deviations" (Enkvist, 1980).

"Style is a quality of language which communicates precisely emotions or thoughts, or a system of emotions or thoughts, peculiar to the author." (J.Middleton Murry, 1977).

"...a true idiosyncrasy of style is the result of an author's success in compelling language to conform to his mode of experience."(J. Middleton Murry, 1977).

"Style is a selection of non-distinctive features of language." (L.Blommfield,1979).

"Language, being one of the means of communication or, to be exact, the most important means of communication, is regarded in the above quotation from a pragmatic point of view. Stylistics in the case is regarded as a language science which deals with the results of the act of communication. There is no point in quoting other definitions of style. They are too many and too heterogeneous to fall under one more or less satisfactory unified notion. Undoubtedly all there diversities in the understanding of the word 'style' stem from its ambiguity." (Galperin, 1977:9).

It follows then that the term 'style', being ambiguous, needs a restricting adjective to denote what particular aspect of style we intend to deal with. It is suggested here that the term individual style should be applied to that sphere of linguistic and literary science which deals with the peculiarities of the writer's individual manner of using language means to achieve the effect he desires. Deliberate choice must be distinguished from a habitual idiosyncrasy in the use of language units; every individual has her own manner and habits of using them. The speech of an individual, which is characterized by peculiarities typical of that particular individual, is called an idiolect. The idiolect should be distinguished from what we a call individual style, in as much as the word "style" presupposes a deliberate choice.

"It follow then that the individual style of a writer is marked by its uniqueness. It can be recognized by the specific and peculiar combination of language media and stylistic devices which in their interaction present a certain system. This system derives its origin from the creative spirit, and elusive though it may seem, it can nevertheless be ascertained. Naturally, the individual style of

writer will never be entirely independent of the literary norms and cannons of the given period." (Riffaterre, 1964:316-17).

Alexander Blok said that " the style of a writer is so closely connected with the content of his soul, that the experienced eye can see the soul through his style, and by studying the form penetrates to the depth of the content". (Blok, 1975 quoted in Galperin 1977).

However, observations of the ways language means are employed by different writers, provided no claim is made to defining the individual style as a whole, may greatly contribute to the investigation of the ontological nature of these means by throwing light on their potentialities and ways of functioning. The individuality of a writer's style is shown in a peculiar treatment of language means.

The individual style of an author is only one of the applications of the general term 'style'. The analysis of an author's language seems to be the most important procedure in estimating his individual style. This is obvious not only because language is the only means available to convey the author's ideas to the reader precisely the way he intends, but also writers unwittingly contribute greatly to establishing the norms of the literary language of a given period.

But for the linguists the importance of studying an author's individual style is not confined to penetration into the inner properties of language means and stylistic devices. The writers of a given period in the development of the literary language contribute greatly to establishing the system of norm of the period.

One of the essential properties of a truly individual style is its permanence. It has great powers of endurance. It is easily recognized and never loses its aesthetic value. The form into which the ideas are wrought assumes a greater significance and therefore arrests becomes de-automatized. It may be said that the form. This will be shown later when we came to analyze the nature and functions of stylistic devices.

The idea of individual style brings up the problem of the correspondence between thought and expression. Many great minds have made valuable observations on the interrelation between these concepts.

Individual style, therefore, is a unique is the combination of language units, expressive means and stylistic devices peculiar to a given writer, which makes that writer's works or even utterances easily recognizable.

The norm, therefore, should be regards as the invariant of the phonetic, morphological, lexical and syntactical patterns circulating in language in action of a given period of time.

"While dealing with various conceptions of the term 'style' we must also mention a commonly accepted connotation of style as embellishment of language. This understanding of style is upheld is some of the scientific papers on literary criticism. Language and style as embellishment are regarded as separate bodies. According to this idea language can easily dispense with style, because style here is likened to the trimming on a dress. Moreover, style as embellishment of language is viewed as something that hinders understanding. A very popular notion of style among teachers of language is that style is technique of expression." (Chatman,1967:30)

V.G. Belinsky also distinguished two aspects of style, making a hard and fast distinction between the technical and the creative power of any utterance.

"To language merits belong correctness, clearness and fluency," he states, "qualities which can be achieved by any talentless writer by means of labor and routine." (Winter, 1960 quoted in Belinsky 1963)

F.L.Lucas. Gvozdev states that "Stylistics has a practical value, teaching students to master the language, working out a conscious approach to language."(Galperin, 1977 quoted in Lucas 1980).

Lucas declares that the aims of a course in style are:

a) to teach to write and speak well

b) to improve the style of the writer

c) to show him means of improving his ability to express his ideas.

The ability to write clearly and emphatically can and should be taught. This is the domain of Grammar, which today rules and the laws ands means of composition. The notion of style cannot be reduced to the merely practical background for practical aims cannot be worked out. Moreover, stylistics as a branch of linguistics demands investigation into the nature of such language means as add aesthetic value to the utterance.

Just as the interrelation between lexicology and lexicography is accepted to be that of theory and practice, so theoretical and practical stylistics should be

regarded as two interdependent branches of linguistic science. Each of these branches may develop its own approach and methods of investigation of linguistic data.

The term 'style' is widely used in literature to signify literary genre. Thus, we speak of classical style or the style of classicism, realistic style, the style of romanticism and so on. The use of the word 'style' has sometimes been carried to unreasonable lengths, thus blurring the terminological aspect of the word. It is applied to various kinds of literary works: the table, novel, poem, ballad, story, etc. The term is also used to denote the way the plot is dealt with, the arrangement of the parts and the role of the author in describing and depicting events.

All rules and patterns of language which are collected and classified in works on grammar, phonetics, lexicology and stylistics first appear in language-in-action, whence they are generalized and framed as rules and patterns of language as a system.

The phenomena then being collected and classified are hallowed into the ranks of the units of language as a system. It must be pointed out that most observations of the nature are functioning of language units have been made on material presented by the written variety of language. It is due to the fixation of speech in writing that scholars of language began to disintegrate the continuous flow of speech and subject the functioning of its components to analysis.

So it is with stylistic devices. Being born in speech they have gradually become recognized as certain patternized structures: phonetic, morphological, lexical, phraseological and syntactical, and duly taken away from their mother. Speech, and made independent members of the family, Language.

The same concerns the issue of functional styles of language. Once they have been recognized as independent, more or less closed subsystems of the standard literary language, they should be regarded not as styles of speech but as styles of language, in as much as they can be patterned as to the kinds of interrelation between the component parts in each of the styles. Moreover, these functional styles have been subjected to various classifications, which fact shows that the phenomena now belong to the domain of language-as-a system.

This relatively new science, stylistics, will be profitable to those who have a sound linguistic background. The expressive means of English and the stylistic devices used in the literary language can only be understood (and made use of) when a through knowledge of language as- a system of phonetic, grammatical and lexical data of the given language, has been attained.

I.2. Aim of the Study

In this research work, an attempt has been made to explore the extent of effectiveness of teaching poetry (on the materials of W. Shakespeare's Sonnets) based on stylistic approach.

A stylistically-based view of literature involves us in looking not just at isolated, decontextualized bits of language. It involves examining how bits of language contribute to the making of complete texts. Moreover, it explores the relationship between standard and inverted linguistic patterns. It involves considering the higher order of operations of language at the interface of cultural

and ideological meanings and returning to the lower order forms of language which are often crucial to the pattering of such meanings. A stylistically based view of language also prioritizes an interactive approach to analysis of texts, which takes proper account of the dynamism inherent in linguistic contexts. Language learning is also a dynamic process in which learning how the language is produced and perceived is very crucial. In the remaining chapters of this paper we shall continue to demonstrate the relevance of a stylistically based view of language teaching by devising analysis on Shakespeare's Sonnets.

One of the main aims of this paper is to examine what insights the stylistics should offer to the language teacher and student at the level of the literary text. Indeed, we go further and assert that the functions of language are often best understood in a literary environment and exploring language in context forces us to revise some commonly held understandings about the forms and meaning of language. In the case of stylistic analysis, in particular, the focus on the text can help us to notice and analyze aspects of usage which have previously gone unnoticed and untaught. One connected argument here is that the better equipped all other things being equal- his or her student are likely to be in using and perception the language appropriately.

I.3. Scope of the Study

According to the thesis of subject, English language and literature, students have to study Shakespeare Sonnets (both biography and work) in

simplified and abridged version. Stylistics of the English language is taken as a subject. The students focus on Shakespeare biography, general work, stylistics in teaching literature and language teaching and the sonnets. Trough the study and analysis of Shakespeare's sonnets: By studying the form of sonnets and stylistic devices students can understand the English sonnet more effectively in their future reading if them, and they ill also have the tools to compose a sonnet of their own.

I.4. Research Questions

In this work I will attempt to find answers to the following research question:

(I) What is the role of stylistically-based approach in language teaching?

(II) What is the function of a stylistic meaning in decoding the information conveyed by the writer?

(III) Why do we consider stylistics as an indispensable way of making communication easy and quickly decodable?

(IV) What is the relationship between standard and inverted linguistic patterns?

I.5. Limitations / Delimitations

Stylistics as a branch of Linguistics might be applied on any functional styles of discourse like drama, prose, emotive prose, publistic style, newspaper style etc. However this research work has been delimited by the stylistic study targeted on the poetical discourse rather than other functional types of discourse. The analysis of these functional styles are beyond the scope of this paper.

I.6. Conceptual Definition of the Study

The stylistic terms used in this study are based on the following definitions:

Alliteration

Alliteration is a phonetic stylistic device which aims at imparting a melodic effect to the utterance. The essence of this device lies in the repetition of similar sounds, in particular consonant sounds, in close succession, particularly at the beginning of successive words.

Rhyme

Rhyme is the repetition of identical or similar terminal sound combination of words. Rhyming words are generally placed at a regular distance from each other. In verse they are usually placed at the end of the corresponding lines. Identity and particularly similarity of sound combinations may be relative. For instance, we distinguish between the full rhymes and incomplete rhymes

Rhythm

Rhythm exists in all spheres of human activity and assumes multifarious forms. It is mighty weapon in stirring up emotions whatever its nature or origin, whether it is musical, mechanical, or symmetrical, as in architecture.

"Rhythm is a flow, movement, procedure, etc, characterized by basically regular recurrence of elements or features, as beat, or features"(Webster's New World Dictionary)"

Rhythm can be perceived only provided that there is some kind of experience in catching the regularity of alternating patterns. Rhythm is primarily a periodicity. Rhythm in language necessarily demands oppositions that alternate: long, short; stressed, unstressed; high, low; and other contrasting segment of speech.

Harmony

Harmony is not only a matter of similarity, but also of dissimilarity and in good poetry, irregularities of lines are among the most important features of the poem both their formal and their expressive functions.

Metre

Metre is any form of periodicity in verse, its kind being determined by the character and number of syllables of which it consist. Rhythm is flexible and sometimes an effort is required to perceive it in classical verse it is perceived at the background of the metre. Verse has its origin in song; but still the musical element has never been lost; it has assumed a new form of existence-rhythm.

Metaphor

The term "metaphor" as the etymology of the word reveals, means transference of some quality from one object to another. It is due to the metaphor that each thing seems to have its name in language" Language as whole has been figuratively defined as a dictionary of faded metaphors. A metaphor becomes a stylistic device when two different phenomena (things, events, ideas, and actions) are simultaneously inherent properties of one object on the other, which by nature is deprived of these properties.

Metonymy

Metonymy is based on a different type of relation between the dictionary and contextual meanings, a relation based not on identification, but on some kind of association connecting the two concepts, which these meanings represent.

Irony

The essence of irony consists in foregrounding not of the logical but of the evaluative meaning. Irony is a stylistic device also based on the simultaneous realization of two logical meaning dictionaries and contextual, but the two meanings stand in opposition to each other. The context is arranged so that the qualifying word in irony reverses the direction of the evaluation, and the word

positively changed is understood as a negative qualification (much-much rarer) vice versa.

Interjection

Interjection are words using when we express our feeling strongly and which may be said to exist in language as conventional symbols of human emotions. It remains only to show how the logical and emotive meanings interact and ascertain their general functions and spheres of application. In traditional grammars the interjection is regarded as a part of speech, alongside other parts of speech, as the noun, adjective, verb, etc.

The Epithet

From the strongest means of displaying the writer's or speaker's emotional attitude to his communication, we now pass to a weaker but still forceful means. The epithet is subtle and delicate in character. The Epithet is a stylistic device based on the interplay of emotive and logical meaning in an attributive word, phrase or even sentence used to characterize an object and pointing out to the reader

Oxymoron

Oxymoron is a combination of two words (mostly an adjective and a noun an adverb with an adjective) in which the meanings of the two clashes, being opposite in sense, for example: Oxymoron has main structural model: adjective noun. It is in this structural model that the resistance of the two component parts to fusion into one unit manifests itself most strongly. In the adverb adjective model the change of meaning in the first element, the adverb, is more rapid, resistance to the unifying process not being so strong.

Simile

The intensification of some one feature of the concept in question is realized in a device called simile. Ordinary comparison and simile must not be confused. The represent two diverse processes comparison means weighing two objects belonging to one class of things with the purpose of establishing the degree of their sameness or difference

Pun

Pun is another stylistic device based on the interaction of two well-known meanings of a word or phrase. It is difficult to draw a hard and fast distinction between zeugma and the pun. The only reliable distinguishing feature is a structural one: zeugma is realization of two meanings with the help of a verb

which is made to refer to different subjects or objects (direct or indirect) the pun is more independent. There need not necessarily be a word in the sentence to which the pun-word refers.

Periphrasis

Periphrasis is a device which, according to Webster's dictionary, denotes the use of a longer phrasing in place of a possible shorter and plainer form of expression. It is also called circumlocution due to the round about or indirect way used to name a familiar object or phenomenon.

CHAPTER II. STYLISTICALLY BASED STUDIES

The study of literary work from stylistic point of view requires a sophisticated investigation of the meaning as an access to the analysis of Stylistic Devices and Expressive Means

II.1. Meaning from the Stylistic Point of View

The linguistic term meaning has been defined in so many ways that there appears an urgent need to clarify it; particularly in a view of the fact that in so many lexical, grammatical and phonetic SDs this category is treated differently.

> One of the prominent American scientists, Wallace L. Chafe, is right when he states that "...the data of meaning are both accessible to linguistic explanation and crucial to the investigation of language structure in certain ways more crucial than the data of sound to which linguistic studies have given such unbalanced attention." (Jakobson, 1970:351).

In stylistics meaning is also viewed as a category which is able to acquire meanings imposed on the words by the context. That is why such meanings are

called contextual meanings. This category also takes under observation meanings which have fallen out of use.

In stylistics it is important to discriminate shades or nuances of meaning, to atomize the meaning the component parts of which are now called the smallest units of which meaning of a word consists.

It is now common knowledge that lexical meaning differs from grammatical meaning in more than one way. Lexical meaning refers the mind to some concrete concept, phenomenon, or thing of objective reality, whether real or imaginary. Lexical meaning is thus a means by which a word-form is made to express a definite concept.

Grammatical meaning refers our mind to relations between words or to some forms of words or constructions bearing upon their structural functions in the language-as-a system. Grammatical meaning can thus be adequately called "structural meaning".

There are no words which are deprived of grammatical meaning in as much as all words belong to some system and consequently have their place in the system, and also in as much as they always function in speech displaying their functional properties. It is the same with sentences. Every sentence has its own independent structural meaning. In the sentence "I shall never go that place again", we have a number of words with lexical meaning (I, shall, that) and also the meaning of the whole sentence, which is defined as a structure in statement form.

Words can be classes according to different principles: morphological (parts of speech), semantic (synonyms, antonyms, thematic), stylistic (colloquial, neutral, and literary) and other types of classification.

Lexical meanings are closely related to concepts. They are sometimes identified with concepts. But concept is a purely logical category, whereas meaning is a linguistic one. In linguistics it is necessary to view meaning as the representation of a concept through one of its properties. Concept, as is known, is versatile; it is characterized by a number of properties. Meaning takes one of these properties and makes it represent comes, as it were, a kind of metonymy. This statement is significant in as much as it will further explain the stylistic function of certain meanings. One and the same concept can be represented in a number of linguistic manifestations (meanings) but, paradoxical though it may sound, each manifestation causes a slight (and sometimes considerable) modification of the concept, in other words, discloses latent or unknown properties of the concept.

This is a linguistic category which contains a great degree of ambiguity. On the one hand, we perceive meaning as a representation of a definite concept by means of a word.

A stylistic approach to the issue in question takes into consideration the fact that every word, no matter how rich in meanings it may be, leaves the door open for new shades and nuances and even for independent meanings. True, such meanings are not always easily accepted as normal. Moreover, many of them are rejected both by scholars and the people and therefore are not recognized as facts of language. Such meanings become obscure in the family of lexical meanings of a word; they can only be traced back to the original use. However, some of these meanings are occasionally re-established in the vocabulary at a later time.

"A sign is a material, sensuously perceived object (phenomenon action) appearing in the process cognition and communication in the capacity of a representative (substitute) of another object (or objects) and used for receiving, storing, recasting and transforming information about this object." (Jakabson, 1977).

A word can be defined as a unit of language functioning within the sentence or within a part of it which by its sound or graphical form expresses a concrete or abstract notion or a grammatical notion through one of its semantic structure by acquiring new meanings and losing old ones.

There is a difference in the treatment of potentialities of language signs in grammar, phonetics and lexicology, on the one hand, in stylistics, on the other. In stylistics we take it for granted that a word has an almost unlimited potentiality of acquiring new meanings, whereas in lexicology this potentiality is restricted to semantic and grammatical acceptability. In stylistics the intuitive, and therefore to a very great extent subjective, perception of meaning in words in raised to the level of actuality. The issue touched upon here is the well-known contradistinction between the scientific (abstract) intellectually precise perceptions of these same phenomena.

A word, as is known, generalizes. Consequently, a word will always denote a concept, no matter whether it names a definite object or embraces all the objects of a given kind. The problem of abstractness, and especially the degree of abstractness, is of vital importance in stylistics in more than one respect. Stylistics deals not only with the aesthetic emotional impact of the language. It also studies the means of producing impressions in our mind. Impression is the first and rudimentary stages of concept are called imagery. Imagery is mainly produced by the interplay of different meanings. Concrete objects are easily

perceived by the senses. Abstract notions are perceived by the mind. When an abstract notion is by the force of the mind represented through a concrete object, and image is the result. Imagery may be built on the interrelation of two abstract notions or two concrete objects or an abstract and a concrete one. Three types of meaning can be distinguished, which we shall call logical, emotive and nominal respectively. Logical meaning is precise naming of a feature of the idea, phenomenon or object, the name by which we recognize the whole of the concept. This meaning is also synonymously called referential meaning or direct meaning. We shall use the terms logical and referential as being most adequate for our purposes. Referential meanings of a word may denote different concepts. It is therefore necessary to distinguish between primary and secondary referential, or logical, meaning. The potentiality of words can also be noted in regard to emotive meaning. Emotive meaning also materializes a concept in the word, but, unlike logical meaning, emotive meaning has reference not directly to things or to his emotions as such. Therefore the emotive meaning bears reference to things, phenomena or ideas through a kind of evaluation of them. Emotive meaning of words plays an important role in stylistics. Therefore it should never be underrated. This generally fixed as an independent meaning in good dictionaries. Anything recognizable as having a strong impact on our sense may be considered as having emotive meaning, either dictionary or contextual.

And finally we come to nominal meaning. There are words which, while expressing concepts, indicate a particular object out of a class. In other words, these units of the language serve the purpose of singling out one definite and singular object out of a whole class of similar objects. These words are classified in grammars as proper nouns. The nature of these words can be understood if we have a clear idea of the difference between the two main aspects of a word: "nomination" and "signification". These processes of development of meaning may go still further. A nominal meaning may assume a logical meaning due to

certain external circumstances. The result is that a logical meaning takes its origin in a nominal meaning. Some feature of a person which has made him or her noticeable and which is recognized by the community is made the basis for the new logical meaning. The nominal meanings of these words have new faded away and we perceive only one, the logical meaning to a word with a logical meaning takes place, as it were, before our eyes.

II.2 Phonetic Expressive means and Stylistic Devices

The Stylistic approach to the utterance is not confined to its structure and sense. This is the way a word, a phrase or a sentence sounds. The sound of most words taken separately will have little or no aesthetic value. It is in combination with other words that a word may acquire a desired phonetic effect. The way a separate word sounds may produce a certain euphonic impression.

> L, Bloomfield, a well known American linguist says: "...in human speech, different sounds have different meaning. To study the coordination of certain sounds with certain meanings is to study language." (Blomfield, 1961:27).

> Ivan Fanagy: "Poetic language stands in contrast to the predictability of its sounds. Of course, not even in the case of poetry can we determine the sound of a word on the basis of its meaning." (Ivan, 1962:86).

The Russian poet B. Pasternak says that"... always thought that the music of words is not an acoustic phenomenon and does not consist of the euphony of vowels and consonant taken separately. It results from the correlation of the meaning of the utterance with its sound." (Pasternak, 1960:29).In poetry we cannot help feeling that the arrangement of sounds carries a definite aesthetic function. Poetry is not entirely divorced from music. Such notions as harmony, euphony, rhythm and other sound phenomena undoubtedly are not different to general effect produced by a verbal chain.

Alliteration

For example, the sound (m) is frequently used by Shakespeare in sonnet 46 to give a musical effect.

1 Mine eye and heart are mortal war

2 How to divide the conquest of thy sight;

3 Mine eye my heart thy picture's sight would bar,

4 My heart mine eye the freedom of that right.

5 My heart doth plead that thou in him dost lie,

6 A closet never pierc'd with crystal eyes,

7 But the defendant doth that plea deny,

8 And says in him thy fair appearance lies.

9 To' cide this title is impannelled

10 A quest of thoughts, all tenants to the heart;

11 And by their verdict is determined

12 The clear eye's moiety and the dear heart's part:

13 As thus; mine eye's due is thine outward part,

14 And my heart's right thine inward love of heart.

(Sonnet 46)

In the first quatrain the alliteration of [m] [h] [s].

In the second quatrain [m] [d] [θ] [ð] [p] [k]

In the third [t] [θ] [ð] [d] [k] secure extraordinary combination of euphonic effect which is supported by the couplet's alliterations of [z] and [ð].

Therefore alliteration is generally regarded as a musical accompaniment of the author's idea, supporting it with some vague emotional atmosphere which each reader interprets for herself.

Rhyme

Incomplete rhymes present a greater variety. They can be divided into two main groups: vowel rhymes and consonant rhymes. In vowel rhymes the vowels of the syllables in corresponding words are identical (took, look) sonnet 47 the first quatrain. Consonant rhymes, on the contrary, show concordance in consonant and disparity in vowels, as in (worth, forth) compound rhyme may be set against what is called eye rhyme, where the letters and not the sounds are identical, as in (muse, use; verse, disperse; sing ,wing) sonnet 78

According to the way the rhymes are arranged within the stanza, certain models have crystallized, for instance:

1) Couplet: when the last words of a successive lines are rhymed. This is commonly marked a a

2) Triple rhymes. a a a

3) Cross rhymes ab ab

4) Framing or ring rhymes ab ba

Rhythm

1 Those hours, that with gentle work did frame	a	
2 The lovely gaze where every eye doth dwell,	b	
3 Will play the tyrants to the very same	a	
4 And that unfair which fairly doth excel;	b	
5 For never-resting time leads summer on	c	
6 To hideous winter, and confounds him there;	d	
7 Sap check'd with frost, and lusty leaves quite gone,	c	
8 Beauty o'ersnow'd and bareness every where:	e	
9 Then, were not summer distillation left,	e	
10 A liquid prisoner pent in walls of glass,	f	
11 Beauty's effect with beauty were bereft,	e	
12 Nor it, nor no remembrance what it was:	f	
13 But flowers distil'd, though they with winter meet.	g	
14 Leese but their show; their substance still lives sweet.	g	(Sonnet 5)

1. a [eɪm]
2. b [wel]
3. a [eɪm]
4. b [seℓ]
5. c [ɔn]
6. d [ðɛ□]
7. c [gɔn]
8. d [wɛ□]
9. e [left]
10. f [a:s]
11. e [reft]
12. f [ɔz]
13. g [mi.t]
14. g [wi:t]

Metre

Metrical rhythm easily be discerned from Shakespeare's sonnet 46 represents all the parameters of iambic pentameter (u indicates unstressed; indicate stressed syllables)

u/ u / u / u / u /

Mine/ eye and /heart are /at a /mortal war (5 feet)

My mistress' eyes are nothing like the sun; (sonnet 130)

u _ u _ u _ u _ u _

II. 3 Lexical Expressive Means and Stylistic Devices

In linguistics there are different terms to denote particular means why which utterance are fore grounded, i.e. made more conspicuous, more effective and therefore imparting some additional information. They are called expressive means, stylistic means, markers, stylistic devices, tropes, figures of speech and other names. All these terms are used indiscriminately and are set against those means, which we shall conventionally call neutral. Most linguists distinguish

ordinary semantic and stylistic differences in meaning. In fact all language means contain meaning some of them contain generally acknowledge grammatical and lexical meanings, other besides these contain specific meanings which may be called stylistic.

But somehow lately the notion of expressiveness has been confused with another notion, emotiveness. The expressive means of a language are those phonetic, morphological, words building, lexical, phraseological and syntactical forms which exist in language-as-a system for the purpose of logical and/or emotional intensification of the utterance.

Some preliminary remarks on the morphological expressive means of the English language, we must point to what is now rather impoverished set of media to which the quality of expressiveness can be attributed. However, there are some which alongside their ordinary grammatical function display a kind of emphasis and thereby are promoted. These are, for example, The Historical Present; the use of shall in the second and third person; the use of some demonstrative pronouns with an emphatic meaning as those, them ("Those gold candles fixed in heaven's air" Shakespeare); some cases of nominalization of phrases and sentences and a number of other morphological forms, which acquire expressiveness in the context.

At the lexical level there are a great many words which due to their inner expressiveness constitute a special layer. There are words with emotive meaning only (interjections) words which have both referential and emotive meaning (epithets), words which still retain a twofold meaning: denotative and connotative (love, hate, sympathy), words belonging to the layers of slang and vulgar words, or to poetic and archaic layers. The expressive power of these words cannot be doubled, especially when they are compared with the neutral

vocabulary. All kinds of set phrases (phraseological units) generally possess the property of expressiveness. Set phrases, catch words, proverbs, sayings comprise a considerable number of language units which serve to make speech emphatic, mainly from the emotional point of view. Their use in every-day speech is remarkable for the subjective emotional coloring they produce.

Finally, at the syntactical level there are many constructions which, when set against synonymous neutral ones, will reveal a certain degree of logical or emotional emphasis. In order to be able to distinguish between expressive means and stylistic devices, to which we now pass, it is necessary to bear in mind that expressive means are concrete facts of language. They are studied in the respective language manuals, though it must be once again regret fully stated that some grammarians iron out all elements carrying expressiveness from their works, as they consider this quality irrelevant to the theory of language.

Stylistics studies the expressive means of language, but from a special angle. It takes into account the modifications of meanings, which various expressive means undergo when they are used in different functional styles. Expressive means have a kind of radiating effect. They noticeably color the whole of the utterance no matter whether they are logical or emotional.

What then is a stylistic device? It is a conscious and intentional intensification of some typical structural and/or semantic property of a language unit (neutral or expressive) promoted to a generalized status and thus becoming a generative model. The interrelation between expressive means and stylistic devices can be worded in terms of the theory of information. Expressive means have a greater degree of predictability than stylistic devices. The latter may appear in an environment which may seem alien and therefore be only slightly or

not all at predictable. Expressive means, on the contrary, follow the natural course of thought, intensifying it by means commonly used in language.

Not every stylistic use of a language fact will come under the term SD, although some usages call forth a stylistic meaning. There are practically unlimited possibilities of presenting any language fact in what is vaguely called its stylistic use. For a language fact to be promoted to the level of an SD there is one indispensable requirements, which has forth a twofold perception of lexical or / and structural meanings. Even a nonce use can and very often does create the necessary conditions for the appearance of an SD. But these are only the prerequisites for the appearance of an SD. Only when a newly minted language unit which materializes twofold application of meanings occurs repeatedly in different environment, can it spring into life as an SD and subsequently be registered in the system of SDs of the given language.

Words in context, as has been pointed out, may acquire additional lexical meanings not fixed in dictionaries, what we have called contextual meanings. The latter may sometimes deviate from the dictionary meaning to such degree that the new meaning even becomes the opposite of the primary meaning, as, for example, with the word sophisticated.

What is known in linguistics as transferred meaning is practically the interrelation between two types of lexical meaning: dictionary and contextual. The contextual meaning will always depend on the dictionary (logical) meaning to greater or lesser extent. When the deviation from the acknowledged meaning is carried to a degree that it causes an unexpected turn in the recognized logical meanings, we register a stylistic device.

The transferred meaning of a word may be fixed in dictionaries as a result of long and frequent use of the word other than in its primary meaning. In the case we register a derivative meaning of the word. The term 'transferred' points to the process of formation of the derivative meaning. Hence the term 'transferred' should be used, to our mind, as a lexicographical term signifying diachronically the development of the semantic structure of the word. In the case we do not perceive two meanings.

When, however, we perceive two meanings of a word simultaneously, we are confronted with a stylistic device in which the two meanings interact. The stylistic device based on the principle of identification of two objects is called a metaphor. The SD Based on the principle of substation of one object for another is called metonymy and SD based on contrary concept is called irony.

Let us now proceed with a detailed analysis of the ontology, structure and functions of these stylistic devices.

Metaphor

Metaphor, like all stylistic devices, can be classified according to their degree of unexpectedness. Thus metaphors which are absolutely unexpected, i.e. are quite unpredictable, are called genuine metaphors. Those which are commonly used in speech and therefore are sometimes even fixed in dictionaries as expressive means of language are trite metaphor or dead metaphors. There is constant interaction between genuine and trite metaphors. Genuine metaphors, if

they are good and stand the test of time may, through frequent repetition, become trite and consequently easily predictable.

Ah, wherefore with infection should he live
And with his presence grace impiety
That sin by him advantage should achieve
And lace itself with society?
Why should false painting imitate his cheek
And steal dead seeing of his living hue?
Why should poor beauty indirect seek
Roses of shadow, since his rose is true?
Why should he live, now Nature bankrout is,
Beggar'd of blood to blush through lively veins?
For she hath no exchequer now but his.
And,proud of many, lives upon his gains.
O, him she sores, to show what wealth she had
In days long since, before these last so bad.
(Sonnet 67)

The implication of this obscure metaphor is that Nature uses his friend's beauty to adorn the other creatures of which she is proud. This sonnet is usually read as straightforward praise of the friend at the expense of Shakespeare's environment. The puzzled rather than directly rhetorical tone and form of questions it poses suggest it as something far from this, however. The badness of the times is not merely an academic point in Shakespeare's theme of the youth's

extreme beauty: it signifies his currently gloomy view- a pessimism generated, after all, by the brutal disappointment of his hopes in the young man. The fact is that Shakespeare's love-relationship offered none of those consolations usual to lovers in their prime and lifelong concern of poets. Shakespeare searches his heart for the reason why Nature is not now it used to be. His unnatural relationship with the friend has shattered his poetic confidence in nature itself.

Another example to the metaphor in sonnet 1 gives the clear explanation about personification.

From fairest creatures we desire increase,

That thereby beauty's rose might never die,

But as the riper should by time decease,

His tender heir might hear his memory:

But thou, contracted to thine own bright eyes,

Feed'st thy light's flame with self-substantial fuel,

Making a famine where abundance lies,

Thyself thy foe, to thy sweet self too cruel.

Thou that art now the world's fresh ornament

And only herald to the graudy spring,

Within thine own bud buriest thy content

And, tender churl, mak'st waste in niggarding,

Pity the world, or else this glutton be,

To eat the world's due, by the grave and thee.

(Sonnet 1)

Beauty's rose is metaphor. Rose is not only conventional symbol of beauty and truth, but it is commonly used in Renaissance love poetry to stand for evanescent beauty, which is forever as the petals fall. " To eat the world's due" there is a personification to deprive the world of your beauty by self-love; not only because death must take its course(the grave), but also by your willful selfishness(thee)

Metonymy

Metonymy, while presenting one object to our mind, does not exclude the other.

Music to hear, why hear'St thou music sadly?

Sweets with sweets war not, joy deligthts in joy.

Why lov'st thou that which thou receiv'st not gladly,

Or else receiv'st with pleasure thine annoy?

If the true concord of well-tuned sounds,

By unions married do offend thine ear, --------→ metonmy

They do but sweetly chide thee, who confounds

In singleness the parts that thou shouldst bear.

Mark how one string, sweet husband to another,

Strikes each in each by mutual ordering:

Resmbling sire and child and happy mother,

Who, all in one, one pleasing note do sing:

Whose speechless song being many, seeming one,

Sings this to thee: "Thou single wilt prove none."

(Sonnet 8)

The basic metaphor of the sonnet is drawn from lute playing and rests on the fact that the strings of the lute were tuned in pairs, except for the highest string, which was single.

Music to hear you whose voice is music for me to hear sadly. If you listen to music "sadly" one of these possibilities must be true. By unions married here is the metonym at the same time it can be also metaphor; unions married united to one another polyphonic combinations. It may refer the marriage or harmony of the concert in which you should be singing only parts. The musicals "parts" are the roles in the family, or "concert" of husband and father.

Irony

Was it the proud full sail of his great verse,
Bound for the prize of all-too-precious you,
That did my ripe thoughts in my brain inhearse,
Making their tomb the womb wherein they grew?
Was it his spirit, by spirits taught to write
Above a mortal pitch, that struck me dead?
No, neither he, nor his compeers by night
Giving him aid, my verse astonished.
He, nor that affable familiar ghost
Which nightly gulls him with intelligence,
As victors, of my silence cannot boast-
I was not sick of any fear from thence;
But when your countenance fill'd up his line,
Then lack'd I matter; that enfeebled mine.

(Sonnet 86)

The magnificence of this sonnet depends not upon what is frequently taken as ironic praise, but upon the force and sincerity of Shakespeare's admiration for the Rival. The fact that the Rival was able to "fill his line" with the 'countenance' of the Friend, and thus reduce Shakespeare to envy and despair, makes the unequivocal nature of Shakespeare's admiration clear. Proud full saile: verse like that of ship with the wind. It is difficult to reconcile that

view of the sonnet which states that it is almost wholly ironic praise with these lines. Despite the implied criticism that the Rival above a mortal pitch' rings true. The phrase 'by spirits taught to write' together with lines suggest Chapman as the Rival more strongly than any other of the many unknown factors involving these sonnets. Shakespeare, in absolving the Rival's compiers by night of responsibility for his poetic paralysis, implies some familiarity with and respect for them.(paralyzed with fear)

Shakespeare means that all poetic knowledge, "intelligence", is a curse to a poet in his ordinary, day-to-day material life. In listening to it 'by night' inside himself, when the material world is 'a sleep', he is being 'gulled' into an attempt to achieve truth-inspired behaviour, and will indeed appear a 'gull', a foll or a dupe, in the eyes of the world.Rival had written of the friend in the same kind of personal terms as Shakespeare in these lines, merely indicates Shakespeare's recognition of the poetic authenticity of the Friend's as the Rival's vehicle of inspiration. This admittedly difficult line means: 'When I saw that the Rival was writing of you with poetic authenticity, I felt robbed of my own spirit

As is known, the word is, of all language units, the most sensitive to change; its meaning gradually develops and as a result of this development new meaning appears alongside the primary one. It is normal for almost every word to acquire derivate meanings; sometimes the primary meaning has to make way for quite a new meaning with it completely. Primary and the derivate meanings are characterized by their relative stability and therefore are fixed in dictionaries, thus constituting the semantic structure of the word.

Polysemy is a category of lexicology and as such belongs to language as a system. In actual everyday speech polysemy vanished unless it is deliberately retained for certain stylistic purpose.

It is interesting to note in passing how often interjections are used by Shakespeare in his sonnets. Most of them serve as signals for thee sestet which is the semantic or/ and emotional counterpart to the octave or example:

"O, carve not with thy hours my love's fair brow," (Sonnet 19)

"O, Let me, true in love, but truly write," (Sonnet 21)

"O, Therefore, love be of thyself so wary." (Sonnet 22)

"O, let my books be, then, the eloquence." (Sonnet 23)

"O, then vouchsafe me but this loving thought:" (Sonnet 32)

"O, absence, what a torment ..... (Sonnet 39)

"O, no! Thy love, though much, is not so great." (Sonnet 61)

"O, fearful meditation! Where, alack". (Sonnet 65)

"O, if I say, you look upon this verse" (Sonnet 71)

"O, lest your true love may seem false in this, (Sonnet 72)

"O, know, sweet love, I always write of you, (Sonnet 76)

"O, what a mansion have those vices got. (Sonnet 95)

Interjections can be divided into primary and derivative. Primary interjections are generally devoid of any logical meaning. Derivative interjection may retain a modicum of logical meaning, though this is always suppressed by the volume of emotive meaning . Oh! Ah! Bah! Pooh! Gosh! Hush! Alas! Are primary interjections, though some of them once had logical meaning.

Epithet

Epithets may be classified from different standpoints: semantic and structural. Semantically, epithets may be divided, into two groups: those associated with noun following and those unassociated with it.

What potions have I drunk of Siren tears,

Distill'd from limbecks foul as hell within,

Applying fears to hopes and hopes to fears,

Still losing when I saw myself to win!

What wretched errors hath my heart committed

Whilst in hath thought itself so blessed never!

How have mine eyes out of their spheres been fitted

In the distraction of this madding fever!

O benefit of ill! Now I find true

That better is by evil still made better;

And ruin'd love, when it is built a new,

Grows fairer than at first, more strong , far greater.

So I return rebuk'd to my content,

And gain by ills thrice more than I have spent.

(Sonnet 119)

The use of the epithet Syren is sometimes taken to suggest that 119 was written to or about Shakespeare's mistress; but if he had been alluding to his experiences with women at this stage in the sonnet, he would have written 'Syrens' What he is talking about is lust, and this sonnet is clearly to be read in

close conjuction with the last. To have drunk potions of Syren tears means to have succumbed to Sirens, as Odysseus did not; and have succumbed not nerely to song, but to evil. The allusion, continuing the thought and imagery of the preceding, is to the distilment of medicines-the 'bitter sawces'. The description 'foule as hell within' suggests that these entreaties were unnatural and horrible to Shakespeare. Oh, how I have benefited from my purely lustful, though it had its lustful element, has been purified. A love relationship that has been ended, and then re-created in this way, is worth far more than it was at first.

Simile

To use a simile is to characterize one object by bringing it into contact with other object belonging entirely different class of things. Similes have formal elements in their structure: connective words such as like, as, such as, as if, seem.

Like as to make our appetites more keen,
With eager compounds we our palate urge;
As, to prevent our maladies unseen,
We sicken to shun sickness when we purge:
Even so, being full of your ne'er-cloying sweetness,

(Sonnet 118)

The sense of this difficult and subtle sonnet revolves round the meaning here, of 'rancke of goodnesse' Here 'goodnesse' means 'success' or 'happiness' rather as in Macbeth 'the chance of goodness' The essential point is that

Shakespeare does not mean that this 'nere cloying' relationship between the virtuous (he implies opposite) but that it has been fortunate.

Pun

Pun humorous use of different words which sound the same or of two meaning of the same word.

Being your slave, what should I do but tend
Upon the hours and times of your desire?
I have no precious time at all to spend,
Nor services to do, till you require.
Nor dare I chide the world-without-end hour
Whist I, my sovereign, watch the clock for you,
Nor think the bitterness of absence sour
When you have bid your servant once adieu.
Nor dare I question with my jealious thought
Where you may be, or your affairs suppose,
But, like a sad slave, stay and think of nought
Save where you are how happy you make those.
So true a foll is love that in your will.
Though you do anything, he thinks no ill.

(Sonnet 57)

A more direct tone of heavily sarcastic bitterness introduced for the first time into the sequences. All the psychological evidence points to the subject of

this sonnet being the friend and not the mistress; the causes for such bitterness are made obvious enough in sonnets in which there is no doubt of the masculine identity of the person addressed. A man in love is so foolish that he forgives, as I do, even your physical infidelities. There may be a pun on the name "will" Will. A play on Shakespeare's name and combination of carnal appetite, lust and choice, pleasure the choice of your lust.

Periphrasis

Stylistic periphrasis can also be divided into logical and figurative. Logical periphrasis is based on one of the inherent properties or perhaps a passing feature of the object described, as in instrument of destruction, 'in disgrace with fortune and men's eyes' (Shakespeare) = 'in misfortune'; 'to tie the knot' = to marry

There is little difference between metaphor or metonymy, on the one hand, and figurative periphrasis, on the other. It is the structural aspect of the periphrasis, which always presupposes a word-combination that is the reason for the division.

CHAPTER III. ANALYSIS OF SHAKESPEARE'S SONNETS AND BACKGROUND OF HIS STYLE

III.1 Structural, Semantic and Thematic Coherence of Sonnet

The reveal Structural, Semantic a thematic coherence of the Sonnets we need to consider the structure and thematic composition of the Sonnets.

The Oxford English Dictionary cited only two meanings for the word sonnet, one defining primarily its form, the other its content:

1) A piece of verse (properly expressive of one main idea) consisting of fourteen decasyllabic lines, with rhymes arranged according to one or other of certain definite schemes.

2) A short poem or piece of verse; in early use especially one of a lyrical and amatory character. These two meanings encapsulate the basis of the Sonnet in Shakespeare's time: sonnets were then primarily love poems (although later writers, including Milton, put the form to other uses) and they were normally written in a rigid structure comprising fourteen lines, each of ten syllables.

The sonnet form was initiated and established in Italy over three hundred years before Shakespeare. The first sonnets were written in 1230 by Scilian lawyer, Giacomo da Lentimo, but it was Petrarch (Francesco Petrarca, 1304-74) who was responsible for the great popularity of the form. In old age he rearranged the poems he had written for his beloved Laura into a sequence called Rime or Canzoniere. The structure of sonnet was largely established in this sequence, although the English form of the sonnet made significant deviations from its Italian model.

Italian sonnets did not have a simple unity. The early sonneteers divided their sonnets into two unequal parts: an eight-line section (the octave) and six-line section (the sestet) It is this division which gives sonnets their structure: they are symmetrical, and very often there is a turning point at the beginning of the ninth line, announcing a new section.

The division in meaning between octave and sestet is reinforced by other divisions, in punctuation and rhyme scheme. The octave is arranged into one clause of emphatic four lines (ending in semi-colon) and two clauses each of two lines (ending in a semicolon and a colon respectively) The sestet has only one break at the end of a line (the semi-colon at the end of the line) and thus falls into three-line units. This difference between octave and sestet is mirrored in the rhyme scheme occur in the following pattern.

OCTAVE		SESTET	
a bb a	a bb a	cc d	ee
quatrain	quatrain	tercet	tercet

Sonnets are rhymed poems consisting of fourteen lines, the first eight making up the octet and the last six lines being the sestet. The Shakespearean sonnets (which differs slightly from Italian or Petrarchian) Sonnet and with a rhymed couplet and follows the rhyme scheme ab ab cd cd ef ef gg . Thus, the octet /sestet structure can be alternatively divided into three quatrains (sets of four lines) with alternating rhymes concluding in a rhyme couplet. The meter of Shakespeare's sonnets is iambic pentameter comes closest to conversational English;

In Elizabethan England--the era during which Shakespeare's sonnets were written--the sonnet was the form of choice for lyric poets, particularly lyric poets seeking to engage with traditional themes of love and romance. (In addition to Shakespeare's monumental sequence, the Astrophel and Stella sequence by Sir Philip Sydney stands as one of the most important sonnet sequences of this period.)

Much have I travell'd in the realms of gold,
And many goodly states and kingdoms seen;
Round many western islands have I been
Which bards in fealty to Apollo hold.
Oft of one wide expanse have I been told
That deep-brow'd Homer ruled as his demesne;
Yet did I never breathe its pure serene
Till I heard Chapman speak out loud and bold:
Then felt I like some watcher of the skies
When a new planet swims into his ken;
Or like stout Cortez when with eagle eyes
He star'd at the Pacific--and all his men
Look'd at each other with a wild surmise--
Silent, upon a peak in Darien.

(Sir Philip Sidney, Astrophel and Stella)

Petrarch sonnets themes of comprising: Love, Chastity, Death, Fame, Time and Eternity and it is clear that these themes were used by Elizabethan sonneteers as the model for many examples of their works. Shakespeare especially wrote many sonnets that have the Petrarchan themes of Time and Death at their centre. Equally, in this "Golden Age" of the Renaissance, poets were inspired and influenced by their peers' works and there are evident examples of close correlation such as between some of Shakespeare's works.

A most obvious indication of Sonnets' time period is the fact that they are sonnets. The 1590s were the great time for English sonnets. In 1591 Sidney's Astrophel and Stella was published, and writing sonnets quickly became very

popular. At the time it was very fashionable to write sonnet sequences dedicated to prospective patrons in order to win their favor, much like Shakespeare did.

The language used in the sonnet is also typical of the time. Many of the individual words are typical of the time period, with hidden meanings sometimes lost on us. During the Elizabethan Age there were also many metaphors and comparisons used repeatedly by different sonneteers. These included describing the objects of the sonneteer's devotion as having "gold wires" for hair, "roses" in her cheeks, and "cherries" for lips, making comparisons to the sun, the planets and the moon, and referencing many other objects in nature. These comparisons can be seen through Shakespeare's sonnets. A good example of this is Sonnet 18, which compares the object of Shakespeare's affection favorably to a "summer's day". This kind of comparison is typical of sonnets of the time. Many of the earlier sonnets in Shakespeare's sequence also have a simplicity and smoothness of language as well as overabundance of words for few ideas, both of which are common in sonnets of the age. However, beyond the early sonnet this stylistic similarity ends. As the sequence progresses, the sonnets become more and more complex. The format of the sonnets is also corrupted. In normal English sonnets of the time, the ending couplet would sum up and confirm the main point of the poem. Shakespeare's language from various perspectives: rhetoric, poetics, literary, history and linguistics. There is the straight forward aspect of his creative, imaginative power which should arise naturally in any discussion, and there is also the question of language in formal arrangement.

Shakespeare sonnets is papering to be on an intensely personal and even "forbidden theme" they therefore seem to cast light on the personality, largely hidden from history, of their author. A better reason is that they represent a unique combination of inspired linguistic with and depth of passionate feeling. It is no wonder that nearly everyone who reads them with attention finds herself

unable to resist the temptation of projecting herself. Although the "story" behind the sonnets, the events that occasioned them, is clear and simple to see, at least in most of its details, personality is remarkably absent from the account they give. Many of sonnets are clearly personal but some may have been written on behalf of other people as part of a commission.

The first 17 of Shakespeare's 154 sonnets have been traditionally believed to be addressed to a young and beautiful man of social status the gender of the subject is clear from several of the sonnets in the series. They are all concerned with encouraging the subject to marry to have 'children to reproduce his beauty and they achieve this with various direct and metaphorical pleas. The next 109 sonnets (18-126) cover a wide variety of personal subject and Petrarchan themes and include his very best examples, but a distinct series (78-89) concern the Rival Poet and the apparent demise of Shakespeare's relationship with his patron. This is a period of high anxiety for Shakespeare that handles with remarkable self-effacement. It is worth commenting that his Sonnets sub-sequence just like Sidney's famous Sequence of 108 sonnet called "Astrophil and Stella" published in 1591 that was the principal cause of sonnet writing's popularity during the 1590's. Sonnet 127-133 and 147-152 cover the subject of the Dark Lady a beautiful negro woman by whom the author experiences wildly different emotions of lust and self-loathing. Thee remainder of the sonnets are a mixture of autobiography and emotion ending with two almost throw-away standards that they are distinct from the rest, inspired by an anthology of Greek poetry known as the Greek Anthology or Palatine Anthology.

The Shakespearean sonnet, the form of sonnet utilized throughout Shakespeare sequence, is divided into four parts. Thee first three parts are each four lines long, and are known as quatrains, rhymed ABAB; the fourth part is called the couplet, and rhymed CC. The Shakespearean sonnets is often used to develop a

sequence of metaphors or ideas, one in each quatrain, while the couplet offers either a summary or a new take on the preceding images or ideas. In Shakespeare Sonnet 147, for instance, the speaker's love is compared to a disease. In the first quatrain, the speaker characterizes the disease; in the second, he describes the relationship of his love-disease to its " physician, "his reason; in the third, he describes the consequences of his abandonment of reason; and in the couplet, he explains the source of his mad, diseased love .....his lover's betrayal of his faith.

Most of the sonnets are addressed to, or mentioned the "fair boy" or the "dark lady". Since Shakespeare never made reference to their actual names; there has been much dogmatic speculation as to the identity of these two people. The first 126 sonnets are clearly addressed to a young man, whom Shakespeare describes as "beauty rose" (sonnetl) and often refers to as "my love". Shakespeare clearly defines his love for the young man as non-sexual, in Sonnet 20. In the first 27 sonnets Shakespeare urges the young man to get married and have children. In the next 100 sonnets, Shakespeare, at times accuses the young man betrayal and states to him his faults, praises the man's beauty reluctantly accepts that the young man and his mistress have had an affair his absence, and ultimately forgives thee young man for all of his apologizes for his own infidelity.

The remaining sonnets tell about the "dark lady" presumably Shakespeare mistress. He describes her as his "worse spirit" (sonnet 144) and states that she is married. The sonnets depict a painful and erotic relationship in which the poet remains attached to his mistress through a combination of love, even stronger lust.

The word "time" is used over 80 times in the sonnets. Shakespeare describes time as "bloody tyrant" (sonnet 16), "devouring", and "swift footed"

(sonnet 19). Time is often personified and appears capitalized, like in a name, in several sonnets. Time is making Shakespeare old and near "hideous night" (sonnet 12) or death. And time will eventually rob the beauty of the young man. In Sonnet 13, Shakespeare ponders time "When I consider everything that grows holds in perfection for but a little moment... Where wasteful time debated with decay. Shakespeare presents time as the protagonist and aggressor through out his sonnets.

The first 27 sonnets propose one method by which Shakespeare feels time can be fought. He urges the young man to have children so that his beauty will be preserved in posterity and therefore time will not have won the battle. The first two lines of the first sonnet present this theme: "From fairest creatures we desire increase, that thereby beauty's rose might never die.." In Sonnet 11, Shakespeare tells the young man that when he grows old he will be young in his children and that " Herein lives wisdom, beauty and increase; Without this folly, age and cold decay." The poet goes on to explain to the young man that nature has given him a gift of beauty so that he may reproduce it. The couplet sums it up: "She (mother nature) carved thee for her seal, and meant thereby, Thou shouldst print more, not let that copy die."

Shakespeare's suggestion to the young man sometimes turn into accusation to the young man sometimes turn into accusations that he is boarding the beauty which he was lent, and therefore abusing the lease. In this regard, he addresses the young man in sonnet 4 as "Unthrity loveliness" and "Profitless usurer" After sonnet 17, when it seems apparent that the young man is unwilling to marry, Shakespeare presents another way in which to wage war against tyrannous time. He says that his poetry will always exist and read and that if man is not alive will be forever alive. This revelation first occurs in sonnet 15. The poet writes in the last four lines, "... Where wasteful time debateth with decay to

change your (the young man's) day of youth into sullied night; And all in war witch time for love of you, As he (time) takes from you, I engraft you new" Shakespeare gracefully continues the theme in the couplets of the Sonnet 18 and 19. " So long as men can breathe or eyes can see, So long this (the poem) and this gives life to thee" (sonnet 18) In Sonnet 19, after forbidding time from destroying the young man, Shakespeare concludes, " Yet do thy worst, old time; despite thy wrong, My love shall in my verse ever live young." The rest of the sonnets discuss all aspects of the love between the poet and his mistress. They describe a number of circumstances in the poet's relationship with these people. The Final opponent of time presented in the sonnets is explicitly stated in sonnet 116: "Love is not love which alters when it alteration finds, or bends with the remover to remove.

My mistress' eyes are nothing like the sun;

Coral is far more red than her lips' red;

If snow be white, why then her breasts are dun;

If hairs be wires, black wires grow on her head.

I have seen roses damask'd, red and white,

But no such roses see I in her cheeks;

Dark lady sonnets (sonnet 130)

This sonnet compares the speaker's lover to a number of other beauties--and never in the lover's favor. Her eyes are "nothing like the sun," her lips are less red than coral; compared to white snow, her breasts are dun-colored, and her hairs are like black wires on her head. In the second quatrain, the speaker says he has seen roses separated by color ("damasked") into red and white, but he sees no such roses in his mistress's cheeks; and he says the breath that "reeks" from his mistress is less delightful than perfume. In the third quatrain, he admits

that, though he loves her voice, music "hath a far more pleasing sound," and that, though he has never seen a goddess, his mistress--unlike goddesses--walks on the ground. In the couplet, however, the speaker declares that, "by heav'n," he thinks his love as rare and valuable "As any she belied with false compare"--that is, any love in which false comparisons were invoked to describe the loved one's beauty.

Most sonnet sequences in Elizabethan England were modeled after that of Petrarch. Petrarch's famous sonnet sequence was written as a series of love poems to an idealized and idolized mistress named Laura. In the sonnets, Petrarch praises her beauty, her worth, and her perfection using an extraordinary variety of metaphors based largely on natural beauties. In Shakespeare's day, these metaphors had already become cliche (as, indeed, they still are today), but they were still the accepted technique for writing love poetry. The result was that poems tended to make highly idealizing comparisons between nature and the poets' lover that were, if taken literally, completely ridiculous. My mistress' eyes are like the sun; her lips are red as coral; her cheeks are like roses, her breasts are white as snow, her voice is like music, she is a goddess.

In many ways, Shakespeare's sonnets subvert and reverse the conventions of the Petrarchan love sequence: the idealizing love poems, for instance, are written not to a perfect woman but to an admittedly imperfect man, and the love poems to the dark lady are anything but idealizing ("My love is as a fever, longing still / For that which longer nurseth the disease" is hardly a Petrarchan conceit.) Sonnet 130 mocks the typical Petrarchan metaphors by presenting a speaker who seems to take them at face value, and somewhat bemusedly, decides to tell the truth. Your mistress' eyes are like the sun? That's strange--my mistress' eyes aren't at all like the sun. Your mistress' breath smells like perfume? My mistress' breath reeks compared to perfume. In the couplet, then, the speaker shows his full intent, which is to insist that love does not need these conceits in

order to be real; and women do not need to look like flowers or the sun in order to be beautiful.

The rhetorical structure of Sonnet 130 is important to its effect. In the first quatrain, the speaker spends one line on each comparison between his mistress and something else (the sun, coral, snow, and wires--the one positive thing in the whole poem some part of his mistress is like. In the second and third quatrains, he expands the descriptions to occupy two lines each, so that roses/cheeks, perfume/breath, music/voice, and goddess/mistress each receive a pair of unrhymed lines. This creates the effect of an expanding and developing argument, and neatly prevents the poem--which does, after all, rely on a single kind of joke for its first twelve lines--from becoming stagnant.

Shakespeare's rather lackluster tribute to his Lady, commonly referred to as the dark lady because she seems to be non-white (black wires for hair, etc) the dark lady who ultimately betrays the poet by loving other men, appears in sonnets 127 to 154. Sonnet 130 is clearly a parody of the conventional and traditional love sonnet, made popular by Petrarch and, in particular, made popular in England by Sidney's use of the Petrarchan form in his epic poem "Astrophel and Stella". If you compare any of the stanzas of the poem with Shakespearean sonnet 130, you will exactly what elements of the conventional love sonnet or allusion he does not compare his love to Venus; there is no evocation to Morpheus,etc. To ordinary beauty and humanity of his lover are what is important to Shakespeare in this sonnet, and he deliberately uses typical love poetry metaphors against themselves. In Sidney's work, for example, the features of poet's lover as beautiful and, at times more beautiful than the finest pearls, diamonds, rubies and silk. In sonnet 130, the references to such objects or perfection are indeed present, but they are there to illustrate that his lover is not as beautiful a total rejection of Petrarch's form and content. Shakespeare utilizes

a new structure, through which the straightforward theme of his love's simplicity can be developed in the three quatrains and neatly concluded in the final couplet. Thus, Shakespeare is using all the techniques available including the sonnet structure itself, to enhance his parody of traditional Petrarch's sonnets

The expense of spirit in a waste of shame
Is lust in action; and till action, lust
Is perjured, murderous, bloody, full of blame,
Savage, extreme, rude, cruel, not to trust,
Enjoy'd no sooner but despised straight,
Past reason hunted, and no sooner had
Past reason hated, as a swallow'd bait
On purpose laid to make the take
Mad in pursuit and in possession so;
Had, having, and in quest to have, extreme;
A bliss in proof, and proved, a very woe;
Before, a joy proposed; behind, a dream.
All this the world well knows; yet none knows wel
To shun the heaven that leads men to this hell.
(Sonnet 129)

This complex poem grapples with the idea of sexual desire as it exists in longing, fulfillment, and memory. (That is to say, it deals with lust as a longing for future pleasure; with lust as it is consummated in the present; and with lust as it is remembered after the pleasurable experience, when it becomes a source of shame.) At the beginning of the poem, the speaker says that "lust in action"--that is, as it exists at the consummation of the sexual act--is an "expense of spirit in a waste of shame." He then devotes the rest of the first quatrain to characterizing lust as it exists "till action"--that is, before the consummation: it is "perjured, murd'rous, bloody, full of blame / Savage, extreme, rude, cruel, not to trust."

In the second quatrain, the speaker jumps between longing, fulfillment, and memory. No sooner is lust "enjoyed" than it is "despised." When lust is longing, the fulfillment of that longing is hunted "past reason"; but as soon as it is achieved, it becomes shameful, and is hated "past reason." In the third quatrain, then, the speaker says that lust is mad in all three of its forms: in pursuit and possession, it is mad, and in memory, consummation, and longing ("had, having, and in quest to have") it is "extreme." While it is experienced it might be "a bliss in proof," but as soon as it is finished ("proved") it becomes "a very woe." In longing, it is "a joy proposed," but in memory, the pleasure it afforded is merely "a dream." In the couplet, the speaker says that the whole world knows these things well; but nevertheless, none knows how to shun lust in order to avoid shame: "To shun the heaven that leads men to this hell."

The situation of the speaker of this poem is that of a person who has experienced each stage of lust, and who is therefore able to articulate the shame he now feels with reference to his past desire and its consummation. Though the lust of this poem is not explicitly sexual, it is described in highly carnal language--bloody, full of blame, savage, rude, swallowed bait. The most important device of this poem is its rapid oscillation between tenses and times; it

jumps between the stages of lust almost uncontrollably, and in so doing creates a composite picture of its subject from all sides--each tinged by the shameful "hell" the speaker now occupies.

Another important device, and a rare one in the sonnets, is the poem's impersonal tone. The speaker never says outright that he is writing about his own experience; instead, he presents the poem as an impersonal description, a catalogue of the kinds of experience offerred by lust. But the ferocity of his description belies his real, expressive purpose, which is to rue his own recent surrender to lustful desire. (The impersonal tone is exceedingly rare in the sonnets, and is invoked only when the speaker seeks most defensively to deflect his words away from himself--as in Sonnet 94, where his tone of impersonal description covers a deep-seated vulnerability.)

Sonnet 129 stands apart from Shakespeare's other sonnets in that it does not address frequent theme: the complex and often troubled relations between this sonneteer and two people cares about the "dark lady" and "young man". Instead, it focuses on the powerful drive that often causes their difficulties: lust. However, the sonnet does resemble the others in that it explores the problematic and paradoxical elements of its central motif: in this case, the conflicting feelings and imagery associated with the pursuit and satiation of lust. It is this aspect of love-making, rather than its more tender aspects, that often causes difficulty between lovers. The basis of this exploration is Shakespeare's understanding of people as expressed in metaphors that is explain with inner conflict. The entire sonnet may be read as stating and restating this paradox. ("The expense of spirit in waste of shame/ is lust in action") These lines express the idea of satisfaction and taking pleasure from the sinful action.

Enjoy'd no sooner but despised straight,

Past reason hunted, and no soon had,

Past reason hated as a swallowed bait

On the purpose laid to make the taker mad.

The first line of the quatrain; states a theme, which is through out after sexual pleasure, the delight at once gives way to revulsion and hate. The repetition of "past reason" at the beginning of the quatrain emphasizes the illogical internally driven nature of these conflicting feelings. Petrarchan convection in which the woman to whom the poem was addressed was castigated as deceitful and often ugly manipulators.

Let me not to the marriage of true minds

Admit impediments. Love is not love

Which alters when it alteration finds,

Or bends with the remover to remove:

O no! it is an ever-fixed mark

That looks on tempests and is never shaken;

It is the star to every wandering bark,

Whose worth's unknown, although his height be taken

Love's not Time's fool, though rosy lips and cheeks

Within his bending sickle's compass come:

Love alters not with his brief hours and weeks,

But bears it out even to the edge of doom.

If this be error and upon me proved,

I never writ, nor no man ever loved. (sonnet 116)

This sonnet attempts to define love, by telling both what it is and is not. In the first quatrain, the speaker says that love--"the marriage of true minds"--is perfect and unchanging; it does not "admit impediments," and it does not change when it find changes in the loved one. In the second quatrain, the speaker tells what love is through a metaphor: a guiding star to lost ships ("wand'ring barks") that is not susceptible to storms (it "looks on tempests and is never shaken"). In the third quatrain, the speaker again describes what love is not: it is not susceptible to time. Though beauty fades in time as rosy lips and cheeks come within "his bending sickle's compass," love does not change with hours and weeks: instead, it "bears it out ev'n to the edge of doom." In the couplet, the speaker attests to his certainty that love is as he says: if his statements can be proved to be error, he declares, he must never have written a word, and no man can ever have been in love.

Along with Sonnets 18 ("Shall I compare thee to a summer's day?") and 130 ("My mistress' eyes are nothing like the sun"), Sonnet 116 is one of the most famous poems in the entire sequence. The definition of love that it provides is among the most often quoted and anthologized in the poetic canon. Essentially, this sonnet presents the extreme ideal of romantic love: it never changes, it never fades, it outlasts death and admits no flaw. What is more, it insists that this ideal is the only love that can be called "true"--if love is mortal, changing, or impermanent, the speaker writes, then no man ever loved. The basic division of this poem's argument into the various parts of the sonnet form is extremely simple: the first quatrain says what love is not (changeable), the second quatrain says what it is (a fixed guiding star unshaken by tempests), the third quatrain says more specifically what it is not ("time's fool"--that is, subject to change in the passage of time), and the couplet announces the speaker's certainty. What

gives this poem its rhetorical and emotional power is not its complexity; rather, it is the force of its linguistic and emotional conviction.

The language of Sonnet 116 is not remarkable for its imagery or metaphoric range. In fact, its imagery, particularly in the third quatrain (time wielding a sickle that ravages beauty's rosy lips and cheeks), is rather standard within the sonnets, and its major metaphor (love as a guiding star) is hardly startling in its originality. But the language is extraordinary in that it frames its discussion of the passion of love within a very restrained, very intensely disciplined rhetorical structure. With a masterful control of rhythm and variation of tone--the heavy balance of "Love's not time's fool" to open the third quatrain; the declamatory "O no" to begin the second--the speaker makes an almost legalistic argument for the eternal passion of love, and the result is that the passion seems stronger and more urgent for the restraint in the speaker's tone.

Shall I compare thee to a summer's day?

Thou art more lovely and more temperate:

Rough winds do shake the darling buds of May,

And summer's lease hath all too short a date:

Sometime too hot the eye of heaven shines,

And often is his gold complexion dimm'd;

And every fair from fair sometime declines,

By chance or nature's changing course untrimm'd;

But thy eternal summer shall not fade

Nor lose possession of that fair thou owest;

Nor shall Death brag thou wander'st in his shade,

When in eternal lines to time thou growest:

So long as men can breathe or eyes can see,

So long lives this, and this gives life to thee.

(Sonnet 18)

The speaker opens the poem with a question addressed to the beloved: "Shall I compare thee to a summer's day?" The next eleven lines are devoted to such a comparison. In line 2, the speaker stipulates what mainly differentiates the young man from the summer's day: he is "more lovely and more temperate." Summer's days tend toward extremes: they are shaken by "rough winds"; in them, the sun ("the eye of heaven") often shines "too hot," or too dim. And summer is fleeting: its date is too short, and it leads to the withering of autumn, as "every fair from fair sometime declines." The final quatrain of the sonnet tells how the beloved differs from the summer in that respect: his beauty will last forever ("Thy eternal summer shall not fade...") and never die. In the couplet, the speaker explains how the beloved's beauty will accomplish this feat, and not perish because it is preserved in the poem, which will last forever; it will live "as long as men can breathe or eyes can see."

This sonnet is certainly the most famous in the sequence of Shakespeare's sonnets; it may be the most famous lyric poem in English. Among Shakespeare's works, only lines such as "To be or not to be" and "Romeo, Romeo, wherefore art thou Romeo?" are better-known. This is not to say that it is at all the best or most interesting or most beautiful of the sonnets; but the simplicity and loveliness of its praise of the beloved has guaranteed its place.

On the surface, the poem is simply a statement of praise about the beauty of the beloved; summer tends to unpleasant extremes of windiness and heat, but the beloved is always mild and temperate. Summer is incidentally personified as the "eye of heaven" with its "gold complexion"; the imagery throughout is simple and unaffected, with the "darling buds of May" giving way to the "eternal summer", which the speaker promises the beloved. The language, too, is comparatively unadorned for the sonnets; it is not heavy with alliteration or assonance, and nearly every line is its own self-contained clause--almost every line ends with some punctuation, which effects a pause.

Sonnet 18 is the first poem in the sonnets not to explicitly encourage the young man to have children. The "procreation" sequence of the first 17 sonnets ended with the speaker's realization that the young man might not need children to preserve his beauty; he could also live, the speaker writes at the end of Sonnet 17, "in my rhyme." Sonnet 18, then, is the first "rhyme"--the speaker's first attempt to preserve the young man's beauty for all time. An important theme of the sonnet (as it is an important theme throughout much of the sequence) is the power of the speaker's poem to defy time and last forever, carrying the beauty of the beloved down to future generations. The beloved's "eternal summer" shall not fade precisely because it is embodied in the sonnet: "So long as men can breathe or eyes can see," the speaker writes in the couplet, "So long lives this, and this gives life to thee."

> Like as the waves make towards the pebbled shor
>
> So do our minutes hasten to their end;
>
> Each changing place with that which goes before,
>
> In sequent toil all forwards do contend.
>
> Nativity, once in the main of light,

Crawls to maturity, wherewith being crown'd,

Crooked elipses 'gainst his glory fight,

And Time that gave doth now his gift confound.

Time doth transfix the flourish set on youth

And delves the parallels in beauty's brow,

Feeds on the rarities of nature's truth,

And nothing stands but for his scythe to mow:

And yet to times in hope my verse shall stand,

Praising thy worth, despite his cruel hand.

(Sonnet 60)

This sonnet attempts to explain the nature of time as it passes, and as it acts on human life. In the first quatrain, the speaker says that the minutes replace one another like waves on the "pebbled shore," each taking the place of that which came before it in a regular sequence. In the second quatrain, he tells the story of a human life in time by comparing it to the sun: at birth ("Nativity"), it rises over the ocean ("the main of light"), then crawls upward toward noon (the "crown" of "maturity"), then is suddenly undone by "crooked eclipses", which fight against and confound the sun's glory. In the third quatrain, time is depicted as a ravaging monster, which halts youthful flourish, digs wrinkles in the brow of beauty, gobbles up nature's beauties, and mows down with his scythe everything that stands. In the couplet, the speaker opposes his verse to the ravages of time: he says that his verse will stand in times to come, and will continue to praise the "worth" of the beloved despite the "cruel hand" of time.

This poem is organized very neatly into the quatrain/quatrain/quatrain/couplet structure that defines the Shakespearean sonnet. Each quatrain presents a relatively self-contained metaphorical description of time's passage in human life, while the couplet offers a twist on the poem's earlier themes. In the first quatrain, the metaphor is that of the tide; just as waves cycle forward and replace one another on the beach, so do minutes struggle forward in "sequent toil." In the second quatrain, the focus shifts from the passage of time to the passage of human life, using the metaphor of the sun during the span of a day: first it crawls forward out of the sea (an image linking this quatrain to the previous one), then is crowned with maturity in the sky, then, suddenly, it is darkened by the "crooked eclipses" of age, as time retracts his original gift. In the third quatrain, the metaphor becomes one of time as a personified force, a ravaging monster, who digs trenches in beauty, devours nature, and mows down all that stands with his scythe.

Clearly, these images develop from one another: the first describes the way time passes, the second describes the way a human life passes, and the third describes the way time is responsible for the ravages in human life. Each quatrain is a single four-line sentence, developing a single argument through metaphor: time passes relentlessly, human life is cripplingly short before it quickly succumbs to age and decay, time is the ravager responsible for the downfall of men's lives. This is one of the great themes of the sonnets. In the couplet, the speaker then stunningly declares that he has found a way to confound time: his verse, despite time's "cruel hand," will live on, and continue to praise the worth of the beloved. This is the often-invoked corrolary to the great theme of time's passage: the speaker, disappointed that the young man will not defy time by having children, writes poem after poem about the mighty power of the "bloody tyrant" time, then declares that his poems will remain immortal, and will enable

the young man's beauty to live forever. Sonnets 18, 19, 55, 63, and 65 all follow this formula, and echoes of it appear in countless many other sonnets.

They that have power to hurt and will do none,
That do not do the thing they most do show,
Who, moving others, are themselves as stone,
Unmoved, cold, and to temptation slow,
They rightly do inherit heaven's graces
And husband nature's riches from expense;
They are the lords and owners of their faces,
Others but stewards of their excellence.
The summer's flower is to the summer sweet,
Though to itself it only live and die,
But if that flower with base infection meet,
The basest weed outbraves his dignity:
For sweetest things turn sourest by their deeds;
Lilies that fester smell far worse than weeds.
(Sonnet 94)

The first eight lines of this very difficult sonnet are devoted to the description of a certain kind of impressive, restrained person: "They that have pow'r to hurt" and do not use that power. These people seem not to do the thing they are most apparently able to do--they "do not do the thing they most do show"--and while they may move others, they remain themselves "as stone," cold and slow to feel temptation. People such as this, the speaker says, inherit

"heaven's graces" and protect the riches of nature from expenditure. They are "the lords and owners of their faces," completely in control of themselves, and others can only hope to steward a part of their "excellence."

The next four lines undergo a remarkable shift, as the speaker turns from his description of those that "have pow'r to hurt and will do none" to a look at a flower in the summer. He says that the summer may treasure its flower (it is "to the summer sweet") even if the flower itself does not feel terribly cognizant of its own importance ("to itself it only live and die"). But if the flower becomes sick--if it meets with a "base infection"--then it becomes more repulsive and less dignified than the "basest weed." In the couplet, the speaker observes that it is behavior that determines the worth of a person or a thing: sweet things which behave badly turn sour, just as a flower that festers smells worse than a weed.

Sonnet 94 is one of the most difficult sonnets in the sequence, at least in terms of the reader's ability to know what exactly the speaker is talking about. He jumps from an almost opaque description of these mysterious people who "have pow'r to hurt and will do none" to an almost inexplicable description of a flower in the summer. The two parts of the poem seem almost unconnected. In order to understand them, both on their own and in relation to one another, it is necessary to understand something about the tradition out of which the first 126 sonnets were written.

In Elizabethan England, it was very difficult for poets to make money simply by writing and selling their poetry. Many writers sought out aristocratic patrons, who supported them in return for the prestige of having a poet at their beck and call. Very often, poets courted their patrons, and ensured their places in their patrons' good graces, by writing fawning verses in praise of the patron's beauty, valor, power, and so on. The first 126 of Shakespeare's sonnets, while not

exactly fawning praise aimed at an infinitely higher-up aristocrat (the speaker often seems quite intimate with the young man), do come from this tradition of patronage and praise. The speaker's lengthy invocations to the beloved's beauty, sweetness, and worth, and the occasional intimations of power differences between him and his beloved (as in Sonnet 87, where the speaker says that the young man is "too dear for my possessing"), hint at this tradition. Certain other poems--such as the sequence from 82 to 86, in which the speaker reacts to the presence of a rival poet competing for his patron's favors--express it outright. Sonnet 94 is a reaction to the conditions of the speaker's patronage.

An aristocrat was in no way obligated to treat the poet he supported as an equal; in fact, his superiority was in some ways the entire point of the exchange. The speaker, genuinely in love with the young man, is forced to relate to him not as an equal, but as an inferior. To him, the young man can often seem cold, distant, and grave, and the speaker, who loves him, is forced to try to explain this behavior in a way that will enable him to continue loving the young man. The solution is to praise his very distance and reserve: he is not only "unmoved, cold, and to temptation slow," he is "the lord and owner" of his face, and the inheritor of "heaven's graces." But praise of this chilly detachment seems inadequate (after all, the speaker's tone seems to imply that he has been hurt by the young man's behavior, so how can he say that the young man "will do none"?), so he makes his argument even more oblique by turning to the metaphor of the flower.

The summer's flower, like the cold aristocrats of the first two quatrains, is beautiful only in and for itself; it has no interest in the fact that the summer loves it, because "to itself it only live and die." Like the summer, the speaker hopes he can love the young man simply for his beauty without expecting anything in return. But he is forced to acknowledge that the young man is not so neutral and inactive: he has committed hurtful deeds, which act like a "base infection" in the

flower to render it lower than a weed. The couplet brilliantly brings the two parts of the poem into full relation: the first line refers specifically to the first part of the poem ("Sweetest things turn sourest by their deeds"--as opposed to the perfect creatures who "do not do" hurtful deeds), and the second half refers to the metaphor of the flower ("Lilies that fester"--a sour deed--"smell far worse than weeds").

III. 2. The Study of Social Cultural Factors Affecting the Writers Individual Style as a Pivotal Point in Teaching Literature

In this chapter we touched upon the problem of the influence of social and cultural factors on writer's individual style. Taking into consideration the empirical knowledge on Shakespeare's literary activity we may come to the conclusion that adequate decoding the writer's idiolect and intention requires the study of social and cultural factors and would acquire a pivotal significance in the study of writer's individual style in Language Teaching.

The greater the writer, is, the more genuine his style will be. If we succeed in isolating an examining the choice, which the writer prefers, we can define what are peculiarities that make up his style and make it recognizable.

Accordingly, as a primary research it was required to study the writers' individual style through stylistic analysis. However, neither the individual style nor the idiolect of the writer can be adequately investigated if it is isolated from the factors by which the writer was affected. It follows then that our primary research work should be based on the secondary research work; i.e., decoding the writer's intention leads us to revealing his/her individual style which in its turn brings about to studying of the factors, which are undoubtedly interwoven with individual style. Naturally, the individual style of the writer will never be entirely independent of the literary norms and canon of the given period. When we read Elizabethan period writer's work, we can easily detect features common to all the writers of that period.

It must be realized first that Shakespeare was a natural development; that he was a supernatural genius. English playwrights and poet recognized in much of the world as the greatest of all dramatists. His use of poetry within his plays to express the deepest levels of human motivation in individual, social and universal situation is consider one of the greatest accomplishment in the literary history. Shakespeare was particularly an expression of the English Renaissance. Although its roots are deep in the medieval drama, it reached its full development in the last years of the reign of Elizabeth. William Shakespeare poetry called Elizabethan.

Elizabethan age was known as England's Golden Age. It was the most splendid period of English literature. Queen Elizabeth I of England was the symbol for this great time. It was a time many changes in English politics, economy, religion and language. Writers and poets like Shakespeare were also part of this time. William Shakespeare poetry sometimes called Elizabethan. William Shakespeare got his start as a writer during the reign of Queen Elizabeth I symbolized the age. The literature during the Elizabethan time mirrored the

violence and death that was so common to the people of the age. Shakespeare's tragedies involve the death of many of its main characters. Topics that were popular for the time were romance, murder, royalty and power. The plot line of the time was usually about how fate affects the lives of people. There were many themes in the literature of the Elizabethan Age. The play reflects the violence Elizabethan life. The greatest literature created during the Elizabethan period falls into two categories: poetry and drama. Influenced by the Italian sonnets, which had been introduced into the English language by Sir Thomas Wyatt (1503-1542) during the reign of Henry VIII English, poets began to construct their own variations on the intricate, highly structure poetic form. Others such as Edmund Spenser (1552-1599) in his extraordinarily ambitious poem of Elizabeth, The Faerie Queen, adapted sonnet patterns into forms of their own invention.

Likely the most influential writer in all of English literature and certainly the most important playwright of the English Renaissance, William Shakespeare was born in 1564 in the town of Stratford-upon-Avon in Warwickshire, England. The son of a successful middle-class glove-maker, Shakespeare attended grammar school, but his formal education proceeded no further. In 1582, he married an older woman, Anne Hathaway, and had three children with her. Around 1590 he left his family behind and traveled to London to work as an actor and playwright. Public and critical success quickly followed, and Shakespeare eventually became the most popular playwright in England and part owner of the Globe Theater. His career bridged the reigns of Elizabeth I (ruled 1558-1603) and James I (ruled 1603-1625); he was a favorite of both monarchs. Indeed, James granted Shakespeare's company the greatest possible compliment by endowing them with the status of king's players. Wealthy and renowned, Shakespeare retired to Stratford, and died in 1616 at the age of fifty-two. At the

time of Shakespeare's death, such luminaries as Ben Jonson hailed him as the apogee of Renaissance theatre.

Shakespeare's works were collected and printed in various editions in the century following his death, and by the early eighteenth century his reputation as the greatest poet ever to write in English was well established. The unprecedented admiration garnered by his works led to a fierce curiosity about Shakespeare's life; but the paucity of surviving biographical information has left many details of Shakespeare's personal history shrouded in mystery. Some people have concluded from this fact that Shakespeare's plays in reality were written by someone else--Francis Bacon and the Earl of Oxford are the two most popular candidates--but the evidence for this claim is overwhelmingly circumstantial, and the theory is not taken seriously by many scholars.

In the absence of definitive proof to the contrary, Shakespeare must be viewed as the author of the 37 plays and 154 sonnets that bear his name. The legacy of this body of work is immense. A number of Shakespeare's plays seem to have transcended even the category of brilliance, becoming so influential as to affect profoundly the course of Western literature and culture ever after.

William Shakespeare, who is commonly associated with drama, varied the rhyme scheme and patterns of sonnet form to suit his own purposes in an elaborate sequence or "cycle" of over one hundred sonnets. The pursuit of literary life was viewed as an admirable and worthy endeavor, and poets shared their work with each other and at court, for the praise and patronage of the Queen and aristocracy. The queen herself wrote both poetry and music.

In an era in which the lives of varied social class, enjoyed the spectacle of Elizabethan theatre, and playwrights found themselves writing for highly diverse audiences which reflected the ever-changing energy of society.

The other great literary achievement of the Elizabethan Period was the drama, a form which was rooted in centuries of popular folk entertainment plays of the Middle Ages. As the sixteenth century progressed, playwrights increasingly moved their plots form the simplistically religious to the secular, weaving into their dramas such diverse elements as legend and myth, classical dramatic forms, intense exploration of character, and familiar conventions freely adapted from works of their contemporaries. The dramatic form allowed playwrights to simultaneously develop plot, theme complex characters, and poetic language which, at its best, as in the tragedies of Shakespeare, pushing the English language to new height of imaginative achievement. The language of England was at its peak in the Elizabethan Age. Shakespeare, like many other authors of the time, wrote his play in verse.

The language of Elizabethan age is called "Renaissance English" Renaissance English contained many words that are not in the language today. The words "thou" and "thee" were an informal way of saying "you". The alphabet of Elizabethans is similar to the alphabet of the 20th century. One difference is that the Elizabethan alphabet contained only 24 letters. The letters (i) and (j) were the same. The j was usually used as the capital for the (i) the u was used only in the middle of a word, and th u was used at the beginning. The Elizabethan alphabet also had special letter to represent the th sound. This was represented by character which was resembled a modernity. The word "the" was written as "ye" during the time. Another difference in writing was that the Elizabethan would often "e" at the end of many of their words. The literary

characteristics during the Elizabethan time were reflected by many of the Shakespeare's plays.

English play wrights and poet, recognized in much of the world as the greatest of all dramatists. Shakespeare's plays communicate a profound knowledge of wellspring of human behavior, revealed through portrayals of a wide variety of characters. His use of poetic and dramatic means to create on unified aesthetic effect out of a multiplicity of vocal expressions and actions is recognized as a singular achievement, and his use of poetry within his plays to express the deepest levels of human motivation in individual, social and universal situations is considered one of the greatest accomplishments in literary.

Shakespeare first period was one of experimentation. It is early plays, unlike his more mature work, are characterized to a degree by formal and rather obvious construction and by stylized verse. Chronicle history plays were a popular genre of the time, and four plays dramatizing the English civil strife of the 15th century. These plays, Henry VI, Part I, II And III (1590?. 1592?) and Richard III (1593-?) deal with evil resulting from national disunity fostered for selfish ends. The four play cycle closes with the death of Richard III and the ascent to throne of Henry VII, the founder of the Tudor dynasty, to which Elizabeth belonged. In the style and structure, these plays are related partly to medieval drama and partly to the works of earlier Elizabethan dramatists, especially Christopher Marlowe. Either indirectly (through such dramatists) or directly, the influence of classical Roman dramatist Seneca is also reflected in the organization of these four plays, Shakespeare's comedies of the first period a wide range. The Comedy of Errors (1592?) a force in imitation of classical Roman comedy, depends for its appeal on mistaken identities in two sets of twins involved in romance and war. The Two Gentleman of Verona (1594?) satirizes

the loves of its main male characters voice their presenters ridicules the artificially ornate, courtly style.

Shakespeare's second period includes his most important plays concerned with English history, his called joyous comedies, and two of his major tragedies. In this period, his style and approach became highly individualized. The second-period historical plays include:

Richard II (1595?) Henry IV, Part I and II (1597?) and Henry V (1598?) Richard II is a study of a weak, sensitive, self-dramatizing but sympathetic monarch who loses his kingdom to his own son, later Henry V, prove unfounded, as the young prince displays a responsible attitude toward the duties of kingship. In an alternation of masterful comic and serious scenes, the fat knight Falstaff and rebel Hotspur reveal contrast excesses between which the prince finds his proper position. The mingling of the tragic and the comic to suggest a broad range of humanity subsequently became one of Shakespeare's favorite devices

Outstanding among the comedies of the second period is A Midsummer Night's Dream (1595) which interweaves several plots involving two pairs of noble lovers, a group of bumbling and unconsciously comic townspeople, and members of the fairy realm, notably Puck, King Oberon and Queen Titania. The sort of characterizes this play, is also found in the tragicomedy The Merchant of Venice (1596?) In this play, the Renaissance motifs of masculine friendship and romantic love are portrayed in opposition to the bitter inhumanity of a usurer named Shylock, whose own misfortunes are represented so as to arouse understanding and sympathy. The character of the quick-witted, warm and responsive young woman, exemplified in this play by Portia, reappears in the joyous comedies of the second period.

The witty comedy Much Ado About Nothing (1599?) is in opinion of some critics, by an insensitive treatment of its female characters. However, Shakespeare's most mature comedies, As You Like It (1599?) and Twelfth Night (1600?) are characterized by lyricism, ambiguity, and beautiful charming and strong-minded heroines like Beatrice. In As You Like It, the contrast between the manners of Elizabethan court and those current in the English countryside is drawn in a rich and varied vein. Shakespeare constructed a complex orchestration between different characters and between appearance and reality and used this pattern to comment on a variety of human foibles. In that respect "As You Like" It is similar to Twelfth Knight, in which the comical side of love is illustrated by the misadventures of two pairs of romantic lovers and of a number of realistically concerned a clowning characters in the subplot. Another comedy of second period is The Marry Wives of Windsor (1599?) a force about middle class life in which Falstaff reappears as the comic victim.

Two major tragedies, differing considerably in nature, mark the beginning and the end of second period. Romeo and Juliet (1595?) famous for its poetic treatment of the ecstasy of youthful love, dramatizes the fate of two lovers victimized by the misunderstanding of their elders and by their own temperaments. Julius Caesar (1599?), on the other hand, is a serious tragedy of political rivalries, but in less intense in style than the tragic dramas that followed it.

Shakespeare's third period includes his greatest tragedies and his so-called dark or bitter comedies. The tragedies of this period are considered the most profound of his works. In them he used his poetic idiom as an extremely dramatic instrument, capable of recording human thought and many dimensions of given dramatic situations.

Hamlet (1601?) perhaps his most famous play, exceeds by most other tragedies of revenge in picturing the glory of the human condition. Hamlet feels that he is living a world of horror. Confirmed in this feeling by the murder of his father and the sensuality of his mother, he exhibits tendencies toward both crippling in decision.

Othello (1604?) portrays the growth of unjustified jealousy in the protagonist, Othello, a Moor serving as a general in the Venetian army. The innocent object of his jealousy is his wife, Desdemona. In this tragedy, Othello's evil lieutenant Iago draws him into mistaken jealousy in order to ruin him.

King Lear (1605) Conceived on a more epic scale, deals with the consequences of the irresponsibility and misjudgment of Lear, a ruler of early Britain and his councilor, the Duke of Gloucester. The tragic daughter Cordelia a displays a redeeming love that makes the tragic conclusion is reinforced by the portrayal of evil as self-defeating, as exemplified by the fates of Cordelia's sisters and of Gloucester's opportunistic son.

Antony and Cleopatra (1666?) is concerned with a different type of love, namely the middle-aged passion Roman general Mark Antony for Egyption queen Cleopatra. Their love is glorified by some Shakespeare's most sensuous poetry.

In Macbeth (1606?) Shakespeare depicts the tragedy of a man who, led on by others and because of a defect in his own nature, to ambition. In securing the Scottish throne, Macbeth dulls his humanity to the point where he becomes capable of any a moral act.

Unlike these tragedies, three other plays of this period suggest a bitterness stemming from the protagonists' apparent lack of greatness or tragic stature.

In Troilus and Cressida(1602?) the most intellectually contrived of Shakespeare plays, the gulf between the ideal and the real, both individual and political, is skillfully evoked.

In Coriolanus (1608?) another tragedy set in antiquity, the legendary Roman hero Gnous Marcius Coriolanus is portrayed as unable to bring himself either the Roman masses or to crush them by force.

Timon of Athens (1608?) is a similarly bitter play about the character reduced to misanthropy by the ingratitude of his sycophant so. Because of the un even quality of the writing, this tragedy is considered a collaboration, quite possibly with English dramatist Thomas Middleton.

The two comedies of this period are also dark in mood and are sometimes called problem plays because they do not fit clear categories or present easy resolution.

All's Well That Ends Well (1600) both question accepted patterns of morality without offering solution.

The forth period of Shakespeare's work includes his principal romantic tragicomedies. Toward the end of his career Shakespeare created several plays that through the intervention of magic, art, compassion or grace, often suggest redemptive hope for the human condition. These plays are written with grave final reconciliations. The tragicomedies depend four part of their appeal upon the

lure of a distant time or place, and all seem more obviously symbolic then the most of Shakespeare's earlier works.

The Romantic Tragicomedy Pericles, Prince of Tyre (1608) concerns the painful loss of the title character's wife and the persecution of his daughter. After many exotic adventures, Pericles is reunited with his loved one.

The Cymbeline (1610?) and the Winter's Tale (1610?) characters suffer great loss and pain but reunited. Perhaps the most successful product of this particular vein of creativity, however, is what may be Shakespeare's last complete play.

The tempest (1611?) in which the resolution suggests the beneficial effects of the union of wisdom and power. In this play a duke, deprived of his dukedom and banished to an island, confounds his brother by employing magical powers and furthering a love match between his daughter and the son. Shakespeare poetic power reached great heights in this beautiful, lyrical play.

CHAPTER IV EFFECTIVENESS OF EFL/ ESL TROUGH STYLISTICS

Literature has been a subject of study in many countries at a secondary or tertiary level, but until recently has not been given much emphasis in the EFL/ESL classroom. It has only been since the 1980s that this area has attracted more interest among EFL teachers.

First of all, any method or approach towards using literature in the classroom must take as a starting point the question. What is Literature?

Literature noun (U) 1: stories, poems and plays, especially those that are considered to have value as art and not just entertainment.

Many authors, critics and linguists have puzzled over what literature is. One broader explanation of literature says that literary texts are products that reflect different aspects of society. They are cultural documents which offer a deeper understanding of a country or countries (Basnet& Mounfold 1993). Other linguists say that there is no inherent quality to a literary text that makes a literary text, rather it is the interpretation that the reader gives to the text (Eagleton 1983). This brings us back to the above definition in the sense that literature is only literature if it is considered as art.

There are many good reasons for using literature in the classroom. Here

are few:

Literature is authentic material. It is good to expose learners to this source of unmodified language in the classroom because they skills they acquire in dealing with difficult or unknown language can be used outside the class.

Literature encourages interaction. Literary texts are often rich is multiple layers of meaning, and can be effectively mined for discussions and sharing feelings or opinions.

Literature expands language awareness. Asking learners to examine sophisticated or non standard examples of language (which can occur in literary texts) makes more aware of the norms of language use (Widdowson, 1975 quoted in Lazar 1993).

Literature educates the whole person. By examining values in literary texts, teacher encourages learners to develop attitudes towards them. These values and attitudes relate to the world outside the classroom.

Literature is motivating. Literature holds high status in many cultures and countries. For this reason, students can feel a reel sense of achievement at understanding a piece of highly respected literature. Also, literature is often more interesting than the texts found in course books.

There have been different suggested on the teaching of literature to ESL/EFL students (Carter& Long, Lazar) How the teacher will use a literary text depends on the model by choose.

The cultural model views a literary text as a product. This means that it is treated as a source of information about the target culture. It is the most traditional approach, often used in the university courses on literature. The cultural model will examine the social, political and historical background to a text literary movements and genres. There is no specific language work done on a text. There is no specific language tends to be quite teacher- centered

The language model aims to be more learner-centered. As learners proceed through a text, they pay attention to the way language is used. They come to grips with the meaning and increase their general awareness of English. Within this model of studying literature, the teacher can choose to focus on general grammar and vocabulary (in the same way that these presented in course books for example) or use stylistic analysis. Stylistic analysis involves the close study of the linguistic features of the text to enable students to make meaningful interpretations of the text it aims to help learners read and study literature more competently.

The personal growth model is also a process- based approach and tries to be more learner-centered. This model encourages learners to drawn on their own opinions, feelings and personal experiences. It aims for interaction between the text and the reader in English, helping make the language more memorable.

Learners are encouraged to "make the text their own". This model recognizes the immense power that literature can have to move people and attempts to use that in the classroom.

Literary texts provide students with valuable experience that would otherwise not be introduced into their lives. Literary texts celebrate the richness and power of language; stimulate the imagination and aesthetic awareness, and shape thought and understanding. Through reading, viewing, listening, talking and writing about arrange of texts-fiction and non fiction, drama and poetry est. students extend their understanding of themselves and of the world.

Reading texts for literary experience is different from reading them for information. Rosenblatt (1985) offers a starting point for thinking about the reading of texts when she defines two general stances readers may choose when constructing meaning and responding to literature. In one stance (i.e., the efferent stance) the reader's purpose is primarily to gain information and analyze the author's technique. The emphasis is on recalling, paraphrasing, and analyzing detail. In the second stance (i.e., the aesthetic stance) the reader's purpose is primarily to "live through" the experience presented in the text with personal experience and feelings. The emphasis is on personally connecting with the texts as one reads, developing deeper insights into the human experience, and feelings. The emphasis is on personally connecting with the text as one reads, developing deeper insights into the human experience, and responding thought fully to the ideas and insights presented. This stance is encouraged by having students explore their initial understanding and perspectives of a text.

Any text can be read from either an aesthetic or efferent point of view and both have a place in the English language arts classroom. Strategic readers understand that different texts require different approaches and strategies. Students need to develop effective strategies in order to read different texts in both the aesthetic and efferent stances.

The reader's response is a part of process of reading any literary text. In order to grow as readers and deepen their understanding of the texts they are reading, students need many opportunities to think about, talk about, and write about the texts they are reading. In turn, teachers need to use instructional strategies that promote reflection, discussion, and critical thinking. To this end, teachers should encourage students to respond to texts both personally and critically. Writers employ certain literary forms, techniques, and vocabulary to create desired effects. If students are to understand the impact of literary work, they have to understand how the impact of literary work, they have to understand how the impact is achieved. To help students better understand a literary text, it may be important to draw their attention to the elements and structures of literary texts, as well as the strategies for reading the different types of literature.(Nelson-Herber, 1986).

Poetry is literature that communicates feelings, impression, images, and ideas through the careful choice and arrangement of words for their sound and meaning. The purpose of poetry can be to capture a mood, convey a feeling, tell a story, or explore ideas, language, rhythms, or images. Poet use various literary techniques to convey the meaning, mood, and feeling of a poem including choice of speaker, form, imagery, sound, figurative language

What is meant by literature and what kinds of texts are characterized as literary texts is datable, since there are not any rules which can clearly define what literature is and what is not. For some people, literature is only written texts with certain "aesthetic value". (Edmonson 1996:45). Other tries to find in the texts special characteristics, like whimsical language, rhyme, rhythm, metaphors, similes etc.

The benefit of using literature in the EFL classroom until the 1980's the incorporation of literature in the EFL classroom which was attributed by Carter and Long (1991) to the emphasis given or spoken rather than on writing language in the foreign language teaching.

This is a very positive development in the fields, as there are a number of considerable benefits for the learners that the incorporation of literature in EFL teaching brings.

First of all, literary texts are an unlimited resource of authentic; unmodified language for the learners to be exposed to; this exposure to literary language along with the negotiation of meanings of meanings of the texts aid learners to expand their language awareness, develop their language competence and become acquainted with the culture of the English speaking countries.

Furthermore, these benefits are not limited to a linguistic and cognitive level, but are expanded to the education of the individual as a whole person. By detecting the depicted values in the literary texts, learners develop attitudes towards them and, at the same time, they define and redefine their own values.

They also learn to express their feelings and thoughts and to share them with their fellow learners; this according to Gertrud Moskowitz (1969) and her humanistic approach to education can prove highly motivating as when learners realize that their "inner world" is important to school, then school become important to them.

Carter and Long (1991) distinguish three models for the teaching of literature in EFL. Each of these models includes certain objectives that can be achieved through a number of pedagogic practices.

The cultural model is associated with teacher-centered methodologies and product-based teaching; the text is focused on as a product. This means that it forms a body of knowledge and is treated as source information, which is recalled by the learners when they are asked to. There is a little concern on the development of these skills that will aid the learners to read literature for themselves and to draw their own meanings from the literary texts.

The language model aims to be learned-centered and is associated with language-based approaches and process-based teaching; as learners proceeded through the text, they pay attention to the ways language is used in order to interpret the interrelation between language form and literary meaning.

The personal growth model is a learner-centered model more closely related to the language then to the cultural model, as it is learner-centered and it involves process-based activities aiming to motivate learners to study literature as they make the text their own by relating it to their own experience and knowledge of the world.

Carter (1990) mentions that there are teachers of literature who have a very limited interest in linguistic and consider language-based process-oriented approaches "reductive", meaning that they reduce the texts to their linguistic level failing at the some time to recognize that they are "holistic" artifacts which are situated within cultural traditions, are historically shaped and grow out of the lived experiences of the writer." (Carter 1996 xxii)

Widdowson (1975) agrees that there is a point to the learners' progress where they should be allowed to appreciate literary texts, to engage meaningfully with them and to make their own interpretations. He admits that there are learners who do this intuitively, but he argues that all learners' intuitions are not developed the same, so some of them need a stylistics analysis approach to guide them to that point.

Therefore, neither language based approaches, nor holistic information-based approaches are adequate if they are used individually. They function complementary to each other and teachers can make appropriate use of them according to the text they study with their learners according to their teaching/ learning objectives.

In addition to the queries regarding methodology, comes some teachers' hesitation, which originates from the "old fashioned notion that literature is reserved province for upper intermediate levels and above (MacRae 1996:26) Moreover, there are teachers who are afraid of trying out something new in their classrooms by using literary texts, preferring the security of the fixed well-known methods and materials instead.

Paran (1999) also point out that even teachers who are convinced for the benefits of the use of literary texts in the EFL classroom are still hesitant to include them in their lesson planning; their reluctance is attributed to their poor "self-image" regarding the subject of literature in terms of literary knowledge of the appropriate methodological approaches.

As literary language does not very often obey to conventions of grammar and syntax, the argument that learner are exposed to the deviant language of many literary works has been put forward. This is true, but, on the other side, it can also be argued that this can be rather beneficiary, as learners, by recognizing the deviance in language, become capable of recognizing the norm as well.

Furthermore, as Edmonson (1996) points out, some literary deviancies have been incorporated into the everyday language and vice versa, so the exposure to them leads to the expansion of learners' language awareness and facilitates their effort to communicate with native speakers.

Teachers have also raised the issue of text appropriancy regarding their linguistic as well as their conceptual difficulty.

In principle, as Carter and Long (1996) suggest, it is better not to choose literary texts that are beyond the learners' literary competence. However, Durant (1996) makes a distinction between vocabulary difficulties and syntactic difficulties. He argues that for the intermediate and advanced levels, the immediate difficulty with the vocabulary in a text may not be an absolute to its comprehension as might its syntactic and stylistic variety difficulties be, as learners by this stage may have developed and established the necessary techniques to infer the word meanings from the texts. He also talks about difference in learners' attitudes towards "difficulty" he point out that there are

learner who perceive difficulty as intellectual challenge, but he also admits that "one persons" challenge is another person's difficulty."

The choice of the appropriate text is a major concern for the teacher, what mainly matters through, is not the text itself but the use by the teacher of the wide range of apparatus the methodological approaches offer. In other words, what really makes the difference is less the text and more its treatment by the teacher.

IV. 1 Stylistics in Language Teaching and Literature

Stylistics is sometimes called confusingly literary stylistics or linguistic stylistics: literary because it tends to focus on literary texts; linguistic because its models are drawn from linguistics. However, linguistic stylistics can refer to a kind of stylistics whose focus of interest is not primarily literary texts, but the refinement of linguistic model which has potential for further linguistic or stylistic analysis.

Although the common focus of this collection of this thesis is the stylistic analysis of literary texts, the relevant interest of the contributors are wide-ranging: stylistics and linguistic approaches to literary texts, literary theory, text linguistics, reading theory, language and literature teaching, both to non-native and mother- tongue speakers.

In many ways, stylistic analysis has come of age. In spite of the fact that literary critics are still wary about its role in the study of literature, stylistics has proved to be increasingly popular with students of English, both in UK and overseas. Undergraduates find it genuinely useful as a tool for analyzing literary texts. It helps them to understand what they are read, and explain except in the most general and impressionistic of terms.

Another symptom of stylistics' development is the burgeoning amount of work being done in the field. This can be seen Carter's overviews (Carter 1985, 1986b). Yet one of the things which literary critics complain of is that stylisticians tend to be long on theory but short on practice.

Recent approaches to language teaching (outline, for example in Widdowson 1978; Brumfit and Johnson 1979) have ignored literature teaching. However, increasing recognition of the difficulties of communicative syllabuses (Johnson and Morrow 1978; and Muller 1980) has led to a more cautious approach. It is not necessary, to turn again with interest to literature teaching, for literature provides us with convenient source of content for a course in a foreign language, (Widdowson and Brumfit 1981).

Culler writes (1975:114):

....anyone wholly unacquainted with literature and unfamiliar with conventions by which conventions by which fictions are read, would...be quite baffled if presented with a poem. His knowledge of the language would enable him to understand phrases and sentences, but he would not know, quite literally, what to make of this strange concatenation of phrases. He would be unable to read it as literature... because he lacks to complex "literary competence" which enables others literature which would permit him to convert linguistic sequences into literary structures and meanings."

A true literature syllabus will not be simply the use of literary texts for advanced language purposes, but an attempt to develop or extend literary competence. But to do this involves clarifying a concept which is still contentious in terms which are simple enough to be related to classroom practice for inexperienced readers.

In the teaching of literature, traditional practical criticism has relied on the intuitions of the reader to form critical judgments. Students are presented with a text and expected to arrive spontaneously at an appreciation of its literary qualities, without any explicit guidance as to how this is to be done. The difficulty with this approach is that the language learners' intuitions about the language may be quite different from those of the native speaker, since their linguistic, cultural and literary backgrounds are likely to be different.

At the same time, such an approach seems to imply that understanding or appreciating literature is the result of a kind of mystic revelation, which is not available to everyone. Being expected to appreciate a text, therefore, without being given a clear strategy for doing so, might only make students feel bored, mystified or demotivated.

What is needed, instead, is a way of enabling students to reach an aesthetic appreciation of a text which connects its specific linguistic features with intuitions about its meanings. One way of doing this is by making use of stylistics- a method which 'uses the apparatus of linguistic description' (Leech and Short, 1981, p.74) to analyze how meanings in a text are communicated. Stylistics and the Teaching of Literature, 1975, Widdowson has described such a method as a mediating discipline between linguistics and literary criticism (p.4). Linguists are largely interested in the codes which transmit particular messages, but not really in the messages themselves. The literary critic, on the other hand, is concerned with the interpretation and evaluation of literary works. Stylistics provides a link between the two in that it uses linguistic analysis to understand how messages are conveyed.

For the language learner, stylistics has the advantage of illustrating how particular linguistic forms function to convey specific messages. It uses terminology and a set of procedures reasonably familiar to students (those of grammatical description) to reach and justify literary intuitions. In this way it not helps to students to use their existing knowledge of the language to understand and appreciate literary texts, it also deepens their knowledge of the language itself. Stylistic analysis can also provide a way of comparing different types of texts (whether literary or non-literary) in order to ascertain how they fulfill different social functions. For example, students may be asked to compare the description of a character in a novel with the information about some given in a

letter of a reference or on a medical form (Widdowson, 1975, Chapter 6). The students will then be able to examine how these texts differ and the reason for this difference. The teaching of literature can thus be integrated more fully into the classroom, since literary texts can be studied alongside other kinds of texts.

An essentially interdisciplinary activity, like many areas of applied linguistics remains that of literary studies, although recent years have witnessed extension into other domains such as lexicography (Hartman 1981) and teaching English as a Foreign Language. This short survey is divided into five main sections but, given the interrelatedness of the areas, there will be inevitable overlaps as well as potential cases for sub-categorization. The sections are: (i) Linguistic stylistics; (ii) Literary stylistics; (iii) Style and discourse; (iv) Pedagogical stylistics; (v) Stylistics and the foreign language learner.

Linguistic Stylistics: In several respects, linguistic stylistics is the purest form of stylistics in that its practitioners attempt to derive from the study of style and language variations some refinement of models for the analysis of language and thus contribute to the development of linguistic theory. Work in linguistic stylistics is generally less accommodating to the aims of non-linguistic disciplines and is thus, when applied, most likely to provoke reservations about its relevance. Linguistic stylisticians believe that analysis of language there are dangers in comprising the rigour and systematic of analysis of stylistic effects and that practitioners in related disciplines are unwilling to accept the kind of standards of principled language description necessary to a genuinely mutual integration of interests. In literary criticism such debate appears interminable (Knight 1982; Ferrar 1984)

Literary Stylistics: A distinguishing feature is a basis for understanding, appreciation and interpretation of literary texts. Although the precision of analysis made available by stylistic methods offers a challenge to established methods of close reading offers a challenge to establish methods of close reading or practical criticism of texts, type procedures of literary stylistics remain traditional in charter in spite of developments in the literary theory. (Leech and Short 1981)

Style and Discourse: Work in stylistics within this category acknowledges that style is not an exclusively literary phenomenon and addresses itself to description and characterization of stylistic effect in a wide range of discourse types. Fowler's term for this (Fowler 1986) is 'linguistic criticism'. Neatly opposed as it is to literary criticism this reflects a claim that there is no distinction between literary and non-literary language and embodies an appeal to stylisticians to recognize the social character of all discourse and to direct analyses at the unmasking of the socio-political ideologies which underlie the construction of meaning in all literary and non-literary texts. (Carpenter 1982).

Pedagogical Stylistics: There has been much discussion in recent years about the applications of stylistics to the teaching of language and literature to native-speaking students of English. Textbooks have been written with more of an orientation towards the needs of the learner, and studies in both literary and linguistic stylistics. The main examples of such textbooks are Traugott and Pratt(1980); Leech and Short (1981); Carter (1982) Cumming and Simmons(1983) – the latter of which is more linguistic-stylistic in orientation

and aimed at teachers interested in using literary texts for the purposes of language as well as literary study.

One of the claims for the uses of literature in foreign language teaching has been made by Widdowson in an interview in ELT Journal (Widdowson 1983). There Widdowson develops ideas first put forward in Widdowson (1979b) to the effect that reading literary discourses can assist students in the development of sense-making procedures of the kind required for the interpretation of or sensitization to language use in any discoursal context. Here is an extract from the interview:

Widdowson...If you're a sensible teacher you use every resource that comes to hand. But the difference between conventional discourse and literature is that in conventional discourse you can anticipate, you can take short cuts; when reading passage, let's say you often know something about the topic the passage, let's say the passage deals with, and you can use that knowledge while reading naturally in order to find out what's going on in the passage. This is a natural reading procedure: we all do it. The amount of information we normally take out of something we read is minimal, actually, because we simply take from the passage what fits the frame of reference we have already established before reading. Now, you can't do that with literature...because you've got to find the evidence, as it were, which is representative of some new reality. So, with literary discourse the actual procedures for making sense are much in evidence. You've got to employ interpretative procedures in a way which isn't required of you in the normal reading process. If you want to develop these procedural abilities to make sense of discourse, then literature has place.

Thus, according to Widdowson, 'meanings' in literature are contained in the language but are not to be located by appeal to conventional formulae; rather they are to be inferred by procedural activity. Such training in deciphering the communication, working out the precise nature of its communicative acts, by projecting yourself backwards and forwards, in and outside and across the discourse can be key element in the acquisition of discoursal skills in the target language, whether they be in the service of native-or foreign-language development.

IV.2. Stylistics between Linguistic and Literary criticism

Over the last few years there has been a resurgence of interest in the use of literature in language teaching, and a number of the contributions to this volume reflect this. Stylistic analysis has been of particular concern to the foreign-language learner as it has been seen as a device by which the understanding of relatively complex texts can be achieved. This, coupled with a general interest in English literature, has led to the stylistic approach becoming more and more popular in the EFL context.

Graham Trengove's approach to the use of literature in language teaching and understanding is relatively traditional in stylistic terms in that he uses linguistic and stylistic analysis as an analytical tool to help him to see textual pattern and its significance.

By using stylistic analysis of Shakespeare' sonnets suggest that the study of texts with the simple form of style variation is of particular use to the language learner.

Our concentration on understanding discourse and his view of stylistics as a dynamic way of mediating between Linguistics and literary criticism always possesses a wider perspective than modifying the literary critic's suspicion of linguistic analysis. To understand this bidirectional approach we explain distinctions between the linguist's text and critic's messages by introducing the concept of discourse as means through which to understand the communicative value of passages of language. Stylistics should develop the individual capacity of response to language use to show how this and the views expressed earlier on the nature of discourse combine to suggest ways of approaching other areas of English Language Teaching. Its principal aim can be stated quite briefly to present a discussion of an approach to the study of literature and demonstration of its possible relevance to the teaching of literature. Literature at all in any meaningful sense, and in fact most stylistic analysis, even that which purports to follow a strictly linguistic line, is ultimately based on the kind of intuitions which it is the purpose of literary criticism has something to contribute to linguistics.

By "stylistics" the study of literary discourse from a linguistics orientation and take the view that what distinguishes stylistics from literary criticism on the one hand and linguistics on the other is that it is essentially a means of linking the two and (as yet at least) no autonomous domain of its own. One can conduct enquiries of a linguistic kind without any reference to literary criticism, and one can conduct enquiries in literary criticism without any reference to linguistics.

Some linguists have suggested that the latter is impossible since the literary critic must be involved in a discussion about language. However, there are all kinds of ways of talking about language and the linguist's way is only one. The linguist would be first to complain if everyone who talked about language claimed to be talking linguistics. Stylistic, however, involves both literary criticism and linguistics, as its morphological make-up suggest: the "style" component relating it to the former and the "istics" component to the latter. English language and literature, leaving inexplicit whatever implications arise as to the way it might serve to relate the disciplines from which these subjects derive their content. We may say that the description of a poem, or any other piece of literature, as a text, using (as Halliday puts it) " the theories and methods developed in linguistics' may be 'proper' one in the sense that it is an accurate specification of how linguistic elements are exemplified but it does not, on its own, lead to interpretation. It may be regarded as part of literary criticism only if the significance of its findings are investigated and hypotheses are made as to what they contribute to an understanding of the literary work as a discourse. Text analysis provides us, as we have seen, with a way of getting into a poem: it can serve as a very effective means of initial assault. But it does not give a proper description of the linguistic features of the text.

Let us now consider the second reason why literary words have attracted the interest of linguists that they represent data which cannot be accounted for satisfactorily by "the theories and methods developed in linguistics" It is this reason which has particularly provoked the interest of linguists working with transformational generative models of linguistic description. According to linguists of this school the grammar of a language is a device for generating all and only the sentences of that language.

Furthermore, the grammar is meant to represent the native speaker's linguistic knowledge and so to account for his ability to produce and interpret his language correctly.

In literary writing, however, one constantly comes across sentences which would not be generated by English grammar but which are nevertheless interpretable. Chomsky (1965, p. 228)

Me up at does

Out of the floor

Quietly store

A poisoned mouse

Still who alive

Is asking what

Have I done that

You wouldn't have

This phenomenon of actually attested and interpretable sentences, which cannot be generated by the grammar, has occupied the attention of a number of linguists. Since such sentences are interpretable, then it might seem reasonable to suppose that the grammar should in principle be able to generate them because the grammar is a model of speaker's knowledge of his language by virtue of which he is able to interpret the sentences. Since the grammar does not generate them, the question arises as to whether one might adapt it in some way so that it does.

The ability of users of a language to give new values to words in actual discourse is, of course, one of the principal factors in linguistic change. Not only poets but all language users create figurative or metaphorical meanings in this way and as these meanings became accepted as part of current usage so they become part of the signification of the lexical item. The important point to note is the essential naturalness of metaphorical uses of language. The ability to create new values in discourse is part of what we call a person's knowledge of his language and it is not restricted to writers of literature. Grammarians sometimes talk as if it is only poets, children and foreign learners, who do not conform to the rules of the language code, but as far as selection restriction rules are concerned at least, very few language users are in fact strictly bound by them. It is for this reason that grammars cannot account for all aspects of language use. The widespread "non literal" use of language is a fact of considerable importance to the teacher of literature since it points to the possibility of representing literary works not as totally different ways of using language.

IV. III. Literature as Subject and Discipline

It might of course be objected that there is no need to define literary studies a subject by reference to stylistics since teachers already have a clear enough idea as to what the aims and procedures of a literature course should be, even though these might not have been defined in terms of explicit principles. There are two points to be made here. The first is that although individual teachers may often work out a way of teaching literature as subject, their own experience as students and the type of examination for which they must prepare their pupils will tend to make them define literature as a subject with reference only to literature as a discipline. The teacher and examiner of literature will take his cue from the literary scholar just as the teacher and the examiner of language will take his cue from the linguist, the assumption being that in each case the subject is a simplified and abridged version of the discipline to which it is most obviously related. This is not surprising since it is still generally true to say that the teacher of language and literature has no training other than what he might acquire incidentally in studying for his first degree, so that his only guide as to what and how to teach to others is what and how he was taught himself and first degree courses are (again, generally speaking) discipline-based.

The first point, then, is that the teacher's idea of what a literature course should be is likely, in the absence of other guidance, to derive directly from his knowledge of literature as a discipline. Of course, experience in teaching might well, in time, indicate how the discipline should be modified to suit a particular pedagogic purpose and this brings us to second point. There is a good deal of evidence in the form of papers at conferences and articles in journals that many

teachers are actively engaged in working out what the aims and procedures of literature teaching should be. What seems to be lacking, however, is an explicit set of principles to which different aims and procedures can be related and which might serve to define the subject. Unless individual ideas can be related to a more general scheme of thinking, the danger is that these ideas, though effective for the person who propounds them, cannot only be made with reference to underlying principles. It seems that what is needed is an explicit and pedagogically oriented definition of the nature of literary study as a subject, one which specifies aims in terms of educational objectives and actual teaching procedures in terms of these aims

Let us first consider how we might define literature as a subject in general. We may begin with a quotation from F.R. Leavis which indicates what the author sees as the essential benefits deriving from a study of literature, and in particular from a study of English literature:

In a way no other disciplines can, intelligence and sensibility together, cultivating sensitiveness and precision of response and a delicate integrity of intelligence-intelligence that integrates as well as analyzes and must pertinacity and staying power as well as delicacy... There is no need to add at the moment, by way of indicating the inherent educational possibilities of the literary-critical discipline, than that it can, in its peculiar preoccupation with the concrete, provide an incomparably inward and subtle initiation into the nature and significance of tradition. F.R. Leavis, Education and University, (Chatto& Windus, 1943, pp 34-35).

Now it might be thought that here we have a statement of the aims of literature course which can serve as a basic definition of our subject: to train

intelligence and sensibility, to cultivate sensitiveness and precision of response, to provide an initiation into the nature and significance of tradition.

In the first place, these supposed effects of a literary-critical discipline are of an extremely general and idealistic kind. Leavis's remarks here resemble propaganda rather than a reasoned set of proposals and it is difficult to see how, as they stand they could possibly serve as a guide to how a literature course might be designed. This is not to say that the effects that Leavis ascribes to literary study may not be achieved, nor that one should not frame a literature course in the belief that such effects should ultimately be brought about. But pedagogic aims have to be more limited and realistic and within the scope of reasonable attainment. What Leavis says here serves to stimulate ideas about the philosophy of literary study as a discipline but it gives little or no indication as to how one might define the pedagogy of literary study as a subject.

A second difficulty in the way of accepting this statement as a basis for the definition of the aims of a literature course, at any educational level, is that there are a number of other disciplines which might justifiably claim to train people to acquire precision of response, awareness of the significance of tradition and so on. Leavis, not unnaturally, believes that literary studies provide this kind of training more effectively than do studies provide this kind of training studies provide this kind of training more effectively than do studies of other kinds but in the absence of any evidence there is no reason for accepting such a belief. Scholars whose allegiance is to other disciplines, like History, Sociology, and the different branches of Physical Sciences, could all make the sort of claim that Leavis makes. Indeed, one might say that what he has described is the desirable is the desirable effect of all education no matter what particular specialty is involved.

Now if it is the case that the kind of effects that Leavis describes can also be legitimately associated with other areas of enquiry, the question arises as to what it is that characterizes literary studies as distinct from these other areas. And here we come to the most striking deficiency in Leavis's statement taken as a definition of literary studies either as subject or discipline: no mention is made of language. Now, whatever benefits are received through a study of literature, the means whereby these benefits are bestowed must relate in some measure to an awareness of the subtleties of language use. There is a sense in which other areas of study have a conceptual content which can be distinguished from a particular manner of expressing it but as the previous chapters have demonstrated the concepts of literature are in essence indistinguishable from their verbal expression. A summary abstract of a scientific paper retains the character of scientific statement, but a summary of a poem or a novel ceases to be literature. So it would seem evident that however one wishes to define the discipline of literary studies one must find room somewhere in the definition for those features of the discipline which distinguish it from others. The most obvious distinguishing feature is not that literary study can have the kind of beneficial effects that Leavis describes, since such effects can be achieved through a study of other disciplines, but that these effects come about through a heightened awareness of the way language can be used to explore and express realities other than that which is communally accepted as the most socially convenient. It is true that a study of literature requires sensitivity, intelligence and precision of response and so on because it takes the reader into unknown territory where familiar signs may be few and where he must often find his own way by following recondite clues. But the signs and clues are linguistics; the sensitivity to language and the intelligence and precision of response can only be developed as general qualities through literature if they are first shaped by practice in interpreting the unique language use of literary discourse.

It might be argued, of course, that Leavis is talking about literary studies in British universities and that he assumes that students will already have acquired a fair degree of Linguistic sensitivity. But the point is that literary studies have not generally been defined as a subject in such a way as develops such sensitivity, either in secondary schools or in universities. What tends to be taught is some critical orthodoxy, a set of ready-made judgments for rote-learning rather than strategies of understanding which can be transferred to other and unknown literary works. Instead of being guided towards techniques of individual interpretation students are often provided with other people's interpretations so that the study of literature becomes identified with the study of literary criticism and commentary. This is what C.S. Lewis has to say on the matter:

Everyone who sees the work of Honours students of English at a university has noticed with distress their increasing tendency to see books wholly through the spectacles of other books. On every play, poem or novel, they produce the view of some eminent critic. An amazing knowledge of Chaucerian or Shakespearean criticism sometimes co-exists with a very inadequate knowledge of Chaucer or Shakespeare. Less and less do we meet the individual response? The all-important conjunction (Reader meets Text) never seems to have been allowed to occur of itself and develop spontaneously. Here, plainly, are young people drenched, dizzied, and bedeviled by criticism to a point at which primary literary experience is no longer possible. (C.S.Lewis pp.128-129)

It follows that the meaning of literary work, intrinsic as it is to individual because once it expressed in different terms so as to be communicated to others it must inevitably change. This does not mean that what teachers and critics say about a literary work may not reveal a good deal of its meaning but only that the full import of the work can only be recognized by the individual's direct experience

of it. This recognition by experience will not, however, occur spontaneously by simple exposure: although there are people who acquire an understanding and appreciation of literature by intuition most of us need guidance that we require a subject of literary study.

As has been pointed out, Leavis's remarks are made with British universities in mind or at least with universities in English speaking countries (and we must not forget that the remarks were made over 30 years ago). I have suggested a number of reasons why these remarks are unsatisfactory in general as a basis for defining English literature. When one considers the teaching of English literature in situations where English is the foreign or second language Leavis's remarks become even more open to objection. The reason for this is not hard to see: it is that all of the beneficial effects that Leavis associates with what he calls 'the literary-critical discipline' could equally well derive from study of the native language literature so that what Leavis has to say has no relevance at all to the establishing of English Literature as a subject for study in non-English speaking countries.

The remarks are made in very much the same as those of Leavis and are open to the same objections. One notices how the discussion shifts from English literature to literature, the implication being that it is English literature, which has the particular power to foster the qualities of mind which are mentioned. But a case for the systematic study of literature is one thing and the case for the systematic study of English literature is another. All the benefits that Leavis and Holloway believe accrue from a study of literature must surely derive from a study of any literature and not just that in English. There must therefore be other reason for promoting the study of English literature in particular.

The cultural approach leads to a treatment of literature as a source of facts. It might be worth pointing out; in passing that it also tends to lead to a conception of literature as a chronological sequence. Most literature courses at universities begin in the distant past (Beowulf, Chaucer, Shakespeare being favorite starting points) and advance towards the present through every major 'period' on the way, usually stopping well short of writing which could reasonably be regarded as contemporary. So what students gain from such an approach is not an insight into the beliefs, values and so on of contemporary English-speaking societies but a knowledge of their past culture, and what is sometimes referred to as their 'cultural heritage'.

There are no doubt good reasons why in some situations- both where the literature is in the mother tongue and where it is not- it is justifiable to use literature rather than other forms of discourse to train students to extract social and cultural history. Two points must be borne in mind, however. Firstly, as has been implied, this ability and this knowledge might after all best be taught by using material other than literature. The second point is that by using literature in this way one is inevitably misrepresenting its essential nature so that whatever else one may be doing one is not teaching literature as such: one is using literature to teach something else. Thus one cannot base definition of literature as subject solely on cultural criteria.If literature as a subject is given a stylistic basis, however, the selection of works to be taught will inevitably be controlled by the learner's capacity to understand the language which is used. Furthermore, if the teaching of language and literature are regarded as aspects of the same activity, then this will require the language teacher to develop materials for the teaching of use to complement those he uses for the teaching of system. To put the matter simply: if the literature is to be taught as a form of discourse then on the one hand its textual features must be such as to relate to what the learner knows of English Grammar and vocabulary and on the other hand must be

introduced to other forms of discourse, of conventional type, with which the literary discourse is revealed by relating it to conventional forms of language is used conventionally in other forms of discourse. Thus the learning of the language system is extended into the learning of language use.

Widdowson argues that "linguistic studies deriving from the kind of stylistic analysis demonstrated in the preceding chapters allows for the 'systematic teaching of literature' which Holloway refers to but does not exemplify. At the same time, it does not preclude the adoption of the other aims of literature teaching which we have considered: on the contrary it provides the means whereby, if desirable, these other aims can be achieved. Once the learner has acquired awareness of how literary discourse works then he may go on to recognize its cultural and moral implications. But it is difficult to see how these loftier aims can be attained otherwise. It is not uncommon to find teachers in both an English speaking and non-English-speaking context attempting to achieve these 'higher' aims directly and succeeding only in mystifying their pupils and students, who have no way of linking the concepts and aesthetic effects being talked about with their own experience of language. It is not surprising that there is so often so little participation in literature classes and that there is so much boredom and resentment in consequence. To adopt a linguistic approach to literature, then, is not to prevent the acquisition of benefits of a cultural or moral kind but on the contrary to provide for their promotion in a systematic way. And even if these benefits are not acquired, the learner will have acquired others or practical educational value. To adopt the loftier cultural and moral purpose as a basis for defining the subject of literary studies, however, is to run the risk of representing literature as something arcane, pretentious and irrelevant." (Widdowson 82)

Let us now consider some of the basis pedagogic principles that follow from the kind of stylistic approach to literary study that has been outline. Firstly, the study of literature is primarily a study of language use and as such it is not separate activity from language learning but as an aspect of the same activity. Secondly, it follows that the study of literature is an overtly comparative one, since not otherwise can it be practiced as an aspect of language learning in more general sense. This principle can be put into practice by considering examples of literary discourse alongside conventional uses of language to demonstrate the differences in the way the language system is realized for communicative purposes. The assumption is that this comparative procedure will develop in the learner two kinds of ability. The first is the ability to recognize the manner in which the signification of linguistic elements is modified by context and thereby to acquire a strategy for ascertaining their value in actual use. Since it is common to find considerable divergence between signification and value in literary discourse, most obviously in the use of metaphor, literature can be used to demonstrate the kind of reasoning process which must operate in the understanding of any discourse. The argument is that understanding literature and understanding other kinds of discourse involve the same correlating procedure of matching code and context meanings but in understanding literary discourse is made more overt and self-conscious.

One final point should be made about the teaching of literature along the lines that have been suggested here: it is concerned not with the transmission of facts and ready-made interpretation but with the development in the learners of interpretative procedures which can be applied to range of language uses, both literary and non-literary, which they encounter inside and outside the formal learning situation. The purpose of literature as a subject, as it has been defined in this chapter, is not to provide information about the particular pieces of literature in syllabus but to get the learners to recognize how these particular pieces

exemplify more general principles of communication.

CHAPTER V. CONCLUSIONS

The analysis of an author's language seems to be the most important procedure in estimating his individual style. This is obvious not only because language is only means available to convey the author's ideas to the reader in precisely the way he intends, but also writers unwittingly contribute greatly to establishing the norms of the literary language of a given period.

It has been stressed throughout this research book that the approach that has been outlined is meant to serve an essentially pedagogic purpose: to develop in learners an awareness of how literature functions as discourse and so to give them some access to the means of interpretation. It should be noted that the claim is not that stylistic analysis is that it can provide the means whereby the learner can relate a piece that it can provide the means whereby the learners can relate a piece of literary criticism, or rather a teaching approach deriving from it, can conduct its operations. Seen in this light, the kind of approach presented in this thesis is (in most teaching situations at least) a necessary stage on the way to literary appreciation. But this does not mean that it is sufficient as a means of expressing the full range of response which a particular work of literature might stimulate.

As has emerged from the previous chapters, the meanings which literature conveys are of their nature elusive of precise description. There must be a point, therefore, when a consideration of the linguistic features of a piece of

literary discourse shades off into an intuitive sense of significance. It would seem reasonable to allowance should be made for the exercise of intuition and for the appreciation of the artistic value of the message which the literary work conveys. It is in the stimulation of such perception and judgment that literary criticism at its best excels. And the literary critic as teacher can with justification point out that it would be undesirable to suppress the imaginative response of learners in the interest of linguistics. At the same time, as has been argued in this thesis, it would also be undesirable to allow the learner interpretation, or to adopt linguistics evidence. The problem in teaching of literature is to know when and to what extent the learner can be allowed the proceed the appreciation and evaluation of aesthetic significance of literary works.

V.1 Summary

The results obtained concentrate our attention on the fact that stylistic meanings are de-automatized. As is known, the process of automatization, i.e. a speedy and subconscious use of language data, is one of the indispensable ways of making communication easy and quickly decodable.

But when a stylistic meaning is involved the process of de-automatization checks the reader's perception of the language. His attention is arrested by a peculiar use of language media and he begins, to the best of his ability to

decipher it. He becomes aware of the form in which the utterance is cast and as the result of this process a twofold use of language medium, ordinary and stylistic, becomes apparent to him. This study enables to come to the conclusion that this twofold application of language means in some cases presents no difficulty. But in some texts grammatically redundant forms or hardly noticeable forms, essential for the expression of stylistic meanings which carry the particular additional information desired, may present a difficulty.

What this information is and how it is conveyed to the mind of the reader have been explored as a result of stylistic analyses devised in this study. The tendency of grammarians to confine their investigations to sentences, clauses and word combinations which are well-formed, neglecting anything that did not fall under the recognized and received standards, lead to the development of a new branch of it, i.e. lingo-stylistics. However stylistic devices which carry either emotive or logical information, function in the texts as marked units. That is why the method of free variation employed in descriptive linguistics cannot be used in teaching literary texts and the results verify that any substitution may damage to the semantic and aesthetic aspect. Accordingly neglecting stylistically- based approach to the teaching of language through literary discourse may become a serious obstacle on the way of adequate perception of the text. Taking all the above-mentioned points into consideration this research work has studied:

the extent of effectiveness of teaching language through stylistically-based approach to literary discourse

the relationship between standard and inverted linguistic patterns

the function of a stylistic meaning in decoding the information conveyed by the writer

stylistics as an indispensable way of making communication easy and quickly decodable

V.2 Theoretical and Pedagogical Implications

The exact usefulness of the findings of this work which have been selectively outlined above is difficult to state precisely because there is a lack of theory of stylistics related to language teaching as yet. Nevertheless, in the absence of such a theory, the result obtained from this work may acquire great theoretical & pedagogical importance and can be used in:

(I) teaching of all four skills of Language Teaching (reading, writing, speaking, listening) due to the fact that they tend to base mainly on literary discourse.

(II) the applied stylistics, since it provides a good deal of stylistic analysis of Literary work.

(III) teaching poetry, as poetical discourse has been provided as a subject material.

(IV) teaching Shakespeare, since it targeted on the analysis of Shakespeare's Sonnets.

(V) the contrastive stylistics to reveal stylistic devices and expressive means of English that are seldomly employed in Turkish Literary work.

(VI) the theory of translation which can be a reliable guide to remove obstacles due to dissimilarities in stylistics, especially based on the rhetorical devices such as oxymoron, zeugma, chiasmus.etc.

V.3 Suggestions for further Research

Stylistics as a branch of linguistics might be applied on any functional style of discourse like drama, emotional prose, paremeology, publicistic style, etc.

However this research work has been limited by the stylistic study targeted on the discourse of verse of Shakespeare's sonnets. We think that the implications of this work would be helpful to those who intend to investigate:

the contrastive linguo-stylistic analyses of English and Turkish

the stylistic aspects of the functional styles of drama, emotional prose, short stories that are mainly used as reading materials in Language Teaching.

the effect of stylistics on motivation in reading lessons

Since this research is a theoretical study its implications would acquire great importance for further statistical investigation in the field of psychology in foreign language learning.