Introduction

Over the last few decades there has been a debate over the role of stylistics in literature and language teaching. In language teaching, teachers have the tendency to take things for granted. They assume that what is relevant to linguistics, should be so to language teaching. Unfortunately, this is not always the case. I am not suggesting that stylistics when applied to literature has no effective contribution as far as this contribution is concerned. For another tendency has been to take the extremes, either rejecting novel ideas or adopting them "blindly".

The role of the language teacher as a carrier of cultural messages is central to certain understandings of language teaching. Implicit in the concept is that the culture and values that underpin a language cannot be divorced from the language itself, and that an appreciation of certain key cultural concepts are required for a true understanding of the language being learnt. The discipline of literature, like every other organized body of knowledge, requires the use of a critical apparatus, a method and a terminology and it is our role as teachers to supply learners with this. Every writer has exercised his/her skill in a given historical situation. Consequently, much attention has been paid to the background of authors and their works, to the social, intellectual and moral climate which has given birth to their creative literature creativity. In short, we have to keep in mind that literature is here to be read, to be loved and cherished for the delight it brings as a dear companion. Therefore, a work of art should become a part of the living experience of the reader. "The meaning of any beautiful crated thing" said Oscar Wilde, "is as much in the soul of him who looks at it, as it was in his soul who wrought it." So it is with literature. As with every other art, there has to be a two way transaction.

A work of literary stylistics needs illustrations, therefore, I will present some suitable illustrations for my arguments. I hope that the ideas expressed in this work are neat and clearly signposted throughout. This coursework aims to look at stylistics analysis and literature and how both can be effective in language learning. It is divided into three (3) sections.

The first deals with the nature of stylistics analysis, its definitions and stylistics and literary criticism and with the four detailed models: Leech's, Widdowson's,

Halliday's and Sinclair's. The second deals with the teaching language through literature and the concluding remarks of the pedagogical value of literature.

"Stylistic analysis has come of age" said Short (1989: 01), and there is no doubt about that. The discipline that had no place of its own in the seventies has occupied since then, more comprehensive ground. The number of publications dealing with this topic since Widdowson's **<u>Stylistics and the Teaching of Literature</u>** set, so to speak, the scene for it in education is but a proof of the growing interest that it has gained in recent years. How could it have been otherwise with a discipline that does not only question the general belief that any approach to literary text implies a theory of literature, but also opens a new debate about the use of literature in the language classroom. Indeed, its use in EFL/ESL has opened new scopes for language teaching and made it possible for teachers to combine between their interest in language and enjoyment of literature. Nevertheless, the pedagogical issues relating to its inclusion in the classroom will still require to be considered. The debate of its pedagogical relevance in EFL/ESL has not reached its peak, and a lot has yet to be said. My focus in this work will be with these particular issues. I will even go a step further, claiming that stylistic analysis makes the distinction between literature as a subject and literature as a resource -meaningless as it is- by its nature, it integrates literature to language. What needs a fuller investigation is the implication that such integration might have for language teaching pedagogy.

Finally, I conclude that literature is a huge resource that should not be ignored in the language classroom but exploited to the utmost degree. This is possible only when it is taught as a mode of communication. Here lies its educational value, and this should be our paramount objective as language teachers.

Literature is beginning to be viewed as an appropriate vehicle for language learning; Stylistics facilitates it and makes it accessible to learners with all its magic.

Section one: Explanations

I .The nature of Stylistics

Over the last three decades, there has been a fierce debate between linguists and literary critics on the issue of the relation between linguistics as metalanguage and literature. Some linguists such as Fowler, insist that linguistic methods and tools are necessary for the proper and detailed analysis of literary texts. Bateson, a literary critic, by stating that *"everyone knows that poetry is the antithesis of science"* (cited in Fowler 1971:47), argues that the essence of any literary work cannot be discovered objectively as literature is a "subjective" phenomenon that it is beyond the linguist description. Another dismissive opposition is formulated by the novelist and literary critic, Lodge (1966:75) who asserts that *"it is the essential characteristic of modern linguistics that it claims to be a science. It is the essential characteristic of literature that it concerns values. And values are not amenable to scientific method."* This linking of the language of linguistics and the analysis of literary texts that some literary critics reject is the domain of stylistics. A discipline mostly concerned with the exploration of the way language is used in literature to convey meanings. But let us look more closely at its nature and *"raison d'être"* so as to find out how its significance in language classroom, in particular, can be accounted for.

I.1 Definitions of stylistics

There is a popular misconception in literary-critical circles that stylistics is an impersonal mechanical device used to dismantle literary texts. One of the most widely referred to definition of the term "Stylistics" is a method of analysing works of literature which proposes to replace the "subjectivity" and "impressionism" of standard criticism with an objective" or "scientific" analysis of the style of literary texts. This definition is simply not "objective" in any absolute sense. To say so suggests that stylistics is a thoroughly depersonalised activity in which the analyst is somehow removed from the analysis, with no influence or control over it.

In every text, a correct meaning is ready to be stiffed out by the analytic "comb" that is stylistics analysis. Contrary to all of this, the analyst is present in stylistics he/ she chooses a text for study. Moreover, there is no single correct interpretation of the

text. Different readers will clearly bring different experiences to a text and as there are no identical readers, then there are no identical readings. Complex and varied patterns of meaning and interpretation permeate all texts. Stylistics, in fact, is a method of applied language study which uses textual analysis to make discoveries about the structure and function of language, finding out about what writers do is a good way of finding out about language.

Crystal (1971:260) defines stylistics as referring *"to the study of the literary expression of community, using linguistic methods"*. Short (1983:183) defines it as *"a linguistic approach to the study of literary texts."* He goes on to say that *"it thus embodies one essential part of the general course of philosophy that of combining language and literary study."* Leech and Short (1981:13) define it simply *"as the (linguistic) study of style."* A discipline that has no place of its own, and is always used as an exercise to describe what use is made of language. The co-authors view it from two different angles. The first in the linguist's who interested in the way a particular author chooses to express himself. The second is the critic's viewpoint and is related to the achievement of aesthetic effect through language. For Leech and Short (ibid), the main role of stylistics is to relate *"the critic concern of aesthetic appreciation with the linguist s concern of linguistic description"*. However, it is not the task of this discipline to tell us from which end to start: the aesthetic or the linguistic.

A good reason for doing stylistics is the critical potential which it has for literary study. This is stylistics in its literary interpretative guise, when it can assist critical readings by highlighting and explaining linguistic patterns in literary texts. The two functions are therefore really opposite sides of the same coin. This is not the only function of stylistics for it has a specifically linguistic function. It offers an invaluable testing ground for theories and constructs in linguistics. Many linguistic theories are highly abstract and do not rest easily besides actual language usage. Because the methods of stylistics are systematic and principled, it allows different readers to come to an interpretative "consensus" about a text. This is stylistics in its inter-subjective role as it helps explain the varied responses to linguistic patterning which different readers experience when reading texts. In this sense, stylistics is mainly a comparative method of study for it facilitates the comparison of different genres of language. Leech and

Short (ibid: 6-7) show the relationship of literature to other types of discourse by asserting that:

Linguistics places literary uses of language against the background of more "ordinary" uses of language, so what we see the poet or novelist making use of the same code the same set of communicative resources, as the journalist, the scientist, or the garden wall gossip... It is unthinkable that the literary artist should cut himself adrift from the all-embracing role that language has in our everyday lives... So literary expression is an enhancement, or a creative liberation of the resources of language which we use from day to day.

We may be interested primarily in literature, with no previous knowledge of Linguistics; on the other hand, we may know more about language than literature, and be interested in the application of linguistics to texts. English may or may not be our first language and that will have consequences for how confident one feels in analysing the grammar of English. A person, who has grown up speaking a language however, will probably find it easier to judge the significance of the differences between one style and another. Stylistics is the study of linguistic style, whereas (theoretical) Linguistics is the study of linguistic form. The term "style" is used in Linguistics to describe the choices which language makes available to a user, above and beyond the choices necessary for the simple expression of a meaning. Linguistic form can be interpreted as a set of possibilities for the production of texts, and thereby linguistic form makes possible linguistic style.

Stylistics is an elusive and slippery topic. Every contribution to the vast and multifaceted discipline of literary studies will involve an engagement with style. To accept that the subject of our attention or our critical essay is a poem, a novel or a play involves an acceptance that literature is divided into three basic stylistic registers. Even a recognition of literary studies as a separate academic sphere is prefigured by a perceived distinction between literary and non-literary texts. Stylistics might thus seem to offer itself as an easily definable activity with specific functions and objectives: stylistics enables as to identify and name the distinguishing features of literary texts, and to specify the generic and structural subdivisions of literature. But it is not as simple as this.

When we use or respond to language in the real world, our understanding of what the words mean is supplemented by a vast number of contextual and situational issues: language is an enabling device: it allows us to articulate the sequence of choices, decisions, responses acts and consequences that make up our lives. Style will play some part in this, but its function is pragmatic and purposive: we might admire the lucid confidence of the car advertisement or the political broadcast, but in the end we will look beyond the words to the potential effect of the message upon our day to day activities.

The style and language of poems, novels and plays will frequently involve these purposive functions, but when we look beyond their effect to their context we face a potentially disorientating relation between what happens in the text and what might happen outside it. Stylistics can tell us how to name the constituent parts of a literary text and enable us to document their operations, but in so doing, we must draw upon the terminology and methodology of disciplines which focus upon language in the real world. The study of meter, narrative and dramatic dialogue is founded upon the fundamental units and principles of all linguistic usage: phonemes, rhythmic sequences, grammatical classes, forms of syntactic organizations and so on. But these same fundamentals of communication also underpin the methodology of pure linguistics, structuralism and semiotics, discourse theory, sociolinguistics, gender studies, linguistic philosophy and a whole network of disciplines which involves the context and pragmatic purpose of communication.

Consequently, modern stylistics is caught between two disciplinary imperatives. On the one hand it raises questions regarding the relation between the way that language is used and its apparent context and objectives-language is an active element of the real world. On the other it seeks to define the particular use of linguistic structures to create facsimiles, models or distortions of the real world-literary language.

Indeed, stylistic analysis is a helpful tool for the EFL student as it illuminates the "mechanism" of a "text" under the microscope- it makes the text "glow", because the student (reader) operates on "the text". Stylistics renders an essential service to language learning in that even if the reader does not develop an appreciation of literature as literature, he will have acquired an awareness of the way language

functions in at least this form of communication and suggests a means of co-coordinating the teacher of language of language and the teaching of literature.

There are several myths about what stylistics analysis is the most popular are:

1/ the main function of stylistic analysis is to cut up a literary text.

2/ It cannot be done without sophisticated tools.

3/ It is a purely mechanical process in which intuition plays no part.

4/ It completely ignores the aesthetic and imaginative aspects of literature and therefore clinical.

All these misconceptions are based on little or partial understanding and outdated notions about stylistic analysis. The most important point about stylistic analysis is that it is not mere linguistic analysis, and therefore it does not simply "cut up" texts. On the contrary, it begins with intuition and uses linguistic techniques to arrive to a better understanding and appreciation of literary texts. It must be emphasized that mere use of linguistic techniques does not necessarily lead to appreciation of literary texts, just as listening to and reading about critical theories on literature does not ensure enjoyment of particular literary texts. Further, the linguistic techniques that may be used in stylistic analysis need not be sophisticated. Also, the kinds of techniques to be used will be determined by the type of text to be studied and the level of the learner. Recent developments in linguistics have widened the scope of language studies to include meaning, context and communicative implications, and therefore it would be incorrect to think that aesthetic and imaginative aspects of literature are not or cannot be taken into account in stylistic analysis. (Widdowson 1975:6) suggests:

The linguist, then, directs his attention primarily to how a piece of literature exemplifies the language system. We will say that he treats literature as a text … he treats literary works as messages.

Cummings and Simmons (1983:1) added:

What happens to us when we read literature? We take flight into another existence, into a secondary world of the imagination. We see and hear through language and respond to its stimuli rather than seeing and hearing our actual surroundings or responding to them. It is as though we are hypnotized, realised from our own limited bodies and given the freedom to become anything, see anything, feel anything.

Stylistics will help students appreciate literature more. It will focus attention too closely on individual words when it comes to the reading. Learners will learn more about the words at the outset, it will create too much anxiety when coming in reading. But do readers need assistance when they are reading? How reading (e.g.: do they need to be encouraged to read the passage quickly? If so, for what purpose? Do they need to fully understand one or two key sentences which will help their reading for the rest? In this case, the sentences will probably have to be isolated and worked on with care. Do the students need more help with the vocabulary, or will they be encouraged to get bogged down with every word? If they be provided with a glossary or a dictionary, or will the teacher translate to them?)

Of course, understanding can be at many levels, and the decision about how far the depths are to be plumbed may have to be predicted by the teacher- as far as possible- but it certainly cannot be decided by the teacher, since every reader will find his or her own level. Widdowson (1975:72-73) defends the teaching of English literature on the following grounds:

The essential discipline of an English school is the literary-critics; it is a true discipline, only in an English school if anywhere it is fostered, and it is irreplaceable. It trains, in a way no other discipline 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 have pertinacity and staying power as well as delicacy.

(Widdowson 1975: 72-73)

The goal of any stylistic analysis is not only to describe the formal features of texts for their own sake, but in order to show their functional significance for the interpretation of the text; in order to relate literary effects to linguistic "causes" where these are felt to be relevant. Stylisticians want to avoid vague and impressionistic judgments about the way that formal features are manipulated. As a result, stylistics draws on the models and terminology provided by whatever aspects of linguistics are felt to be relevant (Wales, 1989). From this definition we can see that stylistics is concerned with the idea of "style", with the analysis of literary texts, and with the use of linguistics. "Style" is usually understood within the area of study as the selection of

certain linguistic forms or features over other possible ones. For example, what makes the writing of Charlotte Bronte or Jane Austin distinctive, and some would say, great, is not only the ideas expressed, but the choices they made from the language available to them. A stylistic analysis of the style of these writers could include their words, phrases, sentence order, and even the organization of their plots.

We can say that some key aspects of stylistics are:

1/ The use of *linguistics* (The study of language) to approach literary texts.

2/The discussion of texts according to objective criteria rather than according purely to subjective and impressionistic values.

3/Emphasis on the aesthetic properties of language (For example, the way rhyme can give pleasure).

It would be easy to conclude from these definitions the following two points: firstly, the main concern of stylistics is the literary text. Secondly, it deals with language and literature. It is essentially a bridge discipline that links the two. It has no place of its own. Its role is to account for the manifold interpretations that the deviant language of the literature as a communicative act may imply. It is a field where the literary critic and the linguist could, so to speak, converge. The difference according to Widdowson (1975:05) between these two is that the concern of the former is with the messages of the writer and their simplification to potential readers. In fact, his major concern is to give the private messages *"a public reference"*. He deals with language just because it conveys meaning. However, the linguist is concerned with language *"en soi et pour soi"*. His interests in messages are *"in so far as they exemplify how codes are constructed"* (ibid). Yet, this does not imply that the linguist ignores meanings. These may be an aid, but not an aim. For the literary critic, however, language is a mean to an end: that of the aesthetic effects and the relative value. To conclude Widdowson asserts that the linguist treats literature as a text, the literary critic as messages. Stylistics, on the other hand, treats it as a discourse. And herein lays its pedagogical relevance.

Overall, the main concern of stylistics is with the different interpretations that a literary text may have, together with their perlocutionary effects and the linguistic medium through which this text is conveyed.

Given that stylistics is essentially a bridge discipline between linguistics and literature, it would be worth examining its relation to literary criticism.

The aim of my next discussion is not essentially to confront these two disciplines- in fact I do not see them as mutually exclusive- but to see the exact relation between them and how both can contribute in our appreciation as readers of any literary work.

I.2 Stylistics and literary criticism

Duff and Maley (1990) open the introduction of their book **_literature_** by stating: *"we must begin by removing one major potential misunderstanding. It is not our intention in this book to teach students how to study literature- either from the literary critical or stylistics viewpoint"* (my emphasis) (ibid: 05). What strikes any reader sensitive to the debate on the issue of the contribution of linguistic analysis to literature in general and literary criticism in particular, is that this quotation, either intentionally or not, puts both literary criticism and stylistics in binary opposition, one excluding the other, and by the same token one being privileged over the other. However, and despite the fact that Stylistics differs from criticism in the degree of detailed systematic attention that it gives to the analysis of language (Brumfit & Carter 1986: 03), I would argue that there is no clash between both disciplines. They do not compete with each other, but complement one another. Stylistics, indeed, does not offer to replace literary criticism, nor does it mean to change radically the bases of its claims to be a useful and meaningful form of inquiry. It does not intend, either, to be another alternative, but to add some refinements to it. Though I would not share Fowler's point of view that a good critic has to be a good linguist first (see Fowler 1971: 36), I must admit that this discipline and in particular stylistics does indeed offer the literary critic a vocabulary that would be very useful in describing the verbal nuances that a literary work may have. It is a useful tool that makes him aware of the different deviant structures that has been used to convey a particular meaning instead of another. In fact, a critic adopting a stylistic approach in analysing a poem for instance will make its readers , who may not have any access, whatsoever, to a sensitive appreciation of the text concerned, aware of its meaning and effects. This is largely made possible by foregrounding its linguistic features. Dutton (1984: 74) assert that *"far from putting the text into a vacuum, stylistics compares it with as many other uses of language as possible and without favouring certain kinds of verbal richness..."* furthermore, it is most directly useful in explaining

that the set of verbal constructions in literary writings are not merely pure semantic information, but discourse. And the more one can explain this mode, the more he gets closer to the way how the literary text works. To disqualify stylistics as an aid to literary studies is, to say the least, to ignore the fact that any analysis, let alone description of a literary work must take place within a constructed theoretical linguistic framework. The manifold reasons that kept stylistics away from criticism are subjective and can not be considered as academically serious. This, as to Short (1983: 70) has led to the fostering of the plurality of interpretations and, therefore, the general belief that literary criticism is necessarily subjective beyond any objective description. In his article, Short (ibid) argues that the core of criticism consists of:

Evaluation
↑
Interpretation
↑
Description
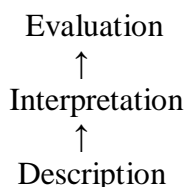
Since linguistic description is prior to interpretation and evaluation, it is illogical to bypass it and rely only on intuitive judgments to interpret any literary work. The need for an explicit, objective description which stylistics does offer is of paramount importance if literary critics want their discipline to be not only regarded as such, but also given a higher rank. In an era where every theory is subjected to verification and refutation, it is hard for literary criticism to maintain its actual status if its accounts are not based on objective basis. And as Barthes (1966:58) perceptively remarks, *"Linguistics can gives literature the generative model which is the principle of all science, since it is a matter of making use of certain rules to explain particular results."* This does not mean that stylistics will inevitably give criticism a scientific status, but it will at least prepare the ground for it.

Finally, I do not wish to argue for stylistics as a pre-critical discipline, helping the critics as it may be inferred, not for it as an alternative to criticism, but as a branch of literary studies. The need now is for an end for the meaningless opposition of this discipline and literary criticism. The question why stylistics is greeted with

circumspection by critics in spite of the real benefits and fertilisation that it can offer criticism remains for me unanswered. The academic alliance of these two disciplines can only have tremendous positive results to the critics first by enabling them to use new tools, other than their intuitive judgments, and secondly to the readers by still making it possible for them, if ever they do not belong to *the special few sensitive readers*, to react properly to literary texts. Though stylistics does seem to offer more substantiating claims than traditional criticism, I do claim any superiority of it over the former, as it may appear to underline my previous statement. I certainly would not wish to deny that sensitivity and intuition are required to interpret and enjoy a literary work. However, regardless of the degree of their accuracy, they remain subjective unless we can back them with textual data. *"Conscious linguistic knowledge, knowledge of the medium, is necessary to support even the most powerful inspiration"* (Gluysenaar 1976: 18).

The ultimate purpose of literary criticism is to interpret and evaluate literary writings as works of art and that the primary concern of the critic is to explicate the individual message of the writer in terms which make its significance clear to others. His task is to decipher a message encoded in an unfamiliar way, to express its meaning in familiar and communal terms and thereby to provide the private message with a public relevance. This activity is not essentially different from that of the critics of other art forms. They decipher non-verbal messages into a verbal form whereas the literary critic deciphers messages from one verbal from another. Now obviously to do this he must be sensitive to language but his concern is not principally with way the signals of the artists are constructed but with the underlying message which an interpretation of these signals will reveal. Furthermore, he is less interesting in dividing a meta-language into which the original message can be transferred than in conveying the essential significance through exegesis and evaluation and using whatever means of expression seem most appropriate, often drawing of the same kind of figurative and evocative uses of language which characterise the message he is interpreting.

The literary critic, then, is primarily concerned with messages and his interest in codes lies in the meanings they convey in particular instances of use. The linguist, on the other hand, is primarily concerned with the codes themselves and particular messages are of interest in so far as they exemplify how the codes are constructed.

Given a piece of literature, a poem for example, the linguist will be interested in finding out how it exemplifies the language system, and if it contains curiosities of usage how these curiosities might be accounted for its grammatical terms.

This is not to say that the linguist will necessary ignore the meaning which the poem conveys and indeed, it may be the case that the linguist's analysis of a poem is dependent on some prior intuitive interpretation of what the poem is about. But although interpretation may be an aid to his analysis it is not the aim. The literary critic, however, takes interpretation as his aim. He is interested in finding out what aesthetic experience or perception of reality the poem is attempting to convey and his observation of how the language system is used will serve only as a means to this end. The purpose of stylistics is to link the two approaches by extending the linguist literary intuitions and the critic linguist observations and making their relationship explicit.

The linguist directs his attention primarily to how a piece of literature exemplifies the language system. We can say that the treats literature as text. The literary critic searches for underlying significance, for the essential artistic vision that the poem embodies, therefore we can say that the treats literary works as messages. Between these two is an approach literature which attempts to show specifically how elements of a linguistic text combine to create messages, how, in other words, pieces of literary writing function as a form of communication; this approach treats literature as discourse. Widdowson (ibid:5) suggests that the primary concern of a critic is to study a piece of literary writing as a work of art rather than a piece of conventional writing. In fact, the literary critic is interested in messages and deals with language just because it conveys the meanings. However, the linguist is concerned by language per see. His interests in messages are *"in so far as they exemplify how codes are constructed"*. Yet, this does not imply that the linguist ignores meanings. For the literary critic, on the other hand, language is a means to an end, that of the aesthetic interpretation.

If we restrict the field of stylistics to literary language only, as most of the definitions presented suggest, and as I have outlined throughout my discussion so far, it would seem obvious that there is something called literature. We can begin, then, by raising the question: what is literature and what makes its language so special? Does this language differ from the conventional one or not? If so, in what sense? In my next point I will follow the implications of these questions and see where they can lead me.

I-3 Stylistics and the language of literature:

"What is this language that says nothing, is never silent, and is called literature?" that is how Michel Foucault in **the order of things** raised the issue of literariness, and that is how I introduce it in my present work. However, to give some shape and order to the explosion that follows, I will mention two contrastive points of view so far as this issue is concerned and see how they differ in their arguments. The first is Widdowson's; the second is that of those who reject the concept of literary language as opposed to the conventional.

It was observed in the preceding sub-chapters that stylistics is the description of literary language from a linguistic point view. This description can be at the textual level, and hence treats literature as a text, or goes beyond it to the level of interpretations that are, of course, based on observable textual data. This approach to stylistics treats literature as a discourse.

Widdowson (1975), as I have stated earlier, draws a distinction between literature as a discourse and literature as a text. He asserts that although the language of literature needs not be deviant as a text, it should be so as an act of communication. This deviance consists of two main points: grammaticalness, in the sense that literature may represent textual ungrammatical sentences that cannot be accounted for by grammarians, and yet these sentences are interpretable as discourse. The second kind of deviance is the indivisible amalgam of sender/first person and receiver/second person. Let me dwell on the first deviance. Widdowson (ibid:27) explains that linguistic deviance in literature is not at random, but is in fact combined with other features within the text to form a whole. Trying to understand it either in isolation or with reference to the language code will not be enough. Indeed, this deviation from the normal linguistic usage has meaning only when it is referred to the context into which it appears: *"Literary messages manage to convey meaning because they organize their deviations from the code into patterns which are discernible in the texts themselves"*

(Widdowson 1974 in Weber, 1996: 141).

The second kind of deviance that characterizes literary writings is, as I have already indicated, the invisible compound of sender/first person and receiver/ second person. This amalgam is split up so that the first person is no longer the sender (addresser) and the second person is no longer the receiver (addressee). To illustrate this point, let us consider this extract from Longfellow's **The Rainy Day**.

The Rainy Day

The day is cold, and dark, and dreary,
It rains, and the wind is never weary,
The vine still clings to the mouldering wall,
But at every gust the dead leaves fall,
And the day is dark and dreary.

My life is cold, and dark, and dreary,
It rains, and the wind is never weary,
My thoughts still cling to the mouldering Past,
But the hopes of youth fall thick in the blast,
And the days are dark and dreary.
But Still, sad heart! And cease repining,
Behind the clouds is the sun still shining,
Thy fate is the common fate of all,
Into each life some rain must fall
Some days must be dark and dreary.

There are, of course, several lexical difficulties in this poem; the words *dreary, weary, cling, mouldering, gust, repining* and *fate* are likely to be new to many learners and some will not know the archaic form *thy*. Rather than have the student reach for their dictionaries immediately, it would be better to see what they can infer from context. Because *dreary* follows the adjectives *cold* and *dark*, it is natural to suppose that it describes something unpleasant. That clings sit between *vine* and *wall* gives a

powerful clue to its meaning. If the learners are told that *gust* usually occurs in the expression *"gust of wind"*, they should be able to work out what it means.

Not all vocabulary can be understood from context; however, some dictionary work or explicit explanation provided by the teacher will be necessary. As regards syntactic patterns, it is advisable to consider the first two stanzas together. The first task is to identify the verbs used and sentences in which they appear. It will emerge that precisely the same verbs and terms occur in these two stanzas:

- Line 1: To be/ Present simple.

- Line 2: To rain/Present simple, to be/ Present simple.

- Line 3: To cling / Present simple.

- Line 4: To fall /Present simple

- Line 5: To be / Present simple.

It then takes a minute to note the adjectives that appear in both stanzas. The next step is to compare the subjects of the verbs in lines 1, 3, 4 and 5 (line 2 is identical in the two stanzas). The next stage would be to give learners some direct questions to answer:

-Are there any possessive adjectives in the first stanza?

-Are there any in the second paragraph?

-In line 4 and 5 of the second paragraph, could we substitute **my** for the article **the**?

-Why do we have **day** singular in the first stanza but days plural in the second?

-The title is **The Rainy Day**. Is the first stanza about a rainy day?

-Is the second stanza about a rainy day? If not, what it is about?

At this point the learners should be able to say that the first stanza is indeed about a rainy day while the second employs the same verbs, verb tenses, and adjectives to describe someone's state of mind or feelings. The double use of the possessive adjective *my* could suggest that the poet is concerned with his own mood, although other students might interpret the second as a more general description of a human tendency towards melancholy. Both views can be supported by the text. While analysis of verbs and tenses/moods leaves little scope for personal interpretation, it could be argued that the poet addresses his own sad heart, or that of the reader, or both. There is a similar ambiguity regarding the possessive pronoun *thy*. At this final stage, some disagreement among members of the class is to be encouraged.

Most learners hesitate to express strong personal views on such literary heavyweights as Shakespeare and Longfellow. As we can see from these examples of stylistic analysis, learners can enjoy considerable success in applying their linguistic knowledge to gain insight into how a literary text works, an experience that builds confidence and makes the transition to literary interpretation less daunting. In institutions throughout the world, students are asked to be literary critics without having grounding in stylistics. Lacking both analytical methods and the self confidence to propose their own views, they often adopt and recycle of a *"ready-made critical judgement"* (Widdowson 1975:117). Unfortunately, premature recourse to published criticism means that learners are deprived of the pleasure that results from unlocking an apparently inaccessible text.

If students are simply told what a work of literature is about, why it is important, and what its strengths and weakness are, they will never develop literary competence or the confidence to trust their own skills. They will concentrate on what the experts say and not read the literary work itself with sufficient intensity. As a result for their own understanding and use of the English language are restricted.

2. Approaches to stylistic analysis

I will try to out line the literary orientation that stylistics tends to have. My aim in the following discussion is to shed light on how the stylistic approach to literature is conceived by some linguists and applied linguists.

Do their approaches differ, or not? If yes, in what sense? For some practical and methodical reasons, I will mention four models, starting by Leech's, Widdowson's, Halliday's, then finally Sinclair's and making some suggestions as to which would be more suitable for the ESL/EFL contexts.

2.1 Leech's model:

In this approach, Leech seeks to differentiate between linguistic description and critical interpretation. Yet, he relates them arguing that the former can contribute effectively to the later. For him, a work of literary art is more complex, at the semantic level, than any other types of discourse. Trying to apply a linguistic description that is by its nature an insensitive tool for literary analysis without taking into account these complexities can not leads us far. In fact, so that for linguistic description to be able to handle the extra dimensions of meaning which characterize a literary work, Leech introduces three main stylistic concepts: cohesion, foregrounding, and cohesion of foregrounding. He also stresses the importance of the context asserting that has to be constructed from the text itself.

Cohesion: Leech (1965 in Freeman 1970:120) defines it as *"the way in which independent choices in different points of a text correspond"* with or presuppose one another, forming a network of sequential relations, grammatical means and the repetition of *if* and the model *can*.

In this sense, cohesion deals with the intra-textual relations of a grammatical and lexical kind which knit the parts of text together into a complete unite of discourse and which convey the meaning of the text as a whole. As an example, let us have a look on **Rudyard Kipling's** poem **If** where it is shown that the repetition of **if** and the model *can* reinforce the contextual meaning of the poem.

If…

If you can keep your head when all about you
Are losing theirs and blaming it on you;
If you can trust yourself when all men doubt you,
But make allowance for their doubting too;
If you can wait and not be tired by waiting,
Or being lied about, don't deal in lies,
Or being hated don't give way to hating,
And yet don't look too good, nor talk too wise,

If you can dream-and not make dreams your master;
If you can think-and not make thoughts your aim;
If you can meet with Triumph and Disaster
And treat those two impostors just the same;
If you can bear to hear the truth you've spoken
Twisted by knaves to make a trap for fools,
Or watch the things you gave your life to, broken
And stoop and build 'em up with worn-out tools;

If you can make one heap of all your winnings
And risk it on one turn of pitch-and-toss,
And lose, and start again, at your beginnings
And never breathe a word about your loss;
If you can force your heart and nerve and sinew
To serve your turn long after they are gone,
And so hold on when there is nothing in you
Except the Will which says to them: « Hold on! »

If you can talk with crowds and keep your virtue,

Or walk with Kings-nor lose the common touch,
If neither foes nor loving friends can hurt you,
If all men count with you, but none too much;
If you can feel the unforgiving minute
With sixty seconds' worth of distance run,
Yours is the Earth and every thing that's in it!
And-which is more-you'll be a Man, my son.

Rudyard Kipling (Reward and Fairies.)

The density of the poem is heightened by the use of type one- conditional clause "If" which makes all the clauses probable.

Foregrounding: Foregrounding is a predominantly literary feature which Leech (ibid) borrowed from the Prague School's theory of aesthetics. It refers to the deliberate deviation from the rules of the language code or from the accepted conventions of its use which stands out, or is fore grounded, against a background of normal usage. It is a form of textual patterning which is motivated specifically by literary-aesthetic purposes. It is, thus, essentially a technique for "making strange" in language and hence draws the reader's attention on the actual form of the message being conveyed. Leech (ibid) considers foregrounding as: *"Certainly valuable, if not essential for the study of poetic language"*. It is, as to him, either the deliberate violation of the linguistic rules or deviations from the conventions so that "*to awaken the reader, by freeing him from the grooves of cliché expression, to a new 'perceptivity'"* (Verdonk 1989:247). In *if*, Kipling gives the noun *Triumph* and *Disaster* a human feature. He collocates them with the quality of being as *impostors*. At the end of his poem, he concludes his own pattern of using If clause in a one-line stanza to show this particular line has a special emphasis, and hence a particular meaning in the poem:"And- which is more- you'll be a man, my son." Leech mentions another type of foregrounding by showing how the poet deliberately renounces to choose the various possibilities that the code offers him and produces uniformity where variety would normally be expected.

Cohesion of foregrounding: Foregrounding refers to the manner in which deviations in a text are related to each other to form intra-textual patterns. This constitutes as Leech (1965 in Freeman 1970:123) says: *"A separate dimension of descriptive statement"*. Whereby the deviations and foregrounding features of the text form a kind of cohesion that gives them normality in the context of the text as a whole.

The usefulness of this approach in foregrounding the importance of linguistic description to literary interpretation and promoting the students awareness of grammar needs not to be stressed. However, so far as its practicality is concerned, I see it more adaptable to poetry than any other kind of literary writing as this approach requires the learner to go through a detailed systematic description by ticking off all the foregrounded features which in novels may be numerous, then relating them to each other for interpretation. Unless this is done by computer assistance -the introduction of information technology to schools and colleges is still at its early stage - it will, I would argue, consume a lot of time and thus, demotivate the learner as it requires a lot of concentration and patience, too qualities that our students may not have.

In literary writing, unlike other forms of expression, we find language which deliberately draws attention to itself.

> *Love is more thicker than forget*
> *More thinner than recall*
> *More seldom than a wave is wet*
> *More frequent than to fail*
>
> *It is most mad and moonly*
> *And less it shall unbe*
> *Than all the see which only*
> *Is deeper than the see*
>
> *Love is less always than to win*
> *Less never than alive*
> *Less bigger than the least begin*
> *Less littler than forgive*

It is most sane and sunly
And more it cannot die
Than all the sky which only
Is higher than the sky.

(Cummings 1954 -1939-:381)

This text-a love poem, of sorts-shall in the absence of a formal title be referred to from now and on as *"love is thicker*". It certainly bears many of the familiar stylistic imprints of its author, notable among which is the conspicuous spelling and orthography resulting from the removal of standard punctuation devices such as commas, full stops and capital letters. It also contains a number of invented words, neologisms, such as the adjectives *"sunly"* and *"moonly"*, as well as the verb *"unbe"* which suggests a kind of reversal in sense from *"being"* to *"not being"*. Perhaps even more markedly, the poem treats existing words in the English lexicon, especially adjectives and adverbs, in a striking and colourful way. In counterpoint, there is a high degree of regularity in the way other aspects of the poem are crafted. There is almost a mathematical symmetry in the stanzas' organisation, where key words and phrasal patterns are repeated across the four verses. Indeed, all of the poem's constituent clauses are connected grammatically to the very first word of the poem, *"love"*.

Exploring level of language in *"love is more thicker"* allows us to see howCummings' manipulation of the features of grammar and vocabulary in *"love is more thicker"* is an object lesson in how <u>not</u> to form adjective phrases in English. Much of what the poet does is arguably either grammatically redundant or semantically anomalous. He constantly reduplicates the grammatical rules for comparative and superlative gradation. In spite of their one syllable status, adjectives like *"thick"* and *"thin*" receive both the inflectional morpheme and separate intensifier *("more thicker").* Superlative forms of other one-syllable adjectives like "mad" and "sane" do not receive the inflectional morpheme as in *"maddest"*or *"sunest"* but are instead fronted, more unusually, by separate words: "*most mad*" and "*most sane*".

A further variation on the pattern emerges where markers of both positive and inferior relations are mixed together in the same adjective phrase. *"Big"* is converted to

"less bigger" and, even more oddly, *"little"* to *"less littler"*. Moreover, the comparison of *"love"* might therefore reasonably anticipate another noun element which derives from the broad compass of human emotions, yet nothing of the sort is offered by Cummings. Odder again is that the scope of reference of that adjective is not specified not by another noun from the same broad set as *"love"* but by a verb referring to a mental process.

Antonyms are one way of establishing cohesion in a text and ironic Cummings' poem is breaking out the grammatical system: *"thicker"* and *"thinner"*, the adverbs *"never"* and *"always"* and even the adjectival neologisms *"sunly"* and *"moonly"*. *"Love is thicker"* is a poem which still seems to resist interpretation on the other.

2.2 Widdowson's model:

Widdowson (1974) states that in any literary text there are two kinds of relations: *"intra-textual"* and *"extra-textual"* ones. The deviant language of literature constitutes a *"secondary language system",* a micro language, so to speak, that is formed by the internal relation that the writer has set up so as to make up for the deficiencies resulted from his breaking the rules of the code. This internal relation exists between the language items within the text and gives the latter its self contained meaning.

The second set of relations, *"extra-textual",* refers to the deviant language of the text and its meaning, by comparing it to the code from which it is derived. In other words, we have to relate that the words mean in the text to their dictionary meaning. For Widdowson, the interpretation of any literary work involves these two sets of relations. He goes on to say that:

`*What is unique about literary texts is that the two sets...do not converge to from one unit of meaning which represent a projection...from the code into context. Instead, they overlap to create a unit of meaning...a hybrid which derives from both code and context and yet is unit of neither of them.*'

(Widdowson 1975: 206).

To illustrate this approach and show how it works practically, Widdowson (1975:38) considers Robert Frost's poem *"Dust of Snow"*

The way a crow.
Shook down on me.
The dust of snow.
From a hemlock tree.
/ Has given my heart.
A change of mood.
And saved some parts.
Of a day I have ruled.

Though there is no deviation from the language code, the lexical items such as *"crow", "dust", "snow"*, and *"hemlock tree"* respectively in lines (1), (3), and (4) take a unique value when related to each other firstly, then to the context of the poem secondly.

Going further in his analysis, Widdowson (ibid) demonstrates that what links the word *"crow"* to *"hemlock tree"* in the context is the fact that the former is black and feeds on corpses and the latter is thought to be poisonous. Having gone through all the analysis of the lexical items and their ramifications, he suggests that the word *"crow"* represents a black-frocked priest scattering dust on a coffin. Finally, he concludes that this poem is a kind of musing about death which at the same time embodies a kind of reconciliation that saves the day and hence, changes the poet's mood. For Widdowson (ibid:39):

Literary discourse is … characterised by the creation of language patterns over and above those which are required by the linguistic code and these patterns Bestow upon the linguistic items within them certain meanings which, when fused with the signification these items have as a code elements, constitute their unique semantic value.

One commentator on this approach, Verdonk (1989:251) points out that *"According to our understanding, this concept of style emphasizes the contribution of "form" to "context", in brief; style is looked upon as "meaning"*. However, Sydney

Bolt (cited in Birch 1989) argues that this approach treats poetry in particular, as normal prose. For him, as for many intrinsic critics, ‹Non literary discourse can be paraphrased. Literature cannot› (ibid: 106). But what Bolt tends to forget is that Widdowson is first and foremost an educationist- not a literary critic- whose main concern is to find the most suitable way for learners to deal with and appreciate literature as a discourse so that to develop their negociative procedures. Other considerations are not equally important. In fact, this "model", I would argue, does allow learners to notice and re-notice the linguistic features of texts. It does, moreover, give them the possibility to use the interpretative procedures that are of paramount importance in learning language as a discourse. This is largely made possible by the fact that this approach views literature as a mode of communication as it has already been asserted.

Overall, I think that, like Leech's, this approach is very efficient when dealing with poetry or short extracts from novels, but I wonder how learners could apply it to novels or short stories. Noticing the internal relations that exist between the linguistic items within the novel and relating them to the language code by ticking off every item imposes, I would argue, a heavy burden on short-term memory. In fact, dealing with such a burden can be counter-productive. Furthermore, this focus on the linguistic features and the internal relations can be done at the expense of other sources of information that might also be useful in interpretation such as the historical determinant, namely cultural art fact.

2.3 Halliday's model:

In his article *"Descriptive Linguistics in Literary Studies"*, Halliday argues for the necessity of using descriptive linguistics methods in analysing literary texts:

…if a text is to be described at all, it should be described properly; and this means by the theories and methods developed in Linguistics, the subject whose task is precisely to show how language works.

(Halliday 1964 in Freeman 1970: 70).

In his analysis of Yeat's *"Leda and the Swan"*, Halliday (ibid) describes how nominal and verbal groups are exemplified by starting basically from a pure text analysis. However, when he reaches the stage of interpretation, he goes no further

leaving this task to the literary critic. He, indeed, asserts that the linguist's concern is not with the interpretation or aesthetic value of the literary text, but with the text itself:

But enough has been said to illustrate textual analysis, and by now... the pass mark has been awarded. That the linguist can suggest how to describe a text is... the main justification of his existence.

(ibid: 66).

2.4 Sinclair's model:

Like Halliday, Sinclair's concern is not with the text interpretation and aesthetics. He prefers to remain at the level of the text. For him, some aspects of the literary text can be easily described quite independently from evaluation. In fact, in his analysis of Larkin's poem "*First Sight*", he demonstrates how linguistic tools can be used for literary study as distinct from literary criticism and affirms (**Sinclair 1966 in Freeman 1970: 129**) that :

"Modern methods of linguistic analysis, based on more comprehensive and detailed theories of language, can at least tackle the problem of describing literature."

However, unlike Halliday, he introduces two notions of linguistic organization: *"arrest"* and *"release"* to distinguish between bound dependant clauses and free independent ones. Let us look more closely at these notions by reference to an extract of Larkin's poem *"First Sight"* that Sinclair investigates in his paper:

> *Lambs that learn to walk in snow*
> *When their bleating clouds the air*
> *Meet a vast unwelcome, know*
> *Nothing but a sunless glare.*

The noun phrase: *"Lambs that learn to walk in snow"* is interrupted, and completely deferred by the adverbials "*When their bleating clouds the air",* creating thus a suspense, then, finally completed by the adverbial phrase: "*Meet a vast unwelcome…".*

The second notion, release is the extension or surplus to requirements of the syntactic structure after the fulfilment of all the grammatical predictions such as in:

*"**They could not gasp if they knew.**"* where the conditional clause *(if they knew)* is a releasing one since the first clause is grammatically completed. The effect of this patterning is such that the reader is denied, his predictions derived from the language code and replaced by others, derived from the internal relations set up –between the linguistic items- in the context of the poem.

Four stylistic approaches have been described and as illustrated, they all with literary texts from a linguistic point of view, however, two of them (Halliday's and Sinclair's) prefer to remain at the level of pure text analysis and not go further to interpretations as that of Widdowson for instance.

Yet, I do not see the need of any textual analysis, particularly when dealing with literary texts; it does not move a step forward to interpretation and elevation. Linguistic description should, I would argue, go beyond the simple ticking off of linguistic items. It is not my intention flatly to deny that textual analysis does arise our awareness of how the language works within the text. Unfortunately, its results which mostly in tabular forms (quite boring to read) remain mere grammatical and structural observations if they are not evaluated properly and their validity tested. This is only possible by demonstrating how they contribute effectively to our understanding of the message conveyed by the text.

Four stylistic approaches have been described and as illustrated, they all deal with literary texts from a linguistic point of view, however, two of them (Halliday's and Sinclair's) prefer to remain at the level of pure text analysis and not go further to interpretations as that of Widdowson for instance. Yet, I do not see the need of my textual analysis, particularly when dealing with literary texts, if it does not move a step forward to interpretation and evaluation. Linguistic description should, I argue, go beyond the simple ticking off of linguistic items. It is not my intention flatly to deny that textual analysis does arise our awareness of how the language works within the text. Unfortunately, its results which are mostly in tabular forms (quite boring to read) remain mere grammatical and structural observations if they are not evaluated properly and their validity tested. This is only possible by demonstrating how they contribute effectively to our understanding of the message conveyed by the text.

Furthermore, to claim that meanings in literary texts are not the linguist's concern as Halliday and Sinclair do in their approaches will automatically lead to a

widening of the gap that exists, and that stylistics as a discipline-for it is now-tends not only to narrow but also to bridge, between linguistics and literature. The decision to remain at the textual level has, as to me, no valid arguments and leaves the reader of its results frustrated.

One question remains, how these approaches can help the EFL/ESL learner? Though all of them claim efficiency, and indeed they are, the degrees of their contribution in foreign language learning are different. Leech's approach was elaborated with the native learner in mind, and though it can be adapted to EFL/ESL, it remains a model that is not meant for the foreign student. Halliday's and Sinclair's are approaches meant for the linguists and ignore completely learners, be their native or non-native. Furthermore, and because they do not dare to go beyond the systematic description of literary work, I do not see how they can be of any contribution to foreign language learning. Description alone is not enough if its results are not backed up. We are left with Widdowson's which can be as I have already suggested of paramount importance in EFL/ESL learning. In fact, teaching literature by following the lines that Widdowson (1975:84) suggests in his approach:

... is concerned not with the transmission of facts and ready-made interpretations but with the development in the learners of interpretative procedures which can be applied to a range of language uses, both literary and non-literary, which they encounter inside and outside the formal learning situation .

What I have been seeking to do through the preceding sub-chapters is to characterize the nature of stylistics and to indicate an approach to understanding literature which allows access to learners to its significance without compromising its value as verbal act and justify thus, its inclusion in the EFL/ESL classroom.

My intention in the next section is to consider how some of the principles outlined in Widdowson's approach can be applied in the EFL/ESL contexts. In his discussion about the relevance of poetry in education, Widdowson (1992) agrees that though poetry is of peripheral importance to our practical life, *"it has", however "the potentiality, so to speak, to promote diversity which can work to the advantage to both the individual and the social self."* Dwelling on this point he says that if leisure is

defined positively as recreation (rebirth), it's the role of education to prepare people to use it effectively so as to be ready to carry out their social duties successfully. And herein comes poetry. It is as to Widdowson an excellent way of freeing the individual from the social constrains of life. Indeed, the interpretation process that readers are engaged in when reading poetry and literature in general is in its self a practice of personal freedom. Including poetry in the curriculum implies giving learners the possibility to engage themselves in *"the exercise of conditional freedom in critical inquiry"* (ibid: 81). In this way Widdowson (ibid: 82) asserts that *"poetry representing as it does the reconciliation of the principles of freedom and constraint, can serve to develop a more general awareness of these principles and the relationship in individual and social life"*. This argument can also be applied to all literary writings which are, in fact, a kind of distraction that involves readers in a *"recreation enterprise"* and illustrate, thus, both *"a denial of authority and a celebration of divergence"* (ibid).

These are as to me the advantages that the literary text can offer learners especially in EFL/ESL contexts. However, to claim that literature is, as Collie and Slater (1987: 03) do, an authentic language, is but a misunderstanding of what authenticity in language learning means. If by authenticity is meant the way native speakers use English outside the classroom, literature, I am afraid, can not be regarded a such since it represents the finest written material in the language with all its deviations from the normal usage that can by no means represent the normal way people use English. And even if that were a case, authenticity I would argue, is not in teaching material itself, but "*in the way learners react to it*" (see Widdowson 1979).

Section Two: Demonstrations

3. Teaching language through literature

The attention is turned now to the learner especially in the EFL/ESL contexts and the rationale behind the inclusion of the literature in the language curriculum. There has been a huge interest in the use of literature in language teaching. Interest in English literature has led to the stylistic approach becoming more and more popular in the EFL context. Literary text can be viewed not just as aesthetic objects, but as vehicles for teaching all manner of things about English language and literature. My objective is to demonstrate how stylistics can be a useful tool for the language teacher to combine between his focus on the formal properties of the language being taught and literature teaching as an example of language in use. The benefits are great for the teacher and the EFL/ESL learner.

Literature acts telling us what is important in life, what's worthy of our contempt, telling us what it's like to be those who live in different circumstances and in the other gendered bodies, telling us what we should pay attention to and what we can afford to ignore, and, in short, telling us how life might be lived this way rather than that way.

Among the many different ways that the humanities search for meaning, deploying our resources for reading literature well and teaching it effectively must be among the most important resources we can deploy in general, not just for disciplinary purposes of preparing our students for their overall lives, for their careers, for parenthood, and for moral and ethical thought fullness.

Teaching literature is a subject, and a difficult one. Doing it well requires scholarly and critical sophistication, but it also requires a clear idea of what literature is, of what is entailed in reading and criticizing it. It requires, in fact, some very self. Conscious theorizing. But beyond the questions that ought to feed any serious critic's sense of what doing literature might mean, there are questions about the relation between such-sophistication and the necessities of the classroom: what ,how and when are students most likely to learn?

(Levine, 2001:14)

Every teacher of literature should realize that literary experience is only the visible tip of the verbal iceberg: below it is a subliminal area of rhetorical response, addressed by advertising social assumptions, and casual conversation, that literature as such, on however popular level of movie or television or comic book, can hardly reach. What confronts the teacher of literature is the student's whole verbal experience, including this sub literary nine-tenth of it. (Frye, quoted in Todorov 1990:11, 12).

Such ideas change the nature of education, society and world at the end of the twentieth century as much as any autonomously generated advances within the literature discipline itself**.** (Eaglestone 2000: 100) claims that *"The study of literature and language could be an opportunity to understand and encourage an even more open and multicultural society*". Barnett advises to approach literature, culture and language simultaneously suggesting:

Why can't we approach literature, culture and language as naturally inter-veined? If we do not integrate civilization, literature and language in concerted way, we will get only a veneer language, literary or cultural appreciation.

(Barnett 1991: 68)

Discussion of the relation between stylistics, language and literature is as Carter (in Short 1989: 16) claims still at the embryonic stage. After a long time of excluding literature from the language classroom, especially in EFL/ESL there has been a renewal interest recently. This latter is made possible by the benefits that literature can offer to the language learner.

My aim is to demonstrate how useful is literature in the language classroom and the benefits of stylistics on EFL/ESL. Some practical examples are given as to show how stylistics might be applied to classroom. I have outlined the fact that this discipline develops within the learner a sharper awareness of the language being learned.

Teaching the nature of language is best achieved when learners are given possibility to compare and contrast between different types of writing unable them to develop awareness of the nature of language and how it is used to communicative purposes. To indicate how literature language conveys meaning and what kind of meanings they   conveyed, we can have a closer look at some of the kinds of patterning

which occur in literature texts and the meaning they convey. We shall do this by analysing two texts of poetry. We shall not be concerned with exemplification of constituent patterns but with the interpretation of complete textual units that is to say; with messages as units of meaning. Learners who possess literary competence have, according to Lazar (1993:12) 'a*n implicit understanding of, and familiarity with, certain conventions which allow them to take the words of the page of a play or other literary work and convert them into literary meaning.*'

An important feature distinguishing literary texts from other written genres is the creative writer's willingness to break the usual rules and conventions. Popular writers will cheerfully invent a *neologism,* convert a noun into a verb, treat an intransitive verb as if it were transitive, or link words to flout the nouns of collocation. In n the case of prose works, we often find that the author's opening sentences employ pronouns in an unconventional way. A useful classroom activity is to have learners read two texts of different genres- one a newspaper report, the other the opening to a short story or a novel- and have them analyse the use of pronouns. It is likely that in the newspaper report all the pronouns will refer back to people or events mentioned in the first two paragraphs. (Indeed, having got the key facts, we often do not bother to read the entire article). The literary text will probably contain pronouns and high-frequency common nouns that are identified later in the text. By doing this activity, learners will become aware of an important feature of literary prose. A follow up activity might be to direct attention towards the journalist's repeated use of names and words and the creative writer's preference for synonyms and metaphors to avoid repetition.

Stylistics involves the analyses of structures and lexis in order to understand how the creative writer exploits the ambiguity of language to mean one thing while apparently saying another. For example, an initial reading of the following sonnet by Shakespeare would probably mean little to most non-native speakers, but its message emerges after thorough lexical analysis. For the sake of illustration, let us study stylistically the following extract of the Shakespearian sonnet: **LXXXVIII.**

Sonnet LXXXVIII

Farewell! Thou art too dear for my possessing;
And like enough thou know'st thy estimate:

The Charter of thy worth gives thee releasing;
My bonds in thee are all determinate.
For how do I hold thee but by thy granting?
And for what riches where is my deserving?
The cause of this fair gift in me is wanting,
And so my patent back again is swerving.
Thyself thou gav'st, thy own worth then not knowing,
Or me, to whom thou gav'st it else mistaking.
So thy great gift, upon misprision growing,
Comes home again, on better judgement making.
Thus have I had thee, as a dream doth flatter,
In sleep a king, but making no such matter.

Firstly the students are told that in this sonnet Shakespeare exploits the multiple meanings of certain words, they will use their dictionaries to discover all the meaning of words such as '*dear*', '*bond*', '*estimate*' and '*wanting*'. They will be advised that the double meaning of *dear* in the first line is particularly relevant *(dear* used as a term of affection and in the sense of expensive). The archaic term to explain: The Middle English '*misprision*' which means a mistake or an omission, especially on the part of a public official without forgetting to say that '*like*' in line two means '**likely**'. Students have already encountered enough English literature to have learnt the archaic pronouns '*thou*' and '*thee*' and such related verb forms as '*know'st*'.

Secondly, students are told to group the content words into just two or three semantic categories. Favourite categories over the years have been evaluated (worth, deserving, judgement) and commercial agreements (Charter, bonds, patent), although other recurrent choices are possession, mistakes and wealth. By this point the students have worked out that Shakespeare is writing about love using vocabulary normally associated with entirely different fields.

Thirdly, the focus on discourse features, the following questions are:
-Who is the speaker and to whom is the poem addressed?
 -What does the pronoun *it* in the tenth line refer to?

-To whom are the questions in the fifth and sixth line addressed and do they require answers?

-How do the last two lines sum up the entire poem?

Through this systematic analysis the learners come to understand that Shakespeare uses the terminology of commercial and financial affairs as an extended metaphor for the termination of sentimental relations between lovers of unequal «worth». With this kind of analysis learners generally assume the addressee in this sonnet to be a woman and that is as it should be since stylistics is concerned by the text, not background knowledge or the author's biography. That the addressee is more likely to be Shakespeare's fair youth is a matter for literary historians, not stylistic analysts. Here is the second extract of Philip Larkin's poem.

Here

Swerving east, from rich industrial shadows
And traffic all night north; swerving trough fields
Too thin and thistled to be called meadows,
And now and then a harsh-named halt, that shields
Workmen at draws; swerving to solitude
Of skies and scarecrows, kystacks, shares and pheasants,
And the widening river's slow presence,
The piled gold clouds, the shining gull-marked mud,

Gathers to the surprise of a large town:
Here domes and statues, spires and cranes cluster
Beside grain-scattered streets, barged-crowded water,
And resident from raw estates, brought down
The dead straight miles by stealing flat-faced trolleys,
*Push-through plate-glass suring doors to their desires_*
Cheap suits, red kitchen-ware, sharp shoes, iced lollies,
*Electric mixers, toasters, washers, driers_*

A cut-price crowd, urban yet simple, dwelling
Where only salesmen and relations come
Within a terminate and fishy-smelling

Pasloral of ships up street, the slave museum,
Tattoo-shops, consulates, grim head-scarfed wives;
And out beyond its mortgaged half-built edges
Fast-shadowed weat-fiels, running high as hedges,
Isolate villages, where removed lives

Loneliness clarifies. Here silence stands
Like heat-here leaves unnoticed thicken,
Hidden weeds flower, neglected waters quicken,
Luminously-peopled air ascends;

And past poppies bluish neutral distance
Ends the land suddenly beyond a beach
Of shapes and shingle. Here is unfenced existence:
Facing the sun, untalkative, out of reach

Philip Larkin (Poems: Classic Poetry Series 2004)

The patterning of structures are syntactically equivalent, the first verse consists of three clauses in parallel marked by the initial occurrence of the word "swerving". When we begin to read, we think that "**swerving**", etc is an adverbial occurring and we think that according to the code of the language once it is complete as a structure noun phrase functioning as a subject + verb. Instead, our expectations are denied by the recurrence of "**swerving**" initiating another clause longer than the first. While reading, we are expecting a subject on its way, but at the same time we are primed by the already repeated pattern of what we assume to be adverbials to expect another one of the same kind. The winter's patterns have the effect of both keeping us in suspense, waiting for the syntactic completion of the structure which he has arrested, and leading us to expect the established pattern to be repeated. The expectations created by the context are not disappointed.

Another instance of "**swerving**" comes next with another adverbial which is even longer to the previous two. The writer lengthens the structures on purpose which contributes to the dulling of our expectations. We reach the end of the verse and move to the beginning of the next assuming that somewhere a subject must be waiting to make its appearance.

The first word of the second verse take us completely by surprise because we expect a continuation of the pattern which ids not and at the same time the awaited subject as a result, we have a finite verb that lets us conclude that there must be a subject somewhere that we have missed what gathers? We shall find no satisfactory candidate. Both kinds of expectations are denied by the occurrence of an item which neither continuous the contextual pattern, nor completes that of the syntax. There is a breakdown in normal extra-textual relations and a breakdown too in the intra-textual

relations. The disturbance of the contextual patterns is a function of the patterning formed by the relations set up within the text as a whole.

In lines 11 and 13, we have a series of three prepositional phrases functioning as locative adverbials. There is only one occurrence of the preposition "**beside**", but it is quite normal to have the preposition deleted in a series of this type. So it is that we take the three noun phrases "**grain-scattered streets**", "**barge-crowded water**" and "**residents from raw estates**" as equivalent is that they are all noun phrases "**bound**" or "**dominated**" by the preposition "**beside**". The three phrases are equivalent. Then in line 14 the finite verb "push" appears and it becomes apparent that the contextual patterning would persuade us to believe is an adverbial is in fact a subject.

In line 29, the reader is likely to take "**the poppies-bluish neutral distance**" as one noun phrase, but the verb "**ends**" makes him wonder whether he might not have overlooked a subject somewhere at the beginning of the following line. We can best approach an answer by considering what the poem is about. It describes a movement through different kinds of life: from urban to rural to urban and then back again to rural. Whether this movement represents a journey by train or road, or whether it takes place only in the mind of the writer is irrelevant.

We begin with industry and traffic and move to the edge of the urban world where workmen are still about and where fields are pieces of waste land rather than meadows. Then we move into the solitude of the rural world, return to urban life, and finally pass through this emerge once more into the countryside.

The theme of the poem is the contrast between man-made urban existence, and the existence of nature. Let see now how these two opposing worlds are represented. The countryside is presented as an inventory of items:

…**skies and scarecrows, kaystacks, hares and pleasants**…. (line 6).

The urban life is represented in the same manner:

Cheap suits, red kitchen-ware, sharp shoes, iced lollies.

Electric mixers, toasters, washers, driers … (lines 15-16)

It is as if it suggests equivalence between the two: both kinds of existence are characterized in the form of inventory.

All of this suggests that when the countryside is first encountered it is seen as having much the same character as the town: no distinction is drawn between the

artefacts of urban life and the natural objects of rural life. At the end of the third verse we move again to the "**mortgaged half-built edges**" of the town, just as before we moved through the waste land of thin and whistled fields and the countryside confronts us once more.

Stylistics is concerned with linguistic units and what they count as in communication and how the effects of different conventions reveal themselves in the way messages are organized in texts. Stylistics, then, is the study of the social function of language and is a branch of sociolinguistics. It aims to characterize texts as pieces of communication. Stylistics should first concern itself with literary texts for there are two reasons: one is methodological and has to do with literature as such and the other is pedagogical and has to do with the value of stylistic analysis and the teaching of language.

To take the first reason first: there are certain features about literature as a mode of communication which are unique and which simplify the task of stylistics. In the first place, it does not fit into any conventional communication situation. In all other forms of language use, we have a sender of the message and a receiver, the addresser and the addressee grammatically marked as the first and second person respectively. In literature the message is text-contained, and presupposes no wider context so that everything necessary for its interpretation is to be found within the message itself. All other uses of language on the other hand find some place in the general social matrix; they develop from antecedent events and presuppose consequent events, they are contextualized in a social continuity.

Clearly to characterize the messages in a conventional text, some account must be taken of its social environment. It is this which complicates matters and makes stylistic analysis difficult. By tradition, the study of literature has been regarded as a branch of aesthetics.

As such it has been concerned with the total effect of literary texts as artistic wholes. Meanwhile, the literary critic assumes that the artistic value of work is available to intuitive awareness, and he makes use of an impressionistic terminology to communicate this awareness to others. The difficulty with this procedure is that it makes appeal to intuitions which the reader may not share with the critic. This generally happens to language learners who have not reached the subtlety of language use and the

point at which they have the intuitive sense of language. In this case the critic's impressionistic description can find response. In this case, stylistics is of great help and considerable contribution.

By investigating the way language is used in a text, it can make apparent those linguistic patterns upon which an intuitive awareness of artistic values ultimately depend. Stylistics takes the language as primary and artistic values are regarded as incidental to linguistic description: literary criticism, on the other hand, takes artistic values as primary and refers to language in so far as it serves as evidence for aesthetic assessments. Stylistics helps and gives hand to language learning in that even if the learner does not develop an appreciation of literature as literature, he will have acquired an awareness of the way language functions in at least this form of communication: he will have developed an awareness of literature as language. Unlike other messages, the literary ones do not find a place in the social matrix as do others; they are complete in themselves, and their significance is accordingly enclosed within the limits of the form they take. On the other hand, the significance of normal messages derives in large part from external circumstances, from the social situations in which they occur.

To indicate how literary language conveys meanings and what kinds of meanings they are which conveyed, we can have a closer look at some of the kinds of patterning which occur in literature texts and at the meaning they convey. We shall do this by analysing a text of poetry. We shall not be concerned with exemplification of constituent patterns but with the interpretation of complete textual units, that is to say, with messages as units of meaning.

Let us look more closely to an extract of Larkin's poem *First Sight*:

First Sight

Lambs that learn to walk in snow
When their bleating clouds the air
Meet a vast unwelcome, know
Nothing but a sunless glare.
Newly stumbling to and fro
All they find, outside the fold,
Is a wretched width of cold.

As they wait beside the ewe,

Her fleeces wetly caked, there lies
Hidden round them, waiting too,
Earth's immeasureable surprise.
They could not grasp it if they knew,
What so soon will wake and grow
Utterly unlike the snow

First of all and what we may begin with is that "**Sun**" an inanimate noun in the code, has been given animacy in the context, and more particularly humanness. Thus it is represented as touching the living sleeper to wake him up and as whispering in his ear. Further, its occurrence in the environment "**the kind old will know**" suggests that it is to be equated with "**man**" or "**woman**" which would be normal collocates here. But we must notice that although the context confers human qualities on the sun, at the same time the word retains the quality of unanimacy which accompanies it from the code. The pronouns are inanimate. It is a perfect example of a hybrid unit of extra and intra textual relations which link the word with other items of language in the context. The "**sun**" here is both inanimate and human, and yet, at the same time, neither. Next, we may say that a recurrent theme in the poem is the ability of the sun to awaken things people, seeds, the earth; and that this theme runs throughout the poem, "**awoke**", "**woke**" and "**rouse**" occurring in the first verse, and "**wakes**", "**woke**", "**stir**", "**break …. Sleep**" in the second. Since we have established that the sun has both human and inanimate features, we might reasonably ask whether it is in its human or in its inanimate capacity that it performs the action of waking.

We notice that the word "wake" is used in three different senses in the poem. First, it is used to refer to the action of rousing an already living human being from sleep and here the sun acts in a human capacity.

Secondly, it is used to refer to the action of triggering off, as it were, the dormant life of seeds. Here the sun has its inanimate capacity which stimulates the seasonal growth. Thirdly, it is used to refer to the action of the actual creation, and here the sun is represented as the elemental life-force which engenders life. We can summarize the three meanings into three cycles: that of night and day, the seasonal and the cycle of creation. It is clear that the poet is attempting to conflate these three different meanings. Since the sun has the capacity to wake, there should be no difficulty in its exercising this capacity on a corpse. But what is futile lies in the fact that the sun as an element

life-giver has already done its work; activating clay into life which is indeed still warm and the proof of the fact and therefore a reason for the very reserve of hope. If the sun is regarded as a life-force, it has already fulfilled its function: if it is regarded as a kind old person that has no function to fulfil it is not a matter of rousing the living sleeper. The sun in its capacity as a stimulant to dormant life is irrelevant since we are concerned with something which has already grown. The hybrid unit "sun" develops into an intercine conflict between its constituent features of meaning because the word "**wake**" and its semantic adherents like "**stir**" and "**sleep**", which "**sun**" is intra-textually associated, represent three meanings, each of which remains distinct.

The poem begins with an imperative in the first line which is matched by an imperative in the first line in the second verse. Syntactically the two lines are equivalent and represent a pattern which relates the two verses. The illocutionary force of these two lines is different: the first is an order, the second an appeal.

Consider the line:

Until this morning and this snow.

Here the word "**snow**" acquires a contextual significance over and above that which it has in the code by its association with "**morning**", appearing as it does in an identical syntactic environment. "**Until the morning**", and **"(until) this snow**" are syntactically equivalent and both function as temporal locatives. The effect of this is to bring "**snow**" and "**morning**" into semantic association. Extra-textually, "**snow**" is related to "**winter**" and both extra and intra-textually it is related to "**clays**" and "**cold star**" by virtue of the common semantic feature of coldness. "**Winter**" corresponds in the seasonal cycle to "**clays of a cold star**" in the cycle of creation: both represent lifeless. "**Morning**", on the other hand, represents life in the divine cycle. Thus by bringing "**morning**" and "**snow**" together in a relation of equivalence, with a kind of contradiction. What is true of one cycle is not necessary true of another: morning and snow can co-exist so that waking in one sense does not entail working in another sense.

The awareness of the futility of reasoning develops through the second verse. After the initial appeal, the second line produces an echo of second line of the first verse: "**awoke him once**" and "**woke, once**", but again the similarity which serves to link these two expressions also draws attention to their difference. The word "**once**" is

ambiguous and can refer to recurrent or non-recurrent action. "**Awoke him once**" might mean "**used to wake him**" or "**wake him once and only once**" but the context makes the former more likely, and the fourth line, which is again related to it by the occurrence of "**woke**", with its placing of "**always**" in initial position and its distinct rhythm confirms this interpretation: Always it woke him, even in France. The occurrence of "**always**" in initial position has the effect of deliberately dispelling any possibility of an alternative interpretation. The second occurrence of "once", on the other hand, really admits only of the second interpretation; it is more or less imposed upon us by the fact that it is enclosed in commas and contrasts with "**wakes**" in the first line, whose tense carries the meaning of recurrent action.

The poet is aware of the ambiguity of the word and the implications of this in his use of the word in which "once" is in close association. "**Once**" referring to recurrent action necessary makes "awake" in the first verse recurrent too: "**once**" referring to non-recurrent action similarly make "woke" in the second verse non-recurrent. Through the form of the two words are very similar, they do not mean the same thing. The last three sentences of the poem are in the interrogative form and disguise their illocutionary force. The first is a real question that expects a possible reply in such a way as to suggest what the answer must be: "**surely these limbs are not too hard too stir**". The second sentence is somewhat different: it is much more an accusation rather than a question. It suggests something like: "**so what's all the flesh grew tall for!**" The increase of frustration is reflected in the expression "**the clay grew tall!**" which calls back the reference to seeds in the first line of the verse and represents a convergence of seasonal and creative cycle referred to in the first and second lines bringing out the contradiction, making the argument futile. This futility is most fully realized in the third interrogative sentence in this verse which is different from the others and has less of the force of a normal question: it is rather a cry of despair with no answer. The feeling of despair which is developed trough these last three sentences suggests an emotional intensity and the concept of "**sun**" an important elemental life force.

Can we really draw a line between literary and non literary text? Is there such a thing as a literary text? Does the language of literature have to meet that one is confronted with when dealing with certain criteria? If so, what are these criteria?

These are the questions that one deals with when addressing this slippery and controversial issue. To give some shape and order to the exposition that follows, I will outline some contrastive points of view and see how they differ in their arguments: Short and Candlin (1989: 200) states that*:*

It is difficult to make a linguistic distinction between literature and the rest of language… we know of no particular linguistic feature or set of features which are found in literature but not in other kinds of texts."

In their article, the co-authors argue that if any difference might be between the literary and non literary text, this difference should be *"at least partly in socio-cultural rather than in linguistic terms."* (ibid)

They later asserts that if ever there is a linguistic difference, this is "quantitative" rather that "qualitative". For these reasons, the co-authors agree with Fowler (1971 b) and reject the traditional notion that distinguishes between the language of literature and the conventional one. Furthermore, they refuse to endorse Widdowson's comparative approach (see Widdowson 1975, chap 6) that help the learners develop an awareness of the nature of literary writing as a type of discourse distinct from other types of ordinary writings. The co-authors suggest that:

"If readers feel some need to process a text as a literary arte fact … they will attempt to apply a set of special interpretative conventions."

(Short and Candlin 1989: 202).

What can be inferred from this suggestion is that the difference between the language of literature and the conventional one is not in the language itself but in the readers' mind, and the way they interpret it (the term for this is "reception theory"). But one question remains, what are the clues that the readers can rely on so that, firstly to recognize a particular text as literary, then secondly apply their "special interpretative conventions"?

This, I think, casts serious doubts on Short's and Candlin's suggestions. I would argue that this argument cannot be convincing. To claim that the only difference, if there is any, is just "socio-cultural" is to deny literature its aesthetic value, and bypass

the fact that the literary message is unchallenged since literature is a world where "*...Anything is possible and anything can be assumed... there are no rights or wrongs and all arguments are equally good"* (Northrop Frye, 1964: 77 in Mc Kay, 1986: 193). I would argue that the difference is not at the language itself. I do not know either of any linguistic items that are particular to literary text *but in the way language is used.* This is for me what gives literature its aesthetic value, and makes it distinct from other genres.

In poetry it is not unusual to find the sustained use of lexis from a particular semantic field throughout the work in Emily Dickinson's/ Taste a Liquor Never Brewed, for instance, twelve of the sixteen lines contain references to alcohol and drinking, while Thoreau's Sic Vita develops the lexical field of flowers and plants through seven stanzas. Stylistics is about more than just vocabulary; however, an important feature distinguishing literary texts from other written genres is the creative writer's willingness to break the usual rules and conventions.

James Joyce is an extreme example, but even popular writers will cheerfully invent a neologism, convert a noun into a verb, treat an intransitive verb as if it were transitive, or link words to flout the norms of collocation. In the case of prose works, we often find that the author's opening sentences employ pronouns in an unconventional way. There can be few language teachers who have not tried to make learners aware of textual cohesion by drawing their attention to the use of pronouns and related possessive adjectives for anaphoric reference. In most non literary texts the convention is clear: pronouns refer back to previously mentioned people, things and events.

Let's look at the opening sentence of Hemingway's story **The Snows of Kilimanjaro**:

The marvellous thing is that it's painless; he said:
"We do not know who <u>he</u> is, non what <u>it</u> refers to".

Here the two pronouns are used for cataphoric reference; they indicate a person who will be identified and a fact that will be explained later in the text. Revelation is not immediate because a dialogue follows in which we will not even discover the gender of the man's interlocutor until the eighteenth line. We must read on considerably further to learn that he is named Harry and *it* is gangrene, which has eliminated the pain from his

wounded leg. The trick of teasing the reader by deliberately withholding key information is a technique that skilful authors employ to stimulate our curiosity and persuade us to carry on reading.

Newspaper reporters, in contrast, know that their readers want the salient facts quickly and concisely. A useful, classroom activity is to have learners read two texts of different genres-one a newspaper report, the other the opening to a short story or novel-and have them analyse the use of pronouns. It is likely that in the newspaper report all the pronouns and high-frequency common nouns that are identified later in the text. By doing this activity, learners will become aware of an important feature of literary prose. A follow up activity might be to direct attention towards the journalist's repeated use of names and words and the creative writer's preference for synonym and metaphor to avoid repetition.

Furthermore, to claim that meanings in literary texts are not the linguist's concern as Halliday and Sinclair do in their approaches will automatically lead to widening of the gap that exist, and that stylistics as a discipline –for it is now tends not only to narrow but also bridge, between linguistics and literature. The decision to remain at the textual level has, as to me, no valid arguments and leaves the reader of its results frustrated. We are left with Widdowson's which can be as I have already suggested of paramount importance in EFL/ESL learning. In fact, teaching literature by following the lines that Widdowson **(Source)** suggests in his approach *"is concerned not with transmission of facts and ready- made interpretations but with the development in the learners."*

There is no difference between the language of literature and ordinary language but the language to be found in literary texts is often particularly interesting for language learners.

There is no clear and obvious literary/non-literary device to be defined on strictly linguistic principles; literary language cuts across dichotomies like spoken/written (oral/literate) and formal/ informal. Creativity may be a larger category than the literary and with more explanatory power across both literary and more everyday discourses. It is none recognized that discourse types such as metaphor or narrative are central too all language use, whether literary, professional or more everyday spoken interactions. Literature, especially modern literature, is a kind of writing unusually, perhaps

distinctively, tolerant of linguistic variety, including incorporation of many features of spoken language. Carter and Nash 1990:18 quoted in Verdonk 2002 claim that:

Features of language use normally associated with literary contexts are found in what are conventionally thought of as non-literary context. It is for this reason that the term literariness is preferred to any other term which suggests an absolute division between literary and non-literary. It is, in our view, more accurate to speak of degrees of literariness in language use.

Common sense traditionally opposes a stereotype of "literary" language to ordinary language. Literary language is unusually figurative, often old-fashioned and difficult to understand and indirect (symbolic): all in all totally unlike the language we use and encounter in everyday life. We tend to think that literary language has designs on our souls and deals with metaphorical ideas or ethical dilemmas. Todorov (1990:9) argues that *"…by raising these questions about the notion of literature, I have been talking for granted the existence of another coherent notion, that of «non-literature",w*hereas, William (1977:154) thinks that: *"a definition of language is always, implicitly or explicitly, a definition of human beings in the world."*

The use of literature and in particular stylistics to each language has been greeted with circumspect by some educations on the ground that any linguistic approach to literature will inevitably result in reducing its aesthetic value. The misconception that stylistic analysis is both automatic and mechanistic is clearly illustrated in Gower's work (1986: 127) for example when he claims that stylistics is *deadly and dull* and unless the teacher breaths some life into the methods adopted by stylistics, he can actually help learners to read. His arguments that the more one focuses on language as a form the more learners are unable to understand. For him the use of such a technical approach might not be appropriate to learners in general and non-native in particular. However, as Short and Candlin (in Brumfit and Carter 1986: 93) assert that

such non-native speakers have advantages over native speakers. The chief advantage is that, until English undergraduates … foreign students have a considerable awareness of English phonological structure. They are thus often more consciously aware of

linguistic structure and better equipped to analyse it and in relationship to meaning …
than … today's average native speaking undergraduate students of English´

Carrel and Eisterhold (1983) too reject the idea of integrating literature with language teaching in ESL/EFL claiming that using the former in the target language for foreign learners requires considerable background knowledge and effort before the text could be of any relevance to learners. In fact, they state rather assertively that:

… Using literature to teach <u>culture</u> may be the most direct way to teach culture, but it certainly implies through background preparation and may, in fact, not be the best way to teach <u>language.</u>´

(ibid: 565)

Rodger (in Brumfit 1983:45**)** arguing against the use of literature in language teaching points out that:

… teaching language through literature is absurd delusion, for literature itself presupposes by its very nature a command of the language so complete… Besides being a discipline in its own right… the acquisition of literary competence demands communicative competence as its essential prerequisite.

For Rodger, it is unacceptable to use literary text to teach language to students who are still struggling to learn its basis and unable to perceive the deviant patterns of language. They have, according to him to be taught first how to recognize their presence and how to make sense of what authors of literatures exploit in the code to convey meaning. Maley (in Carter et al 1989: 11) also takes this view affirming that through the stylistic approach to literature is concerned with language, it does not necessarily further language learning. The learner needs a great linguistic competence. Rodger (in Brumfit in Carter and al 1989: 27). This point of view is also shared by Culler (1975: 114):

... anyone unacquainted with literature and unfamiliar with the conventions by which fictions are read, would, be quite baffled... His knowledge of the language would enable him to understand phrases and sentences, but not know, quite literary, what to make of this strange concatenation of phrases. He would use literary work for other purposes-because ...he has not internalized the grammar of literature which would enable him to convert linguistic sequences into literary structures and meanings.

Lazar (1993) also takes this point of view stressing the importance of literary competence in understanding literary work; however, she makes a distinction between using literature to study language and studying it as subject. According to her, literary competence is crucial only when literature is taught as a subject. Though I do not reject the importance of literary competence in interpreting literary works, I would argue that these views were expressed with the idea that literature in the language classroom is taught by adopting the practical criticism approach in mind and not stylistic analysis. Indeed, I would claim that only an approach that can *" provide them [learners] with ways of justifying their own judgment by making as precise a reference to the text as possible"* (Widdowson 1992: XII) can account for, so to speak, the inclusion of literature in the teaching of language. It is, in fact, an approach of the kind that I have dealt with in my present work that can provide learners with an analytical framework which makes it possible for them to recognize the different uses of a language in a literary text. By asking students to pay more attention to textual data so that to make their *own* interpretations, stylistic analysis can not only develop their critical language awareness, but also their literary competence. So, it is of the very essence of this approach to provide the learners with that background knowledge which helps them to understand how literary discourse works and read it as such. Therefore, the claims that are against the integration of literature with language teaching can not be taken into consideration if the teacher introduces it from a stylistic point of view. It will be, indeed, of a great value to the EFL/ESL learner.

This point leads me straight into the issue of the educational value of literature. If the literary text is, by its nature, deviant with no pragmatic reference, i.e., schematically remote from the student's background knowledge- as it has been pointed

out in the previous section-how can it be of any educational value to the EFL/ESL learner?

Section three: Explorations

4. Suggesting a literary methodological framework in the EFL classroom

The teaching of literature has recently been resurrected as a vital component of English language teaching. Over the past few decades, there has been much discussion on the value of attempting to teach any kind of literature, whether it is the classics or any imaginative work written in English, as part of an English language syllabus.

The study of literature acquired eminence during the Romantic period when Romantic poets such as Wordsworth asserted that the "imaginative truths" expressed by literature were superior to those discovered by scientists, historians and other scholars:

… The poet, singing a song in which all human beings join with him rejoices in the presence of truth as our visible friend and hourly companion. Pottery is the breath and finer spirit of all knowledge; poetry is the first and last of all knowledge- it is as immortal as the heart of a man.

(Wordsworth: 1805:89)

Literature was seen as the body of knowledge which ought to be learnt for its own sake. The process of creativity and the entire body of literature were given an honoured and elevated status. The approaches in the language teaching in sixties and seventies stressed the structural methods to language learning with emphasis on discrete-point teaching "correctness" in grammatical form, repetition of graded structures and restricted lexis. These approaches represented a methodology unsuitable to literature teaching and were unable to accommodate literary texts. Thus, in many situations, while English language teaching adopted a structural approach, literature was taught as a separate subject, sometimes comprising of purposeless poetry recitation. Nevertheless, current approaches have endeavoured to re-examine the value of literature and have begun to uphold its worth again.

These approaches assert the value of literature teaching from several aspects, primarily, literature as an agent for language development and improvement. Literature is beginning to be vied as an appropriate vehicle for language learning and development since the focus is now on authentic language and authentic situations.

Using literature in the language classroom is a concept that has its focal point in language development. Thus, any syllabus based on this concept should also maintain language as the central concern. For this, it is imperative that curriculum developers

depart from the traditional view attached to literature. The objectives may outline the importance of literature towards language development.

The teaching of literature often requires the close reading of texts, with a focus on the specific choices made by specific text, and the effect of those choices (particularly on the meaning of the text). Stylistics has had another educational role, in the teaching of literature to people learning English. Widdowson's 1975 book **<u>Stylistics and the Teaching of literature</u>** was not only a major contribution to stylistic theory but also partly responsible for the idea that ELT could be integrated with the teaching of literature; literary texts were thought to provide real texts which gave opportunities to explore subtle aspects of language in use, or by their marked use of certain stylistic features could draw attention to the workings of language.

Stylistics can help bring out meanings which are inaccessible to syntax or formal semantics, which largely focus on individual sentences. One of the goals of stylistics education is to improve the students' ability to look inside themselves (in which Stylistics shares a general goal with all education in the Humanities). Stylistics can stimulate creative activity in students.

It is difficult to define the term "literature" but we can say that literature is not the same of a simple, straight-forward phenomenon, but an umbrella term which covers a wide range of activities. However, when it becomes a subject of study, it may be seen as an activity involving and using language. The claim *"the study of literature is fundamentally a study of language in operation"* (Widdowson: 1971:125) is based on the realisation that literature is an example of language in use.

Thus, studying the language of literary texts as language in operation is seen as enhancing the learner's appreciation of aspects of the different systems of language organization. There has been a general presupposition that to study literature, one required knowledge of language and the ability to derive the writer's message.

Traditionally, literature has been used to develop language use. The advantage of using literature to develop language use is that literature presents language in discourse in which the parameters of setting and role- relationships are defined. R. Carter (1986:54) insists that a natural resolution would be to take an approach in which language and literature are more closely integrated and harmonized than is commonly

the case at the present time so that literature would not be isolated, possibly rejected on account of the "literariness" of its language, he argues that claiming :

It is my contention that some of the language activities and work with models on the literariness of texts can aid such development, and that responses can best develop with increased response to, and confidence in working with a language-based hypotheses and in classes where investigative, student-centred learning is the norm.

Another argument against literature also relates to literariness when the shift to communication approaches to ELT in the eighties, literary language is seen as not providing the conventional and appropriate kinds of language required to convey, practical, everyday messages. Poems, plays and novels make us of the same basic language system but have differing functions from non-literary discourse in the communicative function. The result is that poets, novelists and playwrights produce linguistic messages, which by their very nature, stand out prominently against the reader's background awareness of what is both communicatively conventional and linguistically appropriate to the social purpose that the message is to fulfil, through grammatically intelligible in terms of syntax and vocabulary.

The key to success in using literature in the ESL classroom depends primarily on the works selected. A text which is extremely difficult in linguistic or cultural levels will reap few benefits. Several solutions have been suggested to the problems of linguistic or other difficulties simplification, extracts or simple texts. Simplification is not generally favoured because of its reduction process.

The original book is shortened in characters, situations and events, the vocabulary is restricted and the structures are controlled. Extracts are advantageous because they remove the burden of intensive lengthy reading. However, they are artificially isolated for teaching purposes and do not necessarily cultivate interest in reading in ESL/EFL learner. A new solution is to use simple texts. There is a vast corpus of simple texts available within the body of literature in English. The emergence of a large body of creative writing in English by its non-native writers (Achebe, Ngugi, Soyinka, Kamala Das …) reveal the intermediary degrees between the indigenous and metropolitan cultures both from black and white sectors, and the variety of ways in which the author translates social conflicts into literary expressions.

What makes them unique is the way in which English language has been extended, modified and elaborated to serve and reveal individual sensibilities. These literatures manifest a cultural context that an ESL/EFL learner can identify with.

The notion of literature is a difficult and highly academic subject. Teachers have to focus on understanding the text and comprehending it. Incorporating literature into the language classroom calls for more emphasis on the development of language skills, enjoyment and creativity. There have been changes in the ways language and literature have been taught in British schools. How best to teach English is still a very live debate. As a result of changes in pedagogical approaches, most students who arrive in higher education to study English today have not acquired the same kind of knowledge about literary language, or language in general.

It is possible to teach literature in a lively, interactive way where imaginative reaction can take place in which students are encouraged individually or in groups to approach a text in an integrated manner. This could include:

- Re-writing a poem/story/scene from a different point of view.
- Scripting an episode for radio or television.
- Writing or dramatising what happens after the events in the poem/story/play.
- Writing an incident as a newspaper report.
- Writing the diary of a character in the text.
- Writing a letter from one character to another or from the student to a character.
- Improvising a scene for live performance.
- Interviewing one of the characters.

These suggested tasks could offer students the opportunity to respond and interact imaginatively to their reading experience by developing the text that employs communicative and purposeful language. If the students were encouraged to use language imaginatively, their interest and motivation for English would increase and their use and performance in the language would improve.

 If literature begins to be taught and examined at lower secondary levels in these ways, it will foster enjoyment of the text alongside a deeper and more meaningful understanding of the language. Students will be ready to explore some of the literary features of the poems and stories, having become fully involved with the writers and

characters in the process of language consolidation and imaginative recreation. Still to assess or to examine literature in a communicative or interactive way demands teaching strategies that also integrate language and literature, allowing activities which require language, which involve students in experiencing language, playing with language, analysing language, responding to language and enjoying language. These elements can only be achieved if the student is allowed to engage a process of discovery by himselsef without any anticipation of the teacher to stimulate the learning as Jennings asserts:

However intrinsically interesting the idea presented by the teacher, they will only appear interesting to the students if they are allowed to discover by themselves. This is especially true when what is taught is reading, which is always a process of discovery, a creation of meaning by the reader in collaboration with the author. If this creative dimension is removed, if we are told the meaning of what we read before we read it, then we are left with the hollow formality of scanning the words on the page, with no incentive to piece them together, to treat them as communication.

(Jennings: 1989).

Therefore, it is essential that when literature in brought into the language classroom, it needs a clearly- defined aim, which is an axiom in language teaching for ESL/EFL learners. Only then can literature be successfully integrated into the language teaching. *"If you're a sensible teacher you use every resource that comes to hand."* This is how Widdowson (1983:31) replied when asked how literature could be used to the advantage of the language learner. He added (1984:135)**:** *"Literature, like myth, creates an alternative, counter-reality by the reformulation of the familiar."* because of this, the language learner has to make considerable efforts to converge the meaning, he has to interpret procedures that are quiet different from the ones he uses in the normal reading process. In doing so, he develops his procedural abilities.

Here, as to Widdowson, lies to the educational value of the literary text. Therefore, the importance of literature is not because it tells us about the word but because it refers to it, it creates an opportunity that makes readers think and interact differently. What stylistics does is to facilitate this interaction by promoting the learners' awareness of the different structural and lexical deviations, and how they were, intra-textually, with each other within the text to exemplify more general principles of communication, widening the learner's experience of language.

The value of stylistic analysis is that it can provide the means whereby the learner can relate a piece of literary writing with his own experience of language, and so extend that experience.

(Widdowson 1975: 116).

Overall, literature can not be of any value unless it is taught as communicative discourse. So far as ESL/EFL learners are concerned, Widdowson (1984: 194) asserts that the teaching of literature can have meaning and purpose only "*if it is integrated with the teaching of language.*" What else can stylistics and literature offer to the ESL/EFL learners?

MC Kay (1986) claims that literature can be useful in increasing the learner's reading proficiency, and their understanding of the English culture. Carte and Long (1991:4-5) make a distinction between studying literature and using it as a resource in the language classroom. They point out that it can be of:

A special resource for personal development and growth… it can also supply many linguistic opportunities to the language teacher and allow many of the most valuable exercises of language learning to be based on material capable of stimulating greater interest and involvement… Literature is a legitimate and valuable resource of language learning.

These are, to a certain extend, the advantages that literary texts can offer to learners especially in ESL/EFL contexts. However, to claim that literature is, as Collie and Slater (1987:03) do, an authentic language, is but a misunderstanding of what authenticity is meant the way native speakers use English outside the classroom, literature ,I am afraid, can not be regarded as such since it represents the finest written material in the language with all its deviations from the normal way people use English.. And even if that were the case, authenticity I would argue, is not in the teaching material itself, *but in the way learners react to it* (see Widdowson1979).

Throughout this section, I have tried to show that we have to study literature without the transmission of ready made interpretations, and view literary texts as open, so to speak for any interpretation and enable learners to draw on their experience of the language being learnt. The argument   in this section is that stylistic analysis can help learners to reach this point by *"developing a reading strategy for literature"*

(Widdowson 1975:124). I would argue that literature should be integrated with language teaching and taught as a kind of communicative discourse so that it contributes to the help of the foreign learner.

The raw material of language consists of words-their meanings, their associations and their power to of entering into syntactical relationships, whereby developed thought is made possible. When this raw material has been worked into patterns of sound and meaning, capable of providing us with aesthetic enjoyments, then we have literature.

The art of literature consists therefore in the use of language to communicate from one mind to another experience which to the originating mind are significant. Language may act upon thought and feeling in such a way that the mind is made more perspective by the imaginative experience than it would be by one that was real. This is because language contains within itself certain power of stimulating the imagination. Literature is a genuine vehicle of traditions, it has brought down to us the thought and emotions which animated the souls of our ancestors. The very language we use in our daily intercourse is impregnated with the associations which words and phrases acquired when they became the symbols of the imaginative experience of the great writers.

The student of literature has to keep in mind constantly the dual aspect of every historical epoch. There is the life of the time expressed in outward action, the manifest comings and goings, the triumphs and catastrophes, the daily round of domestic and public affairs.

Literary study involves therefore not only the reading of books and the consideration of them on abstract aesthetic grounds, but also a study of the outward manifestations of the spirit of the age. Literature is like traveling in foreign lands, it helps students gain a better understanding of their own circumstances through the study of others' circumstances. To study literature from the perspective of existential issues makes it live for students of all ages and circumstances.

When we say that teaching and learning literature has to be in relation to existential issues is not meant to suggest that technical in literature classes is less valuable that it ever was or that it should be given less importance0 in learning to understand the power of literature's probing of existential issues, it is imperative that

students also learn that this power is generated by specific aesthetic and rhetorical strategies that this power is generated by a specific esthetic and rhetorical strategies that constitute a work's material structure: the imagery, the diction, the tone (s), the descriptions, the characterizations, the narrative techniques, the sound values and rhythms of language and so on. Thus in order to know how it is that literature can resonate with our circumstances requires that students learn the techniques of detailed analysis.

What happens is much more like a "circling around" the text: reading and questioning, pulling back to consider the text as a hole; jotting down notes, reading on, re-reading and so on, back and forth, shifting the focus of one's attention and revising interpretations and judgments along the way.

Gadamer (1989:383): "Questions always bring out the undetermined possibilities of a thing. No one knows in advance what will "come out" of a conversation". The process is open-ended; the reader risks being changed by it.

- Knowledge of literature which should include a substantial number of authors and texts from different periods of literary history. For Single Honours literatures students, this should include knowledge of writing from periods before 1800…

- Knowledge and understanding of the distinctive character of texts written in the principal literary genres, fiction, poetry and drama, and of other kinds of writing and communication.

- Experience of the range of literature in English.

- Appreciation of the power of imagination in literary creation.

- Awareness of the role of critical traditions in shaping literary history.

- Knowledge of useful and precise critical terminology and where appropriate linguistic and stylistic terminology.

- Awareness of the range and variety of approaches to literary study, which may include creative practice, performance, and extensive specialization in critical and/or linguistic theory.

- Awareness of how literature and language produce and reflect cultural change and difference.

- Recognition of the multi-faceted nature of the discipline, and of it complex relationship to other disciplines and forms of knowledge.

We must create conditions in which learning is possible. That is, teachers must engage in activities with the intention of bringing about learning and which signal what is to be learnt, and teach in ways that are intelligible to and within the capacities of the learners. We argued that for good teaching we must also aim to engage and/or extend students' interest in and enthusiasm for the subject study, and encourage them to think independently and critically about what they study.

A teacher should provide frameworks for the students' understanding each time a new subject/topic is encountered presents ideas and devises activities that help focus the students' minds on the topic to be studied, sets them thinking constructively about it and along fruitful lines. She/he should skip those frameworks before the students as they progress and their understanding develops-invents core questions and a teaching narrative for each course of study: a storyline that encompasses the different kinds of subject matter and activity involved in it, sustains stands of meaning, summarizes progress regularly and provides frequent reminders of key ideas and issues.
She/he should not make assumptions about the students' knowledge and skill (of subject matter or of how to go about their studies)-should explain and illustrate new/difficult concepts, technical and other terms, devise a realistic study timetable, maintaining a steady pace that enables sufficient time for reading primary and secondary sources, thinking about and assimilating new ideas, completing activities and assignments....and is prepared to adjust it.

The teacher has to translate students' verbal and written contributions into terms closer to those of the target, literary analytical and critical discourses-acts as a model of how debate is conducted in the discipline and how scholarly arguments works. She/he should provide a structured and staged, approach to reading different literary texts/genres-with processes of analysis-interpretation-evaluation at its heart-and to writing essays, using appropriate illustration and evidence from both primary and secondary sources and being precise and objective. S/he should help them think about study practices and reflect their learning.

Setting a theoretical/critical text or extract for students to study independently prior to a lecture or seminar devoted to it is valuable in that it gives the students the opportunity to see what they can do for themselves. They will become more competent over time then tat inspire confidence and probably also boosts their enthusiasm for this kind of study. Even if such independent work is a bit too much of a challenge to begin with, it at least enables the students to identify some questions they will need to raise. When setting a txt for independent study, it is helpful also to ask a far question that students should strive to answer as/after they read. This tends to focus the mind, and makes reading an active process (of seeking out some answers) rather than a somewhat aimless comprehension exercise. Well chosen questions can make the task of reading easier too, by helping students for focus on the essentials of the arguments and so avoid getting completely lost.

The majority of our beginning students have not read any, or many theoretical/critical works before. We should surely just accept that they find it difficult. They are likely to be unfamiliar with even the most basic conventions of theoretical-critical discourse: unaware of who is "speaking" to whom, why and about what, by the frequent references in such writings to further theoretical positions or critics and to literary works they have never heard of.

So it may be helpful to introduce theoretical/critical writing as a specific text genre, accompanied by some explicit discussion of the conventions at work and of how to approach and read these texts: that is, emphasizing the importance of reading slowly, to grasp ideas, of not expecting to understand all at once; of the value of supplying one's own concrete instances and examples to aid understanding while reading; and of re-reading. To begin with, it will be helpful if the teacher actually models this process for the students-showing them, by talking them through (out loud in class, on tape for independent study or in writing online) the way she/he goes about the task of reading and understanding a representative text or section of text, and especially how she/he negotiates a way through unfamiliar references of all kinds, always keeping an eye on the main line of arguments as it develops. Then, at least the students will begin to understand what kind of text they are faced with, may have more appropriate expectations of it and will have some clue as to how to go about the job of reading, assimilating and applying it. The teacher might work from the basis of students' existing

knowledge and experience so that they begin to grasp a theoretical concept in the context of literary examples they themselves generate, before they discover the theory's name and provenance.

Seminars or class discussions can be especially engaging of students' attention, and interesting, provided of course of course that they are well focused. They may encourage the students to explore the theories they have been reading about as they hear the way other students, learners like themselves, interpret and use the new concepts in their thinking and as, in the process, they find their own understandings challenged, extended or refined. Later on, they might be encouraged to enter into explicit, more structured argument with each other. They might debate a topic or text (either self-chosen or teacher-appointed) from different theoretical standpoints, with the seminar group/class divided into two (or more) groups for the purpose and the debate conducted more or less formally. This strategy can also be used to help students practice applying different theoretical approaches to a given literary work. Whatever form such argumentation takes, it can help students to explore theoretical concepts in greaten depth and to develop their own critical voices. Teachers might introduce their students to simplified theoretical orientations to literature so that, from what directions the various critics they study are coming at the literary text. We as teachers should create conditions in which learning is possible. That is teachers must engage in activities with the intention of bringing about learning about learning and which signal what is to be learned, and teach in ways that are intelligible to and within the capacities of the learners. The literature teachers' prime responsibility is to induct students into distinctive purposes, objects of study and networks of ideas, conventional uses of evidence and modes of written and verbal expression that characterize the discipline-that is, the particularities of literary-critical discourse.

Teaching always starts from where the students are. We, teachers have to acknowledge the value of their experience, their ideas, beliefs and aspirations and to promote their active participation.

Any teacher will recognize what students do with the literature given to them, it will offer them values and moral training in an age which seemed increasingly to need to them.

Literature consists of all books-and they are not many-where moral truth and human passion are touched with a certain largeness, sanity and attraction of form. My notion of the literary student is one who through books explores the strange voyages of man's moral reason, the impulses of the human heart, the chances and changes that have overtaken human ideals of virtue and happiness of conduct and manners, the shifting fortunes of great preachers, the character-writers, the great political orators. They are all literature in so far as they teach us to know man and to know human nature. This is what makes literature, rightly sifted and rightly studied, not the mere elegant trifling that it is so often and erroneously supposed to be, but a proper instrument for a systematic training of the imagination and sympathies, and of a genial and varied moral sensibility.

(John Morley in Palmer 1965:93-4)

The idea of a "canon" of approved literary texts and authors of particular value, like a body of approved religions writings developed as questions of which books exactly to teach became more urgent with growing numbers of literature students and growing demands on the teachers of literature.

Shakespeare is usually seen as central and primary to the canon of English literature.

Certain claims are typically made for the value of literature, for it is agreed on that:

- It expands vocabulary.

- It aids language acquisition in unspecified but general ways.

- It gives a feel for the language.

- It develops more fluent reading skills.

- It promotes interpretative and inferential skills.

- It contributes to cultural and inter-cultural understanding.

- Literary texts are supposedly particularly linguistically memorable.

- Above all, literature is claimed to be a genuine source pleasure.

Readers of foreign language literatures are very obviously border crossers.

Learning a second language is not simply learning new linguistic forms, but it is also learning to construct, exchange, and interpret signs that have been created by someone else.

The teaching of literature is a kind of transaction between the reader and the literary work for important developmental differences can be seen in the way children respond to literature and the way we teach it will permanently affect our students' responses.

At the same time, we should take into consideration those learners whose reading is not that easy for their problems of comprehension and interpretation will make reading rather hard. Most students read very little in either the L1 or the L2 and they do not enjoy reading at all because the literary texts are less readable from a linguistic point of view (vocabulary, syntax, sentences length …) and the non-standard language features are not evident for learns such as dialects, historical or cultural features. Vocabulary can cause particular obstacles for SL literature readers. They may get the surface meaning of the text and fail to get the target one. Many word meanings are easily resolved by the use of dictionaries. In fact, the second language readers often fail to notice that in some cases several word meanings are possible. When this happens, readers lack confidence and tend to blame their own lack of proficiency for not knowing which real meaning to identify. We, teachers know that literature is being used in particular ways and for particular purposes in second or foreign language contexts. Literature teaching may have the capacity to widen our students understanding of language learning.

Teachers should raise real questions and let their students discuss texts without being told either explicitly that they are reading a great work and challenged to find exactly what the value of the work is.
Studying literature in English develops in students a love for reading literary works and develops attitudes and abilities that will enable them to respond to these literary works. Literature is defined and described as a moral subject, which conveys values and can contribute to the making of a citizen.

Learners may often take less pleasure in literature than teachers would like. Readers of literature seem to appreciate being involved in the text selection and more flexible modes of study and assessment. Much more remains to be learned about the role of feelings and the emotions in literature reading, for all situations, but it may be at least suggestive to close with a brief consideration of the role of effect in literary reading. Green 2000:66) states that:

What is generally overlooked by philosophers, cognitive scientists and even linguists is that language causes feelings, produces emotions and moves people. When we read a work of literature, for example, it is not some mental representation that enables us to feel the way we do, it is the power of words. We may need some sort of mental representation to orientate ourselves around the world of the text, but something else is going on in terms of more complex cognitive activities. If words are only prompts for the construction of meaning, how is it that they can affect me even if I do not "understand" them?

Feelings develop and change as we read, and their again as we discuss and reflect on a literary work we have read, with others and alone. Literature reading arouses feelings in the heart of readers. Teachers may advise literary works to their students because they have aroused such strong feelings in them and feel particularly disappointed when their students are indifferent to the work. But why should ELT practitioners be concerned with literature if as it is often claimed, it has little practical application, is often closely connected with a specific cultural context, and it can be idiosyncratic, even subversive?

These features of literary discourse can make valuable contributions to language acquisition. Most textbooks aimed at the teaching of English for international communication prioritize referential language. Mc Rae, 1991:3 argue:

Language which communicates at only one level, usually in terms of information being sought or given, or of a social situation being handled. Learners are taught how to communicate in international contexts through language meant to be as culturally "neutral" as possible. But once they have gone beyond that "survival" level, once they need to express their own meaning and interpret other people's beyond the merely instrumental, representational language is needed. By representational language we mean language which in order that its meaning potential be decoded by a receiver, engages the imagination of that receiver ... where referential language informs, representational language involves.

It is there that literature has an important role to play. As Widdowson puts it in an interview published by the ELT journal in 1983:

In conventional discourse you can anticipate, you can take shortcuts…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 more in evidence. You've got to employ interpretation 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 a place…" (In Brumfit and Carter, 1985)

Such training in deciphering discourse is a critical factor in the development of language learning abilities. The use of texts characterized by their "literariness" or, to use Mc Rae's terminology by the use of representational language as opposed to a purely referential one, can help ELT students succeed in this respect:

The idea that literature is not "relevant" to learners is easily quashed. Natural curiosity about the world, and about the world, and about any text to be read, means that the learner is always willing to make some attempt to bridge the relevance gap is bridged by identification of (if not necessarily with) different ways of seeing the world of expressing such a vision.

(Mc Rae 1991:55)

In short, literature, whether canonical or not can make positive contributions to the language class in that:

- It can be motivating and thought-provoking.
- It provides meaningful (and memorable) context for new vocabulary and structures, thus encouraging language acquisition and expanding students' language awareness.
- It can help develop students' procedural abilities to interpret discourse.

- It provides access to new socio-cultural meanings, offering opportunities for the development of cultural awareness.

- It stimulates the imagination, as well as critical and personal response, thus contributing to the major aim of educating the whole person.

- The focus is on what language can do, on how language means, highlighting its expressive and poetic functions not on literary analysis, which may be suligh/ening but is not necessarily an aim in the language class.

- The text is a stepping-stone for the learners to develop responses (which need not always be in writing or involve sophisticated language ability: just a laugh can signet comprehension and involvement).

- The teacher does not provide "model interpretation": She/he encourages different responses and interpretations supported by reference to the text.

- The text can simply be enjoyed and commented on, but activities based on the text are provided, aiming at language awareness as well as cultural awareness.

The role of the language teacher as a carrier of cultural messages is central to certain understandings of language teaching. Implicit in the concept is that the culture and values that underpin a language cannot be divorced from the language itself, and that an appreciation of certain key cultural concepts are required for a true understanding of the language being learnt.

In the following paragraphs I intend to propose some activities that may help effectively the teacher to combine between practical criticism and stylistics analysis. I must admit that I have no claim of originality in these activities. They are, in fact, familiar to a lot of teachers and textbook writers.

The first activity to be done in class is to read the poem aloud to the learners as many times as the teacher sees it necessary. Once this done, the students are asked to jot down any impression or reaction they have got from their listening to the poem. After that, they are asked to form small groups depending on the size of the class and discuss what they have written. To assure that the objective behind the activity is achieved the teacher should supervise the whole activity making sure to intervene when necessary. This activity will give the students the opportunity to compare the different impressions that they have from their listening to the poem, and help them to see the poem as a piece

of communication. The next activity is to let the students read the poem and see if their first impressions remain the same after their close reading .A discussion and a debate will follow. After that, they asked to discuss the metrical structure and rhythmic features of the text, and how they do help not only in conveying the meaning, but also the mood of the poem as a whole, while noting down clusters of images and figurative meanings. This activity will prepare the ground for what is yet to come. The next step, once this activity is finished, is to ask the learners to pick up all the unusual features of the poem and explore the way they deviate from the normal pattern of the language. This question will help them not only to relate their experience of the language and literature but will also provide them with the necessary clues that might confirm their first intuitive reactions and judgements. What the students will be doing in fact is analysing the text very closely focusing on the lexical and linguistic features that the practical criticism approach neglects or tends not to focus on. They will be able to substantiate their impressions and feelings, and hence, back up every interpretation they might give to the text by referring to the text itself. Indeed, no matter how the language of literature is fashioned to create its own context, it has always to refer to the code from which it is derived (Widdowson1992:88). This will, as Widdowson (ibid) states *"enable them to engage with the poem as individuals and make it their own as an experience of conditional reality."* Another alternative activity to the previous one is to paraphrase the poem. The purpose of this operation is not to make equivalence between the meaning of the poetic text and the description of its content, but to make the learners aware of certain aspects of the poem that cannot be paraphrased and thus direct their attention to them as being unusual features that deviate from the conventions. As a final activity, learners are asked to link between form and meaning that was deduced intuitively applying a set of unconscious procedures can be seen more clearly.

The result here is that we end up with a combination of activities that require more attention to the language work and others which call for more concentration on literary appreciations. However, the main point as Widdowson (ibid: 101) asserts *"is that ...the language and literature are treated as independent: an awareness of linguistic potential is not distinct from a sense of literary effect.."*

What is distinctive about a poem, for example, is that the language is organized into a pattern of recurring sounds, structures and meanings which are not determined by the phonology, syntax or semantics of the language code which provides it with its basic resources.

Consider, for example, the following verse from Tennyson's **In Memoriam:**

He is not here, but far away
The noise of life begins again,
And ghastly thro' the drizzling rain
On the bald streets breaks the blank day.

Here we have a piece of discourse which has the syntactic from a compound sentence but which is organized phonologically in a way which is not required by the language code. It is divided into metrical lines and arranged into a rhyme scheme. The last line contains only monosyllabic words and these words are arranged so that to create a pattern of alliteration and a metrical line whose rhythm contrasts with those which proceed. Over and above the code structure, then, is a linguistic organization of the poet's own devising and this organization is an essential part of what he is trying to convey. Except for occasional instances of onomatopoeia the actual sounds of words in a language are not significant of any particular meaning: they are meaningless elements which, when compounded, form words which are meaningful.

Here, however, they are used to semantic effect: the monosyllabic structure of the words in the last line and the alliterative pattern they form reinforce the semantic import of the words as lexical items. The desolation that Tennyson feels in conveyed by the second of the last line as well as by what the words themselves mean. This patterning of sound and sense into a single unit of meaning is the principal reason, of course, why translation of poetry is so extremely difficult.

It is also the principle reason why paraphrase (which can be regarded as translation within one language as opposed to across two languages) must always misrepresent poetic meanings. While it is conceivable, then, that a deviant expression like the *bald streets* or the *blank day* might occur in other form of discourse as isolated expressions it is the manner in which the phonological structure of the line relates to the

verse as a whole (and of course how this verse relates to the other in the poem) that characterize the use of these expressions here as literary. And they are interested not simply in terms of what values the individual words have as constituents of the phrase themselves take on as elements in larger pattern.

It is then the correlation of code meanings, or significations, with contextual meanings that linguistic items acquire as elements of a pattern which yields what value these items have as parts of a discourse.

It should not be supposed, however, that the unique values which linguistic items take on in literary writing are dependant on deviation. Though it is common to find violations of linguistic rules in literature it is neither a necessary nor a sufficient condition for a discourse to be literary that it should be deviant as text. Pinning down the "meaning" of a given text is of less concern to us than it has been to stylists in the past, because of developments in theories about how we interpret language. Stylistics tends to treat meaning as if it "resided in the text", that is to say, all you needed to do to really understand a text was to read or study it thoroughly and carefully enough. Analysis, such as that provided by a stylistic description, would provide the "ultimate" or "essential" meaning of a text, but the meaning of a text does not come into being until it is actively employed in a text of use. This process of activation of text by relating it a context of use is what we call "discourse".

It is not always easy, of course, to decide when a certain use warrants a dictionary entry: the borderline between value and signification is often hazy and what sometimes appears to be an original turn of phrase may be of general currency among a certain group of speakers. The important point to note is the essential naturalness of metaphorical uses of language.

The question that arises in that if poets (and other literary writers) only do what everybody else does, than what is distinctive about literary discourse? Essentially the distinction is that non literal expressions occur randomly in ordinary discourse whereas in literature they figure as part of a pattern which characterizes the literary work as a separate and self-contained whole.

The meaning in literary works is not simply a function of the signification that linguistic items have as code elements but a function of the relationship between this signification and the value these items take on as elements in a pattern created in the

context. That is to say, we interpret literature not as text but as discourse. But all discourse is interpreted by correlating code and context: what distinguishes our understanding of literary discourse is that it depends on our recognising patterns of linguistic organization which are super-imposed as it were on those which the code requires, and on our inferring the special values that linguistic items contract as elements in these created patterns.

How literary messages convey meaning and what kind of meaning does literary message convey? We can begin by following the implications of the fact that language is essentially a social phenomenon. It serves a social purpose, and to put the matter simply, it does so by codifying those aspects of reality which a society wishes in some way to control. Language, than, can be regarded as a socially sanctioned representation of the external world. Without such a representation, the external world is a chaos beyond human control. The members of a society accept the codification which their language provides because it gives them a necessary sense of security. Reality is under control because they share a common means of communication.

Communication can only take place if there are conventionally accepted ways of looking at the world.

"There is nothing outside the text"(Il n'y a pas de hors- texte) (Derrida 1976)
More recently, commentators and educators agreed on a more functional and less abstract of language in use, or discourse, in reading, understanding and writing creatively. Discourse is "how it is said" and "how it is read", and the contexts in which language is used and processed. These contexts as far as literature is concerned, are very often educational. Frye argues for the need to see texts as in dialogue with each other and with their readers' developing experience:

To go any further, we may call "literature" any old detective story because there may be reasons for saying it is good or bad literature. Because the conditions of literature are met if the discourse is dissociated from any normal social context, dislocated in that sense, and therefore requires the reader to create his or her own schematic information by the increased procedural work. The learners will benefit from exposure both to ordinary discourse and literary one. Because the latter will highlight the procedures by which one create meaning from discourse, in a way that ordinary

discourse will not. We can use literature practically with any student of English, whatever his or her level, age; background, etc…

We can take a short story and look for the activities that get the learners involved by, for example take them through certain structures and certain vocabulary items which occur in the piece of literature. As learners read the piece, it will provoke questions that will project them forward because there is nothing outside the passage for them to refer to, so they have to find meanings within the passage itself. The structures and vocabulary that have been introduced will be used by the learners in the process of making sense during the procedural activity, so they will not remain simple structures and vocabulary items for their own sake. But the writer of literature is very deliberately trying to keep you in suspense. You do not know what is going to happen. If you did know what was going to happen, then the point of reading will disappear. So you have got to constantly be searching for meaning, you are all the time looking forward and you are going to have to use linguistic tools much more extensively in order to anticipate what is going to come next. The writer of literature is really in the problem_ setting business, and the reader of literature is in the problem solving business because there is no right solution but plenty of discussion.

The task for literature teaching is to develop a pedagogy that guides learners towards an independent ability to read literature for themselves and to be able to evaluate the critical judgments of others against their own experience of literature. For many people at present, literature is confined within the classroom and is equated with the set texts taught at school. So, how to read literature then?
Widdowson (1975:187) answers the question by saying:

The language of literature is required then not to confirm an existing order of reality which can be recognized as conventional but to create an alternative order of reality within its own self-generated context. It follows from this that the reading of literature calls for a much closer attention to the actual language than would customarily be the case when reading. For, we read in the ordinary way, once our schematic language is engaged we can usually take short cuts, checking on the indications of direction from time to time, pausing to take linguistic bearings when on unfamiliar ground but generally moving at considerable pace with minimal attention to the language. But in

reading literature, we cannot treat the language in quite so casual a way because it is not just a collection of clues; it is the only evidence we have".

From a teaching or classroom view point there is much that can be done in which a literary text can be taught by integrating its study with consideration of its properties of language and to explore the different pedagogical purposes of the different approaches. They can be used in the service of fuller interpretation of the text; they can form the basis of discussion of the function of different parts of speech, and more specifically; the text can be used to introduce and form the basis of teaching some key structural features of English syntax such as nominal group organization, participles, verbal relations, etc…

But the difference between conventional discourse and literature is that you can anticipate you can take short cuts; when reading a passage, let's say, you often know something about the topic the passage deals with, and you can use that knowledge with reading naturally in order to find out what is going on in the passage. This is natural reading procedure: we all do it. The amount of information we normally take out of something we read in minimal, actually, because we simply take from the passage that 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 are much more 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, than literature has a 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.

Stylistics has come to an age and has proved to be increasingly popular with students of literature in U.K and elsewhere. Undergraduates find it genuinely useful as a tool for analysing literary texts, it helps them to understand what they read, and explain explicitly to others their intuitive responses. They are provided with a descriptive analytical vocabulary which enables them to see and appreciate features of literary texts which they would otherwise have overlooked.

For the stylists, the major fact to be explained is that, though we are all different, we agree to a remarkable extent over the interpretation of texts but much more work needs to be done before we can be sure of the facts.

There has been a huge interest in the use of literature in language teaching. Stylistics analysis has been of particular concern to the foreign-language learner as it has been seen as 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. English literature is of particular interest in English language teaching because of its special status with respect to one facet of language variation, lexical diglossia. The diglossic juxtaposition in literature constitutes a simplification of the language varieties that abound in English and that the study of texts with the simple form of style variation is of particular use to the language learner. Literary texts can be viewed not just as aesthetic objects, but as vehicles for teaching all manner of things about English language and literature.

There has been much discussion in recent years about the application 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.

Including poetry in the curriculum implies giving learners the possibility to engage themselves in *"the exercise of conditional freedom in critical enquiry"* (ibid: 81). In this way Widdowson (ibid: 82) asserts that "p*oetry representing as it does the reconciliation of these principles and the relationship in individual and social life."* This argument can also be applied to all literary writings which are, in fact, a kind of distraction that involves readers in a *"recreation enterprise"* and illustrate, thus both *"a denial of authority and a celebration of divergence"*. (ibid)

These are as to me the advantages that the literary text can offer learners especially in ESL/EFL contexts. However, to claim that the literature is, as Collie and Starter (1987: 03) do, an authentic language, is but a misunderstanding of what authenticity in language learning means. If by authenticity is meant the way native speakers use English outside the classroom, literature, I am afraid, can not be regarded as such since it represent the

finest written material in the language with all its deviations from the normal usage that can by no means represent the normal way people use English. And even if that were the case, authenticity I would argue, is not the teaching material it self, but *"in the way learners react to it"* (Widdowson 1979).Widdowson (1975:183) states that:

Literature teaching cannot be a matter of re-creating the literary work by duplicating its effect. It can only set up conditions whereby people can feel this effect for themselves. If the teacher inclines to a literary critical approach he will seek to create these conditions by focusing on the message expressed: if he is linguistically inclined, he will focus on the language used to express it. Neither approach can capture the essence of the original: all that either can do is to provide access to it.". He goes on saying (ibid: 186)

The task for literature teaching is to develop a pedagogy which will guide learners towards and independent ability to read literature for them selves, as a precondition for subsequent study. This would allow for the possibility of learners being able to evaluate the critical judgments of others against their own experience of literature and so make criticism an extension of their own interpretation rather than a replacement for it. In this way there is the chance that literature teaching might achieve its educational purpose: to develop a capacity for understanding and appreciation of literature as a mode of meaning, rather than the accumulation of information and ideas about particular literary works.

Literature does not refer to reality but represents a reality which cannot be accommodated within the schematic structures of what is factually true or actually real. The task for literature teaching is to develop in students the ability to perform literature as readers, to interpret it as a use of language, as a precondition of studying it. Literature learning paves the way to literature study whether literature is in the mother tongue or not, whether we are talking about literature in English for speakers of English or speakers of other languages. With speakers of other languages, the learning of literature has the additional advantage to be closely related to language learning since it calls for the particular intensive use of the procedures for realizing meaning in context which are required as a resource for ordinary discourse processing when meanings cannot be easily inferred by reference to existing schematic knowledge. We can say that literature reading provides the means we need when engaged for reading in general.

We are left with two choices: As Widdowson (1975:77) maintains that one of these is to study literature for a cultural purpose:

"To acquaint students with ways of looking at the worlds which characterize the cultures of the English-speaking people."

In this case, literature becomes a repository of factual data and would be inevitably distorted if taught as such. Moreover, factual knowledge may be better taught using materials other than literature.

The second choice, and also the main justification for teaching English literature. Widdowson (1975) concludes, is to teach in terms of its definition as a linguist subject. Because our students are interested in learning the language per se, they would be interested in seeing how the whole language system is used in the actual business of communication. Literature, in that case, would provide the learner with the «widest variety of syntax, the richest variations of vocabulary discriminations», and would provide examples of language *"employed at its most effective, subtle, and suggestive"* (Povey 1979: 162). In the final analysis, according to Povey, it serves as an encouragement to the *"limited linguistic achievement of the foreign student."* Widdowson's approach has received support from many of those who are concerned with the teaching of English literature to foreign students of English.

Stevens (1978: 60) theorizes that *" the principal justification for teaching the English language 20 years ago was to introduce the students to the study and appreciation of English literature», but the strength of this justification "has evaporated" in favour of a much stronger reason_ the language's evident usefulness and practicality."* Literature, however, still retains a place for arts-oriented students.

Rodger (1983); of the university of Edinburgh, agrees with this view. He maintains that literature constitutes a special domain of linguistic-communication. Because both non-literary and literary communications we use conventionally appropriate language for communication, the latter uses signals to mark the literary quality of its message.

Clearly, we all share the objective of promoting our students awareness of the structure of the language. However, there are, as Widdowson (1978: 3) points out, two levels of linguistic knowledge: *"the level of usage and the level of use"*. According to this definition, usage involves knowledge of linguistic rules, whereas use entrails knowing how to use these rules for effective communication.

There are actually great demands to make courses accessible and relevant to high-fee paying international students helped the development in classroom research in second and foreign language studies and in pedagogic stylistics. The growth of stylistic studies of literatures in English, often within a classroom research perspective is marked. The two decades saw a growth in volumes dedicated to these broad pedagogic perspectives (Brumfit and Carter 1986; Short 1988; Durant and Fabb 1990; Widdowson, 1975, 1992; Carter and MC Rae 1996) and a simultaneous growth in classroom-ready text-book in stylistics (Leech and Short 1981; Short 1996; Simpson 1997; Wales 1990).

In second and foreign language contexts, use of literary texts is often advocated as a means to enhance proficiency in reading, vocabulary growth and cultural knowledge, if not indeed, in more traditional systems, as the culminating final aim of foreign language education, appreciation of the literary classics as highest achievement of language and civilization.

We have reached a stage in the field of literature teaching where learners rely more on books of literary criticism than on what the teacher says in the classroom. This reminds me of my daughter when her teacher of literature asked her to write a critical review of Gustave Flauber' s **Madame Bovary** and how without even reading the novel, she went through a number of critical essays and had a good grade. What is needed, indeed, is an approach that can convince learners of the diversity of interpretations and deny thus any interpretations sanctioned by a critical authority. This seems to me of an extreme importance in teaching literature either in EFL /ESL or mother tongue contexts.

Conclusion

Throughout this work, I argued for the relevance of stylistics and literature in the ESL/EFL teaching. In fact, both disciplines can make valuable contributions in this field. The former helps in understanding the nature of literary discourse as opposed to the conventional one. The latter widens the learner's experience and schematic knowledge.

Furthermore, stylistics facilitates the interaction with the literary text, which by its nature directs its readers into the right track. By providing insights into how literary language is formulated, it gives the language teacher an access to an alternative option, different from the traditional one, of teaching grammar.

Traditionally, literature e. has been used to teach language use but rarely has it been used to develop language us the advantage of using literature in the latter purpose is that literature presents language in discourse in which the parameters of settings and role-relationships are defined. R.Carter (1986) insists that a natural revolution would be to take an approach in which language and literature teaching are more closely integrated and harmonized than is commonly the case at present time so that literature would not be isolated, possibly rejected, on account of "literariness" of its language.

Stylistic analysis 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 can replace literary criticism but that it can prepare the way for it to operate more effectively.

The value of stylistic analysis is that it can provide the means whereby the learner can relate a piece of literary writing with his own experience of language and so extend that experience. Stylistics occupies the middle ground between the linguistics and literary criticism and its function is to mediate between the two. In this role, its concerns necessarily overlap with those of the two disciplines. Therefore, the problem in the teaching of literature is to know when and to what extent the learner can be allowed to proceed to the appreciation and evaluation of the broader aesthetic significance of literary works without running the risk of involvement in confusion or the traffic of ready-made critical judgements.

Textbook language, though valuable as a device of demonstration, can not develop within the learner the procedural activity that is of paramount importance in discourse, whereas literature can. Yet, an adoption of the traditional methods in presenting it to EFL/ESL students in particular ,may jeopardise our objective as they tend to neglect or under-estimate the role of linguistic analysis in interpretation .That is why there is a necessity , I would argue to teach it, as I have already explained ,within a stylistic framework.

Furthermore, I certainly wish not to deny the usefulness of language for textual display, nor do I want to abolish it from classroom. However, the ability to select notions and perform illocutionary acts, as Widdowson (1984) has pointed out, is not enough to communicate. What is in fact required is reconciliation between the conceptual and the communicative functions. Language as a text is unable to achieve this reconciliation. A reliance on it to present language to foreign learners with the assumption that once they acquire the systemic knowledge , they would be able to act upon it to communicate is an error that my hinder all efforts in achieving our aims as language teachers . Literature when taught as a discourse and integrated within language can realize this reconciliation.

The view I am putting forward, then, is that the integration of language and literature can be of mutual benefit in EFL/ESL contexts. This integration requires us , however ,to reconsider thoroughly the traditional approaches to the teaching of both disciplines. There are no better means , I would argue , to combine between the two ,than an adoption of the stylistic approach I have been advocating throughout my present work .Though there is still a doubt about the role of literature in teaching language (see Carter in Short 1989: 17) ,stylistics can go a step further in convincing educationists that literary texts can not only be used for teaching about language , but also for teaching it.

The study and teaching of English is shaped by our students' purposes and the conditions in which they live and work. Deploying our resources for reading literature well and teaching it effectively must be among the most important resources we can deploy in general, not just for disciplinary purposes of preparing our students for their overall lives, for their careers, for parent-hood, for civic responsibility and for moral and ethical thoughtfulness. To decide that you want to teach literature must mean that

you want to share with others the special adventures of mind and spirit offered by literary study and not possess them on your own. When we read, we are not alone. Teaching literature provides the supplementary knowledge-supplementary knowledge-supplementary to life itself- that there is indeed nothing new on this old good planet Earth, no human circumstances that have not been experienced by someone, somewhere, is a given moment and all the feelings of failure and victory that make this life worth living. To study literature from the perspective of existential issues makes it live for students of all eyes and circumstances. If we as teachers can help learners discover and understand that a poem does not have the first stanzas with a particular rhyme and metre but it vehicles a set of invitations to become someone else-feel in new ways, see in new ways, think in a new way, to love in new ways, to understand and not judge at all them we are helping our students to combine their knowledge and the circumstances of their lives.

The main task remains that of the teacher. He has to find the most suitable methodological framework so that to make learners do things with language and carry out various communicative acts. For that he has, to quote Widdowson (1984:172-173) *"to provide guidance by the careful selection and presentation of literary texts so that their potential as discourse for developing learning can be realized."*

I want , at the end of my work , propose to delete the lexical term literature in the EFL/ESL curriculum and replace it by stylistics ,a term which implies the study of literary texts from a linguistic orientation. This, I think ,our major in EFL/ESL : language learning.

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