Stylistics and its Contribution to the Second-Year Students of the English Department at Bejaïa University

Thesis submitted in partial fulfillment of the requirements for Doctorate *es* Science in
Applied Linguistics

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DEDICATION

We wish to dedicate this work to all the students,
our family, mother and son who have been patient with us
while concentrating on this research work. We should not
forget to include our sisters and brothers-in-law.

ACKNOWLEDGEMENT

ABSTRACT

In this research work, we are probing into the contribution of stylistics as a new literary approach to second-year students at the English department of Bejaia University. We attempt to know whether the students will grasp this new approach. In doing so, we base ourselves on three main criteria which are developed within the body of this thesis. Our aim is also to correct a very recurring syntactic error our students are used to making through the stylistic approach and in particular through M.A.K Halliday's linguistic theory of the 'Clause Complex'.

Our first goal is to make the students understand the theoretical background of this new area of study; then, we are going to opt for one stylistic approach which we will apply to all the texts we will study in the classroom. Besides, our students' syntactic error, namely, the use of fragment sentences is an important one to correct since 47 students out of 114 are making it. We shall explain in details how we will proceed in the treatment and remedial work in the second half of our experimental part.

As to the basic questions this research work raises, they are as follows:
1) Will the use of stylistics help students in interpreting literary texts by being immersed in the web and levels of language?
2) Will this course be contributing to improving our students' writing skill by focusing on one of their main weaknesses, namely, clause distinctions in sentence syntax?

We have started the present study with 160 students and then we have retained 114 out of 160 because we want the students not to have more than two absences during the whole experiments. Out of 114 assiduous students, 62 students are considered successful according to the three criteria we have selected and which we will be developing subsequently. Considering the fact that the students have only practiced the literary analyses during one short second semester, we can consider our results as encouraging. We can opt for extending the period to one full academic year and remark if we can improve our results. As to our syntactic error, thanks to error correction feedbacks (a correlate of written correction on the students' papers, metalinguistic explanation(Halliday's theory), elicitation and repetition through the context of literary texts), we have succeeded in correcting their error since only 1 out 47 students is still writing fragment sentences in the post-test at the end of the year.

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General Introduction

Style is inseparable from Structure, part of the conformation of whatever the author has to say....All this to say that content, meaning, intention, and form must make up a whole and must above all have a reason to be.

From *What is Style?* By Mavis Gallant

(As cited   in The Mercury Reader.2009.ed

by Pearson Custom Publishing,p.164)

1) <u>Background of the study</u>

Stylistics with which this thesis is concerned is a fairly new literary approach in our *licence d'Anglais* since it was introduced with the LMD system ('Licence- Master- Doctorat') six years ago. It therefore required a thorough research in the field. What is stylistics? H.G Widdowson (1975, p. 4) expresses the idea that linguistics has something to contribute to literary studies and vice-versa, that this field of study is not an autonomous domain on its own, but it borrows from both linguistics and literary criticism. It is the study of literary discourse from a linguistic orientation. Some linguists also think it is impossible to study literature without referring to language. W.C Turner refers to the overlap between the linguist and the literary critic. Of course, the linguist can study etymology, and the literary critic literary biography, but *the two move closer together when interest centres on texts.* (*Turner, W.C, 1973, p.142*). In fact, the morphological make- up of the word *stylistics* points to *style* for literary criticism and -*stics* for linguistics: it is an area of mediation between two disciplines: linguistics and literary criticism or between two subjects: English language and literature. The critic whose main concern is to interpret literary writings as works of art will be interested in exegesis and in the underlying message that the codes or patterns convey. We outlined and

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explained three approaches to the students:

a) Literature as TEXT

b) Literature as DISCOURSE

c) Literature as MESSAGES

When we look at literature as *text*, we are mainly concerned with the codes, and our interest in messages lies in how they explain how the codes are constructed. It is generally the linguist who is going to show how curiosities of usage might be accounted for in grammatical terms. When we study *literature as text*, we focus on how a piece of literature exemplifies the language system.

The second approach, *Literature as discourse,* will highlight how elements of a linguistic text (mainly a cluster of linguistic deviations) combine to create messages, how pieces of literary writing function as a form of communication. We will presently illustrate this aspect through a poem by Ted Hughes (as cited in Widdowson, H.G, 1975, p. 27) entitled *Wind*. Finally, the third approach we mentioned to the students was to consider *literature as messages*. In this context, the literary critic is interested in messages, and his concern with codes lies in the meanings they convey in particular instances of use. Interpretation is his aim. His interpretation of how the language system works will serve to highlight the effects produced by literary texts. His search for an underlying significance makes him treat literary works as messages. In

the experimental part you are going to observe how we went to illustrate each of the three approaches with the students.

The third approach *Literature as messages* entails that the literary critic is interested in messages, and his concern with codes lies in the meanings they convey in particular instances of use. Interpretation is his aim as when Walter Nash (as cited in Carter,R.1982, pp.101-115) analyzes D.H Lawrence's text on a passage from *Odour of Chrysanthemums* by first mentioning the theme of alienation of characters with their environment, depicting the world of miners in a colliery.

This stylistic approach is the one we have adopted for all the texts we studied with the students because it starts with the message and backs it up with a study of the grammar and lexis. It is not based on a specific linguistic theory. It is <u>rigorous</u>, namely, based on a clear framework of analysis; it is <u>retrievable</u>, namely the terms and criteria used are clear for any student to follow the pathway towards an understanding of the stylistic method; it is also <u>replicable</u>, meaning the method is clear enough for stylisticians to be able to check it on the same text or on other texts. We went through the same steps, namely, a sample text, setting and symmetry, modes of development, the actors and the environment, but when the students took the exam of stylistics, they were asked to comment only on the actor(s) as the analysis is

rather long. The three adjectives mentioned above (*rigorous*, *retrievable*, *replicable*) are borrowed from Paul Simpson in his book *Stylistics* (2004, p. 3-4). They adequately qualify the practice of stylistics.

In his conclusion Walter Nash also refers to a key concept in stylistics which is foregrounding successively defined by both M.A.K Halliday (2002, p. 10) and Katie Wales (2001, p. 157) as *patterns of prominence in a poem or prose text, regularities in the sounds or words or structures that stand out... and contribute to the writer's total meaning* or by Katie Wales as *the throwing into relief of the linguistic sign against the background of ordinary language... made prominent, for specific effects.* These patterns of foregrounding are exemplified in linguistic deviations, parallelisms, and repetitions purposefully intended by the writer and contributing significantly to the total meaning, but we shall come back to this notion in our part on methodology. We shall also illustrate the notions of pairings, gradations, contrasts that Walter Nash also mentions in his conclusion.

Moreover, Walter Nash's stylistic approach is basically based on a study of grammar and vocabulary, but we have several different stylistic approaches according to the main influences of linguistics and literary criticism: Chris Kennedy, for example, in his essay *Systemic Grammar and its Use in Literary Analysis* in *Language and Literature*

(Carter,R,1982, pp. 83-94) applies M.A.K Halliday's theory of the transitivity within the ideational function on Conrad's *The Secret Agent* and shows how a literary text can benefit from a grammatical model as does Deirdre Burton in her article on Sylvia Plath's *The Bell Jar* (Carter, R, 1982, pp.196-212).

In these two essays as in all stylistic analyses, the goal is to describe *the formal features of texts....in order to show their functional significance for the interpretation of the text... to relate literary effects to linguistic causes (Wales, K, 2001, p. 372).* It is a study of the correlation between form and meaning, and how they relate to the interpretation of a text. Stylistics is also the study of style, the selection of certain linguistic forms or features over other possible ones (Simpson, 2004, p.3), for example what makes the writing of Ernest Hemingway different from Nathaniel Hawthorne's? Simpson writes that it is due to *the choices they made from the language available to them* (Simpson, 2004, p.4). Denis Freeman (1996) also confirms that *styles of writing* are *different ways of using our common language by which we identify one writer, or one kind of writing, from another* (p.1). At the origin, a stylus was a pin or stalk, an instrument made of metal or bone with a sharp pointed end used to incise letters on a wax tablet , and the other flat end of the stylus was used to erase what was written. The second definition of style was a manner of writing and of speaking

of a specific author or literary group or period. Style, was considered according to their clarity, effectiveness, beauty etc...

In general, style refers more to form and expression rather than to the substance of the thought: in 1749, Chesterfield writes *style is the dress of thoughts,* but this idea has been contradicted because form and content are inseparable. Style also refers to beauty or loftiness of style.

Moreover, Mavis Gallant in *what is style?* writes that it is *the author's thumbprint, his mark and comes from the distillation of a lifetime of reading and listening, of selection and rejection* (The Mercury Reader, p.166). G. Buffon in 1753 said *Le style est l'homme meme (W.C Turner, 1973, p.14).*

After referring to H.G Widdowson's *Stylistics and the Teaching of Literature,* we shall be analyzing how the two next books under study have similarities in presentation since both deal with sentence structure or syntax, vocabulary and the sounds and patterns of language. This approach is the one advocated by Paul Simpson in his book *Stylistics* (2005, p.5) where he points out that levels or units of analysis in language (the sounds of language, the way words are constructed, the way words combine with other words to form phrases and sentences, the meaning of words and sentences, the meaning of language in context), all these can help and shape a stylistic analysis. Paul Simpson adds that language is not a disorganized mass of sounds

and symbols but is instead an intricate web of levels, layers and links. Thus any utterance or piece of text is organized through several distinct levels of language.

We think it is this interrelatedness of the different levels of language influencing meaning that we should encourage our students to discover and comment on, how different levels of language are organized in such a way as to impart a specific communicative intention. Linguists such as P.H Matthews all agree that in describing a language, all four varying facets − sound, constructions, meanings and forms of words − must be taken into account. This interrelatedness of the levels of language will be illustrated by both N.F Blake in his pedagogical and progressive explanation of a poem and a prose passage and by W.C Turner through general statements as when he writes that syntax and vocabulary are intertwined since words are the units forming a symbolic group and words are also formed of bound and free morphemes, traditionally referred to as root, prefix, suffix, and compound. Before even syntax and vocabulary, W.C Turner draws our attention to the different organs that come into play in an enunciation and to the effect of pauses in poetry. This is to confirm M.A.K Halliday's(2002) statement that *the literary analyst must see all levels of linguistic patterning-grammar, lexis, phonology and phonetics −and their graphic parallels- in interaction as they must always interact in*

any language event(p.19).

At last, Ronald Carter (1982) in *Language and Literature* will provide an explicit approach to the literary text but not the only or the best one. Practitioners of stylistics are well aware that a literary text should also be apprehended according to the literary context, the period, the literary movements, and grammar is not the only level of language organisation. Two main references are used: the traditional grammar of Quirk (1972) and Hallidayan systemic grammar because they provide an adequate description of the writers' purposes. Extracts from works have been used because in stylistics, close verbal analysis is extremely important.

We have divided the articles in *Language and Literature* according to their methods of analysis and impact. Some are based on a linguistic theory as Chris Kennedy's *Systemic Grammar and its Use in Literary Analysis* which examines some aspects of the grammatical system developed by Halliday and how they can be applied to the analysis of literary texts. M.A.K Halliday is a famous English linguist who has delved into the linguistic studies of literary texts. He has written *the linguistic studies of Text and Discourse (2002)* which will be mentioned as Chris Kennedy makes a direct allusion to it.

A second group of articles contributes not only to explaining but also to elucidating the complexity of texts such as *The conditional*

Presence of Mr.Bleaney by H.G Widdowson whose grammatical organisations are important in grasping the meaning of the poem: There is a blurring of both first-and third-person pronouns (*I* and *he)*, and of present and past tenses which makes the main character confused in his relation to Mr Bleaney. This confusion is reinforced in the last conditional clause at the end of the text which arouses doubt as to whom we are referring to: Mr Bleaney or the new lodger? This text is an illustration of how an analysis of the rules and patterns of language provide a sound interpretation of a literary text.

The third group of articles will start by looking at the themes and literary concerns, and how the latter are underscored by the grammar and vocabulary in such a text as *On a passage from D.H Lawrence Odour of Chrysanthemums* by Walter Nash who describes the grim world of the miners set in a dispiriting environment.

There is, however, a fourth group which we may call an extension group which links stylistics to the political context and history in such articles as *Through glasses darkly, through dark Glasses* by Deirdre Burton. All the texts mentioned above will be studied in a more detailed analysis in our theoretical background in the first part of our thesis.

2) **Aim of the Study:**

Our primary aim in this research work is to probe into our students' understanding of this new stylistic approach which was introduced into the curriculum on the one hand, and it is to correct a very recurring syntactic error we have noticed not only in our coming treatment group of students, but over generations of students of the former system of the 'licence d'Anglais' on the other hand. Besides, we would like to explain our motivation in delving into this new literary perspective.

Our main motivation in writing this thesis springs from our teaching experience which has girded us into focussing our analysis on how students might respond to the use of stylistics when approaching literary texts. One might wonder why we resort to this field of study and perspective. This is mainly because we discovered that stylistics not only bases itself on purely linguistic theories, but also on grammar, syntax and vocabulary, and this certainly could bring an appropriate help to our students who study English as a foreign language. Studying grammar and vocabulary within the contexts of literary texts must certainly be more efficient than simply studying a formal, standardized course of grammar or morpho-syntax because it provides a link between the grammatical structure and the intended meaning in the literary work (its communicative effect). We thought that not only it

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would back up their knowledge of what is at the core of any mastery of language, but that it could also make them closer and more sensitive to any approach to a literary text.

Our past experience has convinced us that English language teaching in our country is a battlefield where a lot of strategic actions have to be undertaken in order to lead our students to better handle the language and be able to appreciate and criticize a work of art. Our teaching experience with the second-year students and especially the correction of their exam papers have reinforced our idea that a strong consolidation of grammar and syntax (as well as writing techniques of composition) should be given to our students. Because of our students' INTERLANGUAGE (Selinker's term (p.219): our students' actual knowledge of the target language situated in between the mother tongue and the target language), the idea of turning to stylistics appealed to us because it provided us with a means of reinforcing our students' mastery of language and making up for any weaknesses they might have in language at the level of grammar or vocabulary as stylistics covers these areas. Stylistics is a combination of both language and literature, and learners learn best when language is used in context, here linking literary effects to linguistic causes.

Besides, it is our assumption that a student cannot develop his interpretative abilities to infer meaning from a literary text if he does

not have a minimum mastery of the language, and it is obvious for us to start a literature course by resorting to language, and what appealed to us in stylistics is the fact we start an analysis of a literary text by looking at how a text is constructed in terms of language ; stylistics is particularly useful for texts that are not obvious at first reading and need to be explained in terms of the basic components of each sentence , but also for the majority of our second-year students who do not master the basic elements of a sentence so much so that their sentences become anarchic and do not convey any meaning at all. Very often, the teacher is struggling to try to make up sense out of his or her students' papers. Consequently, whether stylistics addresses itself to a specific language related in particular to the language of literature which makes it different from the conventional language or whether stylistics can be used when a text does not make sense at first reading, and one has to decompose the sentence into its various parts, I do believe it can also be useful to straighten up our students' English by reminding them of how a sentence is built and what constitutes its main components.

As Stylistics is an entirely new course in the curriculum, our first aim is to try to investigate whether it will readily be assimilated by the students; consequently, a lot of questions have cropped up to our minds: how should we introduce it? How can we know that they have grasped this new literary approach? What would be the criteria on

which to base our judgement as to a successful stylistic analysis? All these questions came to have an answer as we delved into H.G Widdowson, Mick Short, Paul Simpson, N.F Blake, W.C Turner, Katie Wales, Walter Nash, M.A.K Halliday, Ronald Carter, all linguists and stylisticians. But first of all, we have to give them a good knowledge of the field, then we are going to take one stylistic approach and apply it to all our chosen texts.

Our second aim is to correct a very recurring error in our students' writing of the present treatment group. At the beginning of the year, the total of our students were 160 second-year students divided into 4 groups of workshops. Considering in our study only the students who had only 2 absences in the whole experiments, we have come out with 114 students. Out of these 114 students, 47 are writing fragment sentences. A whole experiment and remedial work are to be conducted with them (look at the part entitled' Investigating our students'main syntactic weakness in writing through the stylistic approach')

3) **Research Questions:**

They are as follows:

1) Will the students grasp this new literary approach and develop their interpretative skills by immersing themselves in the web and levels of language?

2) Will this course be contributing to improving our students' writing skill by focusing on one of their main weaknesses, namely, clause distinctions in sentence syntax?

4) **Methodology:**

We first introduce and define the field of stylistics, its aims and perspectives, choose one stylistic approach and explain it to the students during the first semester. During the second semester, we shall start applying our chosen approach, that of Walter Nash in D.H Lawrence's passage from *Odour of Chrysanthemums*, and we shall apply it to all the following texts: William Bradford' s *Of Plimmoth Plantation*, book 1 and 2, the opening passage of *The Fall of the House of Usher* , N.Hawthorne's *The Scarlet Letter* from which many extracts will be studied, and finally Robert Lowell's *The Quaker Graveyard in Nantucket.* In his analysis*,* Walter Nash shows two main levels: the planes of articulation illustrated in the symmetry, development of the passage and the plane of information in the actors, the environment, the symbolism… He tells us that the two planes are not superimposed but interlocked. The reader starts with an intuition on the text, and he has to study its structure if he wants to make observations on the language and style, but to study the structure of a text, he has to observe the linguistic /stylistic features which are marked by pairings, contrasts, gradations, or some other method of foregrounding (Nash, W as cited in Carter, R, 1982, 113). As a consequence, the level of articulation and

information are intermeshed and mutually supportive. Moreover, Walter Nash refers in his conclusion to a key concept in stylistics, namely, *foregrounding so it is an opportunity* for us to carry on defining the concept to the students starting with Mick Short (1996, p.11) who illustrates it by referring to a painting since the term is borrowed from art criticism. The foreground is that part which is in the centre, and the items in the foreground will appear more important than the rest. We will carry on giving them two definitions of foregrounding, one by M.A.K Halliday(2002), and another one by Katie Wales(2001). Halliday (2002)defines foregrounding as *patterns of prominence in a poem or prose text, regularities in the sounds or words or structures that stand out, or maybe brought out by careful reading; and one may often be led in this way towards a new insight, through finding that such prominence contributes to the writer's total meaning(p. 98)* and Katie Wales (2001) explains that foregrounding *is thus the throwing into relief of the linguistic sign against the background of the norms of ordinary language. But within the literary text itself, linguistic features can themselves be foregrounded or 'highlighted,' made prominent' for specific effects against the background of the rest of the text.It is on this' internal' foregrounding that critical attention is largely focussed (p. 157).* Repetitive patterns (of sound or syntax, for example) are superimposed on the background of the expectations of normal usage, and so strike the reader's attention as unusual. Alliteration, parallelism, and many figures of speech or schemes involving repetition of lexical items are thus commonly exploited in

foregrounding in poetic language… it is the very consistency and coherence of use which seems to be characteristic of poetic language particularly…. What students of style must do, however, is judge the significance or effect of the foregrounded items as focussing categories (John Sinclair's term as cited in Carter, R, 1982,p. 174). We illustrated the notion of foregrounding with an extract from book 1 *Of Plimmoth Plantation* by William Bradford in which the author sympathizes with the ordeals, hard settlements and living conditions of the Puritans when they first settled on the American continent. M.A.K Halliday mentions above 'patterns of regularities in the words or structures that stand out' as in this extract from *Of Plimmoth Plantation.*

If we want to recapitulate, we studied each text according to Walter Nash's approach in which the following elements are studied:

1) a sample text

2) setting

3) The development of the scene: phases and modes of narrative

4) The Actors: 1)identity and Relationship

5) The Actors: 2) The woman

6)   3) The boy

7) The environment

8) Conclusion

We added the notion of foregrounding and noticed them through all the

texts we studied and remarked how they contributed to the total meaning and interpretation of the text. Furthermore, our primary research question is to probe into whether our students have grasped this new literary approach, so we had to set criteria to evaluate and gauge their understanding. In any literary analysis, the critic's aim is to summarize his finding(s) or interpretative position and to carry on with his more detailed analysis. This will be the first criterion we shall ask our students to abide by. We have already shown that stylistics is concerned with relating linguistic facts (linguistic description) to meaning (interpretation) in as explicit a way as possible. The student analyses linguistic structure at various levels (e.g. phonetic, graphological, syntactic, lexical, discoursal, semantic, pragmatic, other…) in order to understand the message of the text. In stylistics, the linguistic description and its relationship with interpretation should be discussed as explicitly and as systematically, and in as detailed a way as possible. This is, at least, the main principle adopted by most stylisticians in Ronald Carter's *Language and Literature* (1982).This will constitute our second criterion. H.G Widdowson states that stylistics can provide a way of mediating between two subjects English language and literature, and that the literary critic is first of all concerned with messages, and his interest in codes lies in the meanings they convey in particular instances of use. And this is what the students are attempting to show through their analyses making a link between structure and meaning. A third criterion that seems to us extremely important in a stylistic analysis is the notion of **foregrounding** we have discovered with

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Mick Short in his *Exploring the language of Poems, Plays, and Prose (1996).* Authors will often convey specific effects by using linguistic deviations, parallelisms or repetitions. Looking for aspects of foregroundings, and how they relate to the interpretation of the passage as a whole will be our third criterion by which our students will be assessed concerning their understanding of a stylistic analysis.

Moreover, our target population is the initial 160 students who had no more than 2 absences during the whole academic year because I want them to have as much background to both the theory and practice of the field of stylistics. They are from the second-year LMD students of the academic year 2008/2009 of the English department of Bejaia University; then, we will study the students' reactions through a study of their written performances. At the end of the academic year, we gave an extract from N.Hawthorne's *The Scarlet Letter* to analyze to all the 160 students, but we kept only 114 for our experimental group. As explained earlier, these 114 students were more reliable since they did not exceed 2 absences during the whole experiment. This excerpt portrays the relationship between Chillingworth, the so-called physician and Hester's legal husband and Dimmesdale, our respected reverend of the town of Boston, Hester Prynne's secret lover and partner in sin. The text is on page 187. It is extracted from the 1973 Penguin edition of *The Scarlet Letter and Selected Tales* edited by Thomas E.Connolly; it is

the beginning of chapter eleven; the students had to answer the following question:

Analyse the actor Chillingworth in his relationship with Reverend Dimmesdale.

The text was followed by these instructions:

-Read the text several times.

-Start your essay by summarizing your interpretation of the text concentrating on the actors. You may indicate how you are going to develop your paper.

-Then proceed to a more detailed analysis according to your interpretation. By 'stylistic analysis', we mean an interpretation of the message based on the codes (linguistic items),so study the forms and meanings which are related and relevant to your point of view that describes the character of Roger Chillingworth. Try to find any foregrounding (s) too (namely, linguistic deviations and their effects, any repetitions (lexical, structural, etc...), any parallelisms.

-Summarize your findings in a conclusion.

-Reread your paper correcting your mistakes!

We also gave them definitions of the words: intercourse, lay out, to tread, malice, hitherto, latent, wreak upon, to confide, ineffectual, expel, to lavish, shy, balk, scheme, Providence, avenger, perchance, thenceforth, throb, 'to be on the rack', the spring, wave, wand, to

uprise, grisly, to flock.

At the end of our assessment, we had three types of responses to our three criteria:

1/Students who reacted according to the first, second and third criterion.

2/ Students who responded according to the first and second criterion.

3/ Students who fulfilled the first and third criterion.

Whichever of these three reactions the students adopted, we accepted them because they are all fundamental aspects fulfilling a stylistic approach. A student might study the text only according to its foregroundings, and   this is a stylistic approach 'par excellence' because the choice and arrangement of words, their repetitions, parallelisms or linguistic deviations, if any, are all pre-determined and fulfill 'a preconceived design' in the total meaning of the text. We are going to give one example of each and the total 62 students who are considered successful in grasping this approach can be found, one by one, in the appendix under the title: 'Our Students 'Stylistic Analyses.

5   Structure of the thesis

The coming thesis is divided into two parts and eight chapters: the first part throws light on the theoretical background whereas the second part focuses on our field work research.

In the first theoretical part, there are four chapters. The first one introduces us to the world of stylistics through the lens of H.W Widdowson. The second chapter shows stylistics and levels of language which are illustrated through both N.F Blake's *An Introduction to the Language of Literature* and W.C Turner's *Stylistics.* The third chapter concentrates on practical stylistic analyses of texts by English stylisticians in Ronald Carter's *Language and Literature.* The fourth chapter is about a comparison between Stylistics and Discourse Analysis, and we shall end this first part with our chosen stylistic approach.

Our second part reveals our field work research. Chapter five deals with the introduction of stylistics in the academic curriculum of the B.A degree of English, 'licence d'anglais' in the L.M.D system. Chapter six takes the chosen stylistic approach and applies it to all the texts we studied in the classroom. Chapter seven will set the criteria for analyzing the students' papers according to Widdowson's and Mick Short's stylistic analyses, the students' reactions to this approach through a study of their written performances, the data collection and the results obtained. This chapter will end with concluding remarks. Our

last chapter investigates our students' main syntactic weakness in writing through the stylistic approach with all the required steps in order to conduct an experiment. It will be followed by our students' remarks on the course through an anonymous questionnaire, recommendations and suggestions, and a conclusion of the experimental part. There will, of course, be a general conclusion for all the thesis, references and appendices in which we include our students' successful stylistic analyses, one by one, S.P Corder's algorithm for each of the students concerned with the syntactic error, and the texts we studied that are not included within the main body of the thesis.

PART ONE:

THE THEORETICAL BACKGROUND

Introduction

Stylistics is a field of study which enjoys widespread recognition and prominence today. It is included in the new Algerian academic curricula of language departments (in the new LMD system), and it is taught and researched in university departments of language, literature and linguistics all over the world. New branches of stylistics are even developed such as feminist stylistics, cognitive stylistics, and discourse stylistics which are inspired from feminist theory, cognitive psychology and discourse analysis. But what is most important to us as teachers is the fact that stylistics can represent a much valued method in language teaching and in language learning because it draws close attention to the broad resources of the system of language and is that the student will relate a piece of literary writing to his own experience of language and so expand this knowledge of language and develop his interpretative capabilities accordingly as the many workshops with the second year university students have shown. As Ronald Carter (1986) has written in his introduction to *language and literature: A stylistic Reader*:

It (the experience of language) can assist in the transfer of interpretative skills which is one of the essential purposes of literary education (p.2).

It is for him a more objective manner of making our own interpretations: the more confident we are in adducing linguistic facts, the more we are in substantiating our intuitions and making sound literary judgements. Besides, learning some different aspects of language through the context of a literary text can be extremely enjoyable especially for upper-intermediate and advanced students of English as a foreign language. Furthermore, it can bring pedagogical value and correct grammatical weaknesses in our students' writing where grammar is not taught in a mechanical or abstract way but in a combination which allies grammatical rules to particular literary-aesthetic effects. According to R.Carter who used this stylistic approach with first-year undergraduate students of English, the benefits are multiple since the students become more competent in the stylistic analysis of literary text and are more aware of the nature and organisation of language by reference to a controlled base in defined linguistic structures. Paul Simpson (2004) in his book entitled *Stylistics* also acknowledges the fact that stylistics in

This pedagogical guise, with its close attention to the broad resources of the system of language, enjoys particular pride of place in the linguistic armoury of learners of second languages (p.2).

For students of English as a foreign language, it is particularly beneficial since they are learning the different levels of language in context. They derive meanings from all aspects and levels of language when they analyze literary texts stylistically. We may also point to the fact that language becomes an unexhausted spring from which students get inspired and readily link linguistic items (structure, phrase, noun, verb, adjective, adjunct etc….) with the intended meaning of the writer. Moreover, we should acknowledge that stylistics is interested in language as a function of texts in context and that utterances (literary or otherwise) are produced in a time, a place, and in a cultural and cognitive context. These "extra – linguistic" parameters are inextricably tied up with the way a text means. Mrs Vendler in her review of Roger Fowler's essays on *style and language* states that:

….. Although literature is language and therefore open to ordinary formal linguistic investigation it has, like other distinctive formally distinctive texts, essentially distinctive contexts which the linguist no less than the critic must study. That is, the investigation must be curious about the extra linguistic features which condition the distinctive style of a literary work.

(as cited in Simpson, 2004, p.150).

In this quotation, Mrs Vendler refers to the historical, civilizational, and cultural backgrounds in which a text was created and which all contribute to the meaning and purport of a text, namely, not merely the linguistic description of a text, but also the context of a text which must also be taken into account in stylistics.

Besides, when we look at the purpose of stylistics, it is, in our opinion, mainly **pedagological**: it explores language and creativity in language use. Doing stylistics enriches our ways of thinking about language, and as observed **exploring language deepens our understanding of literary texts.** It also highlights the language system and tells about the "rules" of language because it often explores texts where those rules are bent and stretched to breaking point, and as Widdowson (1975) shows it in *Stylistics and the Teaching of Literature*:

interest in language comes at the fore in contemporary stylistics , namely; someone who undertakes to do stylistics should be interested in language(p.15).

This reference to language and linguistics can increase our understanding of the nature of language, and both the teacher and the student can become a more competent language teacher for the former and a better language learner for the latter. Mick Short in his article in *Literature and Language (Carter,R.,1982,pp.179-192)* is particularly concerned with "how" and "why" particular meanings and effects are present in particular literary works, and this cannot be answered without a detailed linguistic analysis. A critic should give detailed support for his interpretative conclusions and therefore should make a link between textual structure and interpretation. Briefly, the critic's evaluation and interpretation should be backed up by a description of textual structure. There is a particularity that characterizes stylisticians is that they aim at making literary criticism a well-founded and well-grounded discipline. Katie Wales (2001), who is well-known for her *Dictionary of Stylistics*, would also agree with Mick Short when she encapsulates the intention behind this area of study; she thinks that the critic will relate literary effects to linguistic causes where they are felt to be relevant". She adds that in stylistics:

It is the interpretation of the language based on an analysis of the formal, semantic, patterns which will contribute to an evaluation of the significance of findings for the interpretation of the general meaning of

the text (p. 373).

Therefore, Katie Wales, like Mick Short and all the stylisticians who have written a stylistic critical article in, for example, Ronald Carter*: Language and literature: an Introductory Reader in Stylistics* (1982) follow this principle.

Their analysis is a plea for detailed and relevant evidence for a particular point of view. They generally start with a general statement backed up by detailed analysis in a clear and accurate presentation. Often, unconnected points will be related and give a particular overall analysis. We are more and more convinced that what motivates stylisticians is that they do not want to remain in intuitive or impressionistic accounts of a story, they find that giving a linguistic analysis to a literary text is essential as Ronald Carter (1982) writes in his article *Cat in the Rain,* and that "*criticism can benefit from a fusion of 'literary' and 'linguistic' method"* (Mick Short as cited in Carter (1982, p.56). This is particularly true when we come to analyze difficult texts such as Philip Larkin's *Mr Bleaney* described by H.G Widdowson (1975, pp.10-19) where the latter's stylistic description solved the riddle of this poem. But we shall come to a closer study of Ronald Carter's *language and literature* (1982) in my present review of the literature.

The link between linguistics and literature started in the 1950s and the 1960s when linguists felt they could differentiate between 'literary' and 'non literary forms' of language through a systematic and scientific study of literary texts and give objective descriptions of texts rather than intuitive interpretations. The structuralist linguists Jakobson and Mukarowsky were the first to give stylistic accounts of literary texts and were the forerunners of the Australian linguist M.A.K Halliday in stating that meaning was not something individual and unique to each text, but the product of a system with various parts which all fit together to make a structural whole - M.A. Halliday's theory will be developed in greater detail and depth, a linguist we shall come back to later for his perspicacious analysis was a powerful tool for explaining the meaning of texts.

Chapter 1:   What is Stylistics? Through the study of H.G

Widdowson's *Stylistics and the Study of Literature*

Let us now come to the main purpose of this chapter: to map out the territory and do a review of the literature in the field of stylistics. The very first book we have focussed on was *Stylistics and the Teaching of literature* by H.G Widdowson (1975). The book is divided into four parts: an introduction with chapter one devoted to the aims and perspectives of stylistics, part one including three chapters, each respectively dealing with 'literature as text', 'literature as discourse', 'the nature of literary comunication'; part two with two chapters on 'literature as subject and discipline', and chapter 6 on 'exercises in literary understanding' and finally a conclusion with a final chapter on stylistic analysis and literary appreciation

In his very opening lines, H.G. Widdowson (1975) states that he believes that linguistics has something to contribute to literary criticism and vice-versa. He defines stylistics, in the following quotation:

By 'stylistics' I mean the study of literary discourse from a linguistics orientation, and I shall take the view that what distinguishes stylistics from literary criticism on the one hand, and linguistics, on the other, is that it is essentially a means of linking the two and has (as yet at least) no autonomous domain of its own. One can conduct enquiries

of a linguistic kind without any reference to literary criticism, and one can conduct enquiries in literary criticism without any reference to linguistics. Some linguists have suggested that the latter is impossible since the literary critic must be involved in a discussion about language - But there are all kinds of ways of talking about language and the linguist's way is only one …Stylistics, however, involves both literary criticism and linguistics, as its morphological make-up suggests: the "style" component relating it to the former and the "istics" component to the latter (p.3).

In this quotation, H.G Widdowson fuses the study of language and literature and would agree with Roger Fowler who states (as cited in Simpson, p. 2004, p. 150) that any information about language is useful in studying an art-form whose texture is language, and that the linguist's description is only one way, the style of a literary text being also conditioned by other extra-linguistic features. This fundamental aspect of the mingling of linguistics and literary criticism, which is only one way of studying a text is also reiterated by Paul Simpson in his book *Stylistics* (2004). Besides H.G Widdowson (1975) describes stylistics as an area of mediation between two disciplines (linguistics and literary criticism) and two subjects (English language and English literature). Stylistics is neither a discipline nor a subject in its own right

,but a means of relating disciplines and subjects (p.4).

Disciplines: Linguistics   Literary criticism

Stylistics

Subjects: (English) Language   (English) Literature
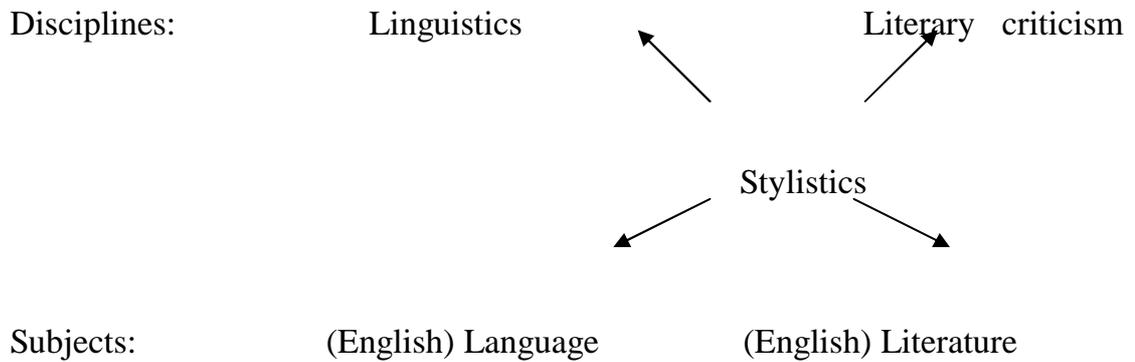
This diagram shows that stylistics is an area of mediation between disciplines, between subjects and between subjects and disciplines. He then makes the difference between the literary critic and the linguist. According to him, the literary critic is concerned with messages, and his interest in codes is mainly on the meanings they render in special instances of use whereas the linguist is primarily concerned with the codes themselves, and how particular messages exemplify how the codes are constructed. If the linguist takes a poem, for example, he will be concerned with curiosities of usage in grammatical terms but will also be interested in the interpretation of the poem if his analysis of the language is dependent on the latter. Contrary

to the linguist, the literary critic takes interpretation as his aim. He will seek to find out what aesthetic experience or perception of reality the poem expresses through the language system. His analysis and comments on how the language system works will serve as an underpinning to his interpretation of the text. Consequently, the linguist considers literature as text whereas the literary critic looks for an underlying meaning and views literary works as messages. Furthermore, messages are always conditioned by a context, literary writing being a form of communication, and so this approach treats literature as discourse. H.G Widdowson then gives illustrations of how he treats literature as text by taking the function of the definite article in English, saying that when it appears, it constitutes a specific reference. The definite article may precede a modifier as in "The white goddess" specifying a particular goddess, or it may be contained in a qualifier following the name as in "The goddess in the temple" again specifying a particular goddess.

This use of the definite article in a modifier or qualifier in association with a headword is said to be cataphoric. When a nominal group has already been referred to previously and referred to again after, such as for example, *the goddess was a figure of great mystery*; the second reference to it with the use of the definite article will be said to be anaphoric. At last when the reference is unique, such as in "the

sun", "the moon", "the earth", "the queen", the article is said to be homophoric.

In fact by referring to these three kinds of uses of the definite article, H.G Widdowson makes a direct allusion to M.A.K Halliday's *Text and discourse* (2002) where he also defines these three aspects of the definite article when he mentions that

There are three distinct relations into which "the" as deictic enters, respectively cataphoric, anaphoric and homophoric (p.10).

and he makes the same reference to W.B Yeats poem's *Leda and the Swan* where he remarks that the nominal groups although they have the structure M.H.Q (Modifier – Headword – Qualifier) do not fulfil the characteristic of cataphora as a self-contained reference to something specific but refer to something outside the nominal group and must therefore be either anaphoric or homophonic. Let us refer to the poem to make it clearer as to what Widdowson and Halliday want to suggest:

Leda and the Swan

A sudden blow: the great wings beating still

Above the staggering girl, the thighs caressed

By the dark webs, her nape caught in his bill

He holds her helpless breast upon his breast.

Halliday makes us remark the discrepancy between the form of these nominal groups and the function they appear to have in the poem. *The dark webs*, *the great wings* and *the staggering girl* are, he says, identified anaphorically by reference to the title of the poem so that *the dark webs* and *the great wings* relate to the swan and *the staggering girl* to Leda. Again Halliday suggests that *The staggering girl* can be linked up anaphorically with Leda in the title since the meaning of the name is feminine /+ female /; besides, "wings and webs" being bodily parts of a bird can refer to the swan in the title. Consequently, in this poem, the usually cataphoric use of the article proves to be anaphoric by referring to the title of the poem. Halliday suggests that W.B Yeats may be describing an actual picture with the text below it or one which is clearly delineated in his mind as a precise vision.

H.G Widdowson carries on with a painting from the "Musée des Beaux – Arts" where a text below it shows the same use of the nominal groups which achieve the immediacy of direct reference to an exact

picture. Both Halliday and Widdowson emphasize the contribution of the study of linguistic elements in a literary work by drawing our attention to the fact that they should bring significance as to what they contribute to an understanding of the literary work as discourse. They remark that text analysis can provide us effectively with a means of initial assault. Studying the linguistic aspect does not give a proper description of the poem; it only gives a description of the linguistic features of the text. Moreover, H.G Widdowson referred to M.A.K Halliday because the latter is known for having used a profound and detailed linguistic analysis as a powerful tool for explaining the meaning of texts. He related the formal expertise of literary texts to the functions of language in a social context. Noteworthy to say that this functional linguist has a perceptive, refined sense of language in such chapters as *Linguistic Function and Literary Style* in *Text and Discourse (2002, pp. 89-99)* to which we shall come later.

H.G Widdowson(1975) is also going to emphasize the deviation from the norm we find in literary language, and he is showing various aspects of these deviations; for example an utterance which deviates from the transformational generative models of linguistic description as in E.E Cumming's poetry:

Me up at does

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Out of the floor

Quietly stare

A poisoned mouse

                    (p.15)

The students were quite puzzled by such an utterance, which is just jumbled together and could be restated as:

A poisoned mouse

Does quietly stare up

At me

Out of the floor

Taking Ted Hughes' poem, *Wind,* the author is also going to highlight another deviation from the norm:

At noon I scaled along the house so as far as the coal-house door. (Widdowson, 1975, p. 16).

Carrying on our observations of the literary work as *text*, we may notice here again a deviant sentence in that there is a violation of a verb

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sub category rule: the verb "scale" belongs to transitive verbs in modern English whereas here it appears as intransitive like "clamber". There is another kind of rule violation extremely common in literary writing: some verbs only take animate subject, and others only animate object and again for other verbs, both the subject and the object can be animate; speaking more technically there exist certain selection restriction rules or "collocation rules" in the language description which make the following sentences deviant and impossible:

The thistle saw the gardener

The gardener hurt the thistle

 The thistle assaulted the cauliflower (Widdowson, 1975, p. 17)

These sentences can be corrected by the following ones:

The gardener saw the thistle

The thistle hurt the gardener

The gardener assaulted the housemaid. (Idem)

H.G Widdowson shows how much recurrent and common this violation of selection restriction or collocation rules are in literary writing. He gives us the examples of Browning, Eliot, Swinburne and

Owen who all used them:

The rain set early in tonight,

The sullen wind was soon awake,

It tore the elm tops down for spite,

And did its best to vex the lake

<div align="right">Browning (in Widdowson, 1975, p. 18)</div>

The yellow fog that rubs its back upon the window panes

The yellow smoke that rubs its muzzle on the window panes.

<div align="right">Eliot (Idem, p.18).</div>

The south –west wind and the west-wind sing

(Swinburne)(Idem)

There was a whispering in my hearth,

A sigh of the coal,

Grown wistful of a former earth

It might recall

<div align="right">Owen (Idem, p. 18)</div>

In these quotations, authors purposefully violate selection restriction rules and give the feature of animacy (or / + animate) to nouns which are specified as inanimate (or / - animate) in the description of the language system. Not only are inanimate nouns given the feature of animacy, but also that of human beings as in all the quotations cited above except that of Eliot.

H.G Widdowson (1975) will carry on showing the many deviances that may occur in literary writing treating the literary text as *Text*. His conclusion is that it is common to find sentences in literature which will not be generated by grammatical rules. Specifying the nature of the deviation of these sentences is possible by referring to the base rules of deep structure, like category rules, sub-categorisation rules and selection restriction rules and to the transformational rules which derive different structures from a single base (for example, the passive form from the active) M.A.K Halliday (2002, p. 9) commenting on this deviation of literary language, defines the word "pattern" as a general name for all the organization, at all levels, that is characteristic of language, then what is special about literary language is the patterning of the variability of these patterns. The writer makes full use of *the irregularity* that the patterns allow and so creates certain *regularity*. It is this variability in the patterns to impart a certain effect that is so conspicuous of literary style and that is communicated in the writers'

quotations above.

Furthermore H.G Widdowson (1975) is going to point out the significance that textual features have for an understanding of literature as discourse. The latter is brilliantly explicited in his analysis of the poem *Wind* by Ted Hughes.

Wind

This house has been far out at sea all night,

The woods crashing through darkness, the booming hills,

Winds stampeding the fields under the window

Floundering black astride and blinding wet

Till day rose; then under an orange sky

The hills had new places, and wind wielded

Blade-light, luminous and emerald,

Flexing like the lens of a mad eye.

At noon I scaled along the house-side as far as

The coal-house door. I dared once to look up

Through the brunt wind that dented the balls of my eyes

The tent of the hills drummed and strained its guyrope,

The fields quivering, the skyline a grimace,

At any second to bang and vanish with a flap:

The wind flung a magpie away and a black-

Back gull bent like an iron bar slowly. The house

Rang like some fine green goblet in the note

That any second would shatter it. Now deep

In chains, in front of the great fire, we grip

Our hearts and cannot entertain book, thought,

Or each other. We watch the fire blazing,

And feel the roots of the house move, but sit on,

Seeing the window tremble to come in,

Hearing the stones cry out under the horizons.

What strikes us immediately is the feature of animacy given to the words field, wind and stone. They even become living things as when the winds stampede the fields, words which are normally not associated since "stampede" is used for a herd. The window is also compared to a living being since it trembles so animacy is extended to human artefact. But this same word *window* is also referred to in the normal usage of the code, in line three for example. So we cannot

deduce that inanimate things become animate in the poem. What we can remark is that the house is shattered by the natural phenomenon of the wind which makes it move. In this poem, words have particular meanings according to the context: for example, window is both animate and inanimate (see lines above). In fact, Ted Hughes uses words both as they are in the normal code and also give them new meanings in the poem: *the wind* is both a natural phenomenon and a living thing. H.G Widdowson rightly states that the poet must retain the normal code usage because it is the one the reader knows first of all ,and it is in contrast to its normal state that the writer renders the animacy of the house which takes on roots and moves the window which trembles to come in and the wind which stampedes like a herd of animals. The blending of both the inanimate and animate state of the house, the window, and the wind is typical of the language of literature which is a combination of opposites and is characteristic of literature as discourse.

Another device used by literary writers is the one of personification as when Robert Browning personifies the wind which *was soon awake - and did its best to vex the lake* (in Widdowson,1975,p. 31), but the wind still remains impersonal since the writer also refers to it by the pronoun *it*; the personification is never entire, and an interpretation of a literary work depends upon correlating the meaning of a linguistic item

as an element in the language code with the meaning it acquires in the context of the text. Consequently, the learner is introduced to literary discourse which deviates from conventional language and must therefore relate the lexical features to what he knows of English vocabulary and grammar. He must constantly be comparing the literary discourse to the normal language code, so the learner extends his knowledge of the language system into knowledge of language use. Giving the analysis of literature a stylistic perspective can be a first step which will make students more confident with the language system and , so they will more readily be reaching the cultural and moral aims of a work of art.

To sum up, H.G Widdowson draws our attention to the fact that the signification of linguistic elements changes with the context and so encourages learners to understand a word or patterns in actual use. It also makes them compare the **conventional** and literary type of discourse and how different discourses can yield different communicative effects, and so literary appreciation is mainly comparative as when we compare the style of an author with another.

Chapter 2: Stylistics and Levels of Language: N.F Blake's *An*

Introduction to the Study of Literature* and W.C Turner*'s Stylistics

2.1 *An Introduction to the Study of Literature* by N.F Blake

A second important work on stylistics our attention was drawn to was *An_introduction to the language of literature* (1990) by N.F Blake in which he is going to study the literary text according to sentence structure, the noun group, the other groups, the vocabulary, the sounds and patterns, and finally the cohesion. This approach is also the one advocated by Paul Simpson in his book *Stylistics* (2004) when he points out that levels and units of analysis in language (the sound of language, the way words are constructed, the way words combine with other words to form phrases and sentences, the meaning of words and sentences, the meaning of language in context), all these can help and shape a stylistic analysis. Paul Simpson adds that language

is not a disorganized mass of sounds and symbols, but is instead an intricate web of levels, layers and links. Thus any utterance or piece of text is organised through several distinct levels of language (p.5).

We think it is this interrelatedness of the different levels of language influencing meaning that we should encourage our students to discover and comment on, how different levels of language are organized in such a way as to impart a specific communicative intention. This is our theoretical linguistic background on which we shall base our analysis of literary texts alongside an approach propounded by Walter Nash in Ronald Carter's *Language and Literature* (1982, pp. 100-115) which enhances the level of articulation and the level of information, but we shall come back to this approach later in more details.

Moreover, N.F Blake's approach is also backed up by P.H Mathews in his book *Morphology*(1991, pp. 2-3) in which he insists on the fact that in describing a language, all four varying facets - sounds, constructions, meanings and forms of words - must be taken into account. The study of sounds is included in the subfield of phonetics and phonology, the second is that of syntax, the putting together or arranging of elements which covers both the constructions of phrases and sentences and also the meaning linked to them. For example, "Did you go to the cinema?" is different in construction and meaning to "You went to the cinema". The third subfield is that of semantics or the study of word meanings, of idioms, of special phrases. Semantics is not only a matter of dictionary research, but it also includes structural analysis as, for example, in the oppositions of word meanings (for

instance, conscious – unconscious; capable – incapable etc…). The limits of syntax and semantics have often been a debate among the various structural schools. According to some, syntax is part of word meanings: if we refer to the verbs "to take" or "to bring", it is obvious that they will be followed by objects, and so the syntax is necessarily included in the meaning. Finally, the last subfield is that of morphology: the study of the forms of words in different uses and constructions.

Besides, what first attracted us in N.F Blake's approach is that his point of entry to the literary text is syntax and sentence structure; a main weakness in our students' writing performances. Second, he resorts to a linguistic theory based on traditional grammar that most non-specialists of linguistics can master. This point of departure is traditional grammar, and he does not go too far into theoretical discussions. Moreover, he shall start with his investigation of the language of literature by examining the syntax of the sentence before going on to words and other elements of sentence make-up.

To N.F Blake, the best point of entry into the language of a literary text is to start with syntax since it exposes the structure of a text. The structure may be looked at in three ways: the clause elements which go to make up each sentence, the presentation of the content in theme/rhème and topic/comment formats and the wider organization of

each sentence into declarative, interrogative or imperative patterns. N.F Blake even explains basic grammatical principles by going back to the five clause elements that make up a sentence: subject, predicator, object, complement and adjunct. He carries on mentioning that not every sentence will contain all elements, but most sentences will contain a subject and a predicator (for only imperative sentences dispense with the subject), and the majority will actually have more than these two elements. He even defines the function of each of these five elements. Also important in his analysis is the notion of theme and rheme; the theme is the first clause element in any sentence, and the rheme is the rest of the sentence without the theme. It is also possible to separate the final element in any sentence and say that it exhibits end-focus. Generally, the subject in most English sentences is likely to be in the theme position, but naturally in literature, this combination may be broken. The beginning and the end of sentences are given emphasis that is why the concept of end-focus is used. The author also makes a difference between the theme and the topic which is the psychological subject of a sentence: what a sentence is about and the rest is a comment on it. N.F Blake, after having set the above principles, is going to comment on sonnet 129 by Shakespeare studying the structure of the poem as a whole first, then dividing it into two sentences with two clauses each. He gives the structure of each clause: first, a SPC

(subject, predicate, complement) then an ASPC (adjunct, subject, predicate, and complement) linked by "and" with the complement in the second clause of the first sentence being very long. The second starts with an equally long object O followed by an SAP (subject, adjunct, predicate) followed by a short second clause (SPAO), so the poem starts with a short clause and finishes with a short one and in between there are two long elements: one is a complement and the other is an object. N.F Blake also draws our attention on the theme, the subject and the topic in the first sentence; the topics of the two clauses are the same *lust in action* and *lust*. Here is the poem in full:

[The expense of spirit in a waste of shame

Is lust in action,] and till action, lust

Is periurd, murdrous, blouddy full of blame,

Savage, extream, rude, cruell, not to trust,

Inioyd *no sooner but dispised straight*

Past reason hunted, and no sooner had

Past reason hated as a swallowed bayt,

On purpose layd to make the taker mad.]

[Mad in pursut and in possession so,

*Had **having**, and in quest to have extreame,*

*A blisse in proofe and proud and very **wo**,*

Before a joy proposd behind a dreame,

All this the world well knowes] yet none knowes

To shun the heaven that leads men to this hell. (as cited in N.F Blake,

 1990, p.26).

In the second sentence the topics are more difficult to determine
, but they appear to be the objects rather than the subjects. The topic of
the final clause is *to shun the heaven that leads men to this hell* with an
end-focus on *hell* since in this sonnet, Shakespeare puts a great
emphasis on how the sin of lust leads men to hell instead of heaven. We
have to bear in mind that in Shakespeare's times, the morals were
puritanical, and such sin was forbidden and prohibited that is why the
poem resounds like an admonishment from a clergyman.

For such a poem which is not easy at first glance, it is worth
studying the structure of the poem first and defining as he does where
the subject, the theme and topics are. N.F Blake will then study the
vocabulary of the sonnet, especially the most important words, the
meanings they have in the dictionary, and the one they have in the
context of this sonnet. He takes the most important words such as
expense, *spirit*, *waste*, *shame*, *lust*, *action*, *periurd* (perjured), *heaven*
and *hell* and studies the meaning(s) associated with these words, and
the ones they are invested with in the context of this poem: the

denotative and connotative meaning of words. For example, "spirit" is the soul or animating life-force of sentient beings and is associated with the divine life-force. As such, it is valuable and worth preserving, indestructible and stands in contrast to the body which is both weak and temporary. Human beings have always been seen as the battleground between a physical body seeking to satisfy physical needs and desires and the soul or spirit being associated with the nobler part of the person, with the divine. The human spirit is said to be indestructible in the sense that it is not mortal, but it is likely to be corrupted and destroyed through the body. In the first two nouns of the poem *The expense of spirit* refers to a waste of something valuable *the spirit* which should not be corrupted by the sin of lust, which should be preserved. The nouns *expense*, *waste* and *shame* have all negative connotations: we are squandering something valuable in *expense* and *waste* and *shame* indicates a condemnable behaviour.

N.F Blake does the same for the important and repeated word *lust* which, at the beginning, only meant pleasure and later became associated with sexual pleasure. It was banned and forbidden in Christian teaching and lost its original innocent meaning. Shakespeare gives it the sense of a sin and a crime **contrasted** with the noble *spirit*, and for the author, lust can destroy the spirit. N.F Blake does it for every important word in the sonnet so that his approach, both structural

and semantic is progressive and pedagogical enabling the student to follow and grasp a poem, which appears difficult at first sight. This is, we think, the positive aspects of stylistics, to come back to general notions of grammar and vocabulary, already acquired by the students and highlight their particular uses in literary texts. This is what H.G Widdowson was already pointing out in the discourse of literary texts.

In his part "the Noun Group", he is again showing how in literary language, the noun group can be expanded and adapted to suit the writer's intention of accusation. The opening line starts with the subject *expense* as the head *of spirit in a waste of shame* as two qualifiers of *spirit,* but *in a waste of shame* is a qualifier of *the expense of spirit*. The complement of this first clause is *lust in action* which is formed like the subject (noun plus qualifier) emphasizing the parallelism between the subject and the complement showing the direct link between *expense of spirit* and *lust* on the one hand and between *in a waste of shame* and *in action* on the other.

As a master in style, Shakespeare uses a lot of parallelism, contrast, ellipsis by creating compression through the participles, dislocation of normal words which are acceptable in poetry and literary language in general: features we shall come back to with a text we shall be referring to later: "Of Plimmoth Plantation" by William Bradford. As we have seen so far, linguistic analysis becomes an integral aspect of the process

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of understanding literature, a means of formulating intuition, a means of objectifying it by investigation, and by this principled method, reading and interpretative skills can be developed. Learning how to analyze language while responding subjectively to a text is very important for EFL learners. N.F Blake throughout *The Language of Literature* has tried to show the various linguistic mechanisms that underpin the stylistic analysis of a literary text. Studying the sentence structure, the vocabulary, the noun group, the sounds… can lead to a full and critical appreciation, opening up to unexpected insights into a piece of work!

So far we have seen how N.F Blake took syntax as a point of entry and explained the structure and articulation of Shakespeare's sonnet. He also dwelt on the denotative and connotative meanings of words in some depth. Now he is going to investigate how sounds and patterns are deployed within and across sentences. Sounds evoke sensation and emotion; the letters 's' or 'c' with front vowels are soft and bring to our mind images of sweetness or gentleness and so the writer will try to use several words containing the same sound if he wants to match the emotion with the sounding. He will introduce this chapter with the phonetic and phonological characteristics of vowels and **consonants**. Vowels render a mellifluous sound (pleasant and flowing) because the continuous stream of air is unimpeded when we

pronounce them as opposed to consonants divided into <u>stops</u> (the air is stopped in its progress from the lungs and out of the mouth) and <u>continuants</u> (the air continues in one movement even if it has to be forced out). Many English words of Anglo-Saxon origin are monosyllabic and they frequently end in a consonant such as good, bad, hat, look.... Such words are less sonorous because of their structure (CVC) than words finishing with a vowel or with more than one syllable (polysyllabic words).Those monosyllabic words (CVC) are harsher to pronounce especially if juxtaposed to the same monosyllabic word, they become heavy because of the additionnal juncture of two stresses. Therefore the introduction of polysyllabic words of Latin and French origin was considered an advantage since ease and flow of utterance come with the variation of stressed and unstressed syllables.

Whereas W.C Turner will end with defining rhyme in "The sound of Language" in his book *Stylistics,* N.F Blake will almost start with it, stating that it is the one we are struck by first when we read a poem. A word will **rhyme** with another because the vowel and the final consonant are identical in each word, for example, 'red' and 'Ted'. Generally, the last word in a line will rhyme with the last one of the immediately following line or with the next but one. However, more elaborate stanzas do exist. N.F Blake will also point out that rhyme patterns are represented by the alphabet so that the first line 'a' will

have its corresponding following line equally marked 'a' and the second rhyme 'b' with all its corresponding rhyme in the following lines marked 'b' too and so on. This is that additional piece of definition of rhyme that will be missing in W.C Turner, and another main difference is that N.F Blake will again take his sonnet 129 by Shakespeare as an illustration so that the rhyming pattern of the latter is ababcdcdefefgg, namely three quatrains with alternate rhyming lines and a final rhyming couplet. In this sonnet, each line does not contain a clause but has a complete sense unit. What we can remark is that the subject is emphasized by being the whole first line and by being at the end in the second line.

Nouns tend to finish the lines and carry a lot of significance such as 'shame' and 'blame'. As N.F Blake puts it, most rhyming words impart connotations of wickedness, misfortune, excess and the overall meaning of the poem in brief is encapsulated in: shame, lust, blame, bayt, mad, extreame, hell which are the stages of depravity and its results.

Beside rhyme, **alliteration** is another major sound effect in literature. It can enhance a contrast, a parallelism, an aphorism…. In sonnet 129, the alliteration stresses the contrast in 'heaven' and 'hell'in the last line for example. Some other alliterative sounds figure as decoration as 'proofe', 'proud' and 'proposed'. Both alliteration and

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rhyme make two words stand out and associate them as in 'pursuit' and 'possession' (alliteration) and 'shame' and 'blame' (rhyme). Moreover, **assonance** and **consonance** are also sound effects found in poetry, and in sonnet 129, the assonance (repetition of a vowel sound with the repetition of the following consonant(s)) is found in 'bayt' and 'layd'; 'men' and 'hell' and consonance (when the consonants are identical but not the vowel) can be seen in the words 'hunted' and 'hated, 'layd' and 'mad', 'waste' and 'lust'. Therefore, echoing sounds not merely serve as a decoration but underpin the content as when we associate 'waste' and 'lust' through consonance. Repeated sounds also emphasize a syntactic parallelism.

Furthermore, this poem (lines 5-8) contains a succession of linking devices: in line three, the first words are linked by 'urd', the next two by 'bl', the third two are both by syllabic, the fourth two are joined by assonance in 'rude' and 'cruel'. Consequently, the words are linked more by sound and rhythm than by meaning.

N.F Blake will then define former rhetorical techniques used in presenting texts and relate them to the present sonnet 129. For example, the notion of **syllepsis** which is the use of a word in one sense but suggesting that another sense of that word is also relevant in the context; the notion of **parison** which refers to the use of an identical structure in a series of groups or clauses so that there is an echo in each

group or clause of adjective to adjective, noun to noun, etc…. The author refers to syllepsis with the words 'waste', 'expense' and 'spirit' and analyzes how they contribute to the overall meaning of the sonnet. First, the word 'waste' is both a barren desert and may call up to our mind 'the waste' of the body, an object of sexual desire therefore sexual experience and sterility are linked. Second, the word 'expense' entails both the expenditure of effort and the cost in financial and other terms. Third, spirit also suggests both physical effort and the soul.

An example of parison can be seen in the first line too where the two groups have an identical structure [article, noun, of and noun] : The expense of spirit' and 'a waste of shame' confirming the equation between sexual lust and barrenness of the soul.

Another rhetorical device used is that of **antimetabole** which is the repetition of two or more words in reverse order from that in which they first occurred : the two words 'lust' and 'action' are repeated in a reverse order and as the word 'lust' comes at the beginning of the line and at its end, it becomes an example of epanalepsis lines 2 and 3 start with the same word 'is' and so is an example of **anaphora** although the latter will acquire a different meaning later with M.A.K Halliday and functional linguistics. Moreover, a series of words or groups are joined but without any linking conjunction(s) in lines 3 and 4; this is what we call **asyndeton,** and as this same structure is repeated twice, it

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represents an example of parison as well.

Other rhetorical figures are used such as anaphora, parison, isocolon in 'past reason hunted' and 'past reason hated' in lines 6 and 7 and both clauses reveal paronomasia which is the repetition of words with a similar sound but a different sense.

Another device, anadiplosis, is used to link the second and third quatrains because 'mad' finishes line 8 and starts line 9 creating a sense of acceleration and excess since 'mad' implies 'driven to excess' and 'out of one's mind' and as 'mad' carries these two meanings, it illustrates -the rhetorical figure of syllepsis- Besides, 'parison' is also used in line 9 in 'in pursuit' and 'in possession' and line 10 highlights a device called **polyptoton** since there is a change in the inflectional ending of the verb 'to have' and so three forms are used : the infinitive 'have', the present participle 'having' and the past participle 'had'. The latter is also repeated in line 6 as is 'extreame' and this is an illustration of place, namely, the repetition of the same word within a line of poetry or within a series of clauses. Finally, an example of antimetabole is shown in 'well knowes' and 'knowes well', words repeated in reverse order.

Generally, the poem is tight and controlled, being a fusion of organized phrases in contrast or in parallelism blended with alliteration, rhymes, assonance and consonance. The sounds well echoe the taut

content and the rhetorical figures are well illustrated in this poem; as N.F Blake (1990) writes:

The rhetorical figures combine with the metrical, rhythmical and sound patterns to produce a taut, interlaced verbal organization which is strikingly effective and memorable (p. 81).

This is particularly true for short poems where rhetorical figures are fully illustrated through a cluster of vocabulary and patterns.

2.2 *Stylistics* by W.C Turner

While N.F Blake dexterously commented on a well-wrought, organised poem illustrating how the rhetorical figures, the metrical, rythmical and sound patterns were used in Shakespeare's sonnet 129, W.C Turner will draw our attention to the different organs that come into play in an enunciation, but he will especially refer to poetry and a theory of metrics in stylistics. He studies pause in poems which is very important in poetic language, often controlled by line division. If there is an uneven number of beats, the pause is more obvious than when there is an even number of beats between one line and another. In free verse, writers will pause at the end of the line giving emphasis on the

words or group of words in lines.

In traditional poetry, mostly using the traditional five set a part the caesura or pause can occur even within a line and each writer may use it in his own way. A writer may use a double system of possible pauses: one controlled by grammar and the other by the ends of his lines. If the two coincide, the pause is reinforced otherwise there is a combination of the two systems; he gives us the example of Pope who finishes a sentence with a rhyming couplet imparting wit and neatness as opposed to Milton who would rather use run-on lines expressing a majestic sweep. It was with the beginning of English drama that end-stopped lines were more and more replaced by enjambments as in Shakespeare's plays. Sometimes, an internal pause could be repeated in successive lines creating a line-end in the middle as in a listing of the same activities.

In modern poetry, free verse also allows for both pauses within and at the ends of lines and syntactic division can occur in the middle of the line as in Yeats's line:

Things fall apart. The centre cannot hold.

The effect of breaking is obvious here in both form and content.

Besides, pause is often indicated by punctuation especially in

dramatic counting more than in the present. And punctuation (an intermission of sound) corresponds to the nature of the construction (syntactic unit) used in the 16th- Century utterance: a comma, a colon and a period. These three punctuation marks and their varying duration marked both "a pause and the syntactic unit which the pause marked off". Therefore pause is closely linked to syntax and intonation and within metrics with stress and syllable.

He carries on mentioning how the number, no more the length of syllables is important, old writers having a query with using monosyllable words.

He also comments on the stress scheme in old poetry and how a variation in this scheme can be stylistically significant for emphasis as in: *Law in his voice and fortune in his hand*, this line is a Iambic tetrameter, that is a line of four 'feet. He then expands on how intonation has been studied through time referring to John Walker who introduced a more analytical study of intonation, separating it from pause and highlighting the essential difference between rising and falling tones. He added that intonation concerns not words but sentences or clauses. Besides, the high-pitched tones and the rise-fall intonations are of stylistic rather than grammatical interest as they express surprise or pleasure or dismay. Exclamation marks or the use of italics can indicate the right intonation in writing.

After discussing the pause, syllables, stress and intonation, W.C Turner will turn to the quality of the voice in an utterance and its impact on meaning: is it whispering, breathy, husky or creaky?

He then turns to the poet's important concern which is the patterns made from similarities in sound in different words, rather than with "raw sound". He pays attention to use rhyme to give shape to his verse. He finally defines rhyme as two words or groups of words having the same sound in the last stressed syllable. But it may happen that two words may sound exactly the same like "bare" and "bear" but generally rhyming includes pairs such as 'believe'/'receive' where syllables or sounds are different before the same stressed syllable. W.C Turner finishes his chapter "The sounds of Language" by pointing out the fact that deviations can occur and despite the richness of the patterns of the sounds of English traditional poetry, rhyme and regularity can be superseded by new metrical patterns and conventions can be broken.

Syntax

Having dealt with the sounds of English, W.C Turner talks of 'Syntax' as the placing and relationship of the units of language. This is a major aspect our students should be aware of. Furthermore, studying

syntax can be a way of detecting and analyzing ambiguity as it was the case with sonnet 129 by Shakespeare where syntax was a point of entry to the text or with Mary Mason in *Deixis: a point of entry to little Dorritt* (in R.Carter, 1982, pp. 29-41) or with Chris Kennedy in *Systemic Grammar and its Use in Literary Analysis* (in Ron Carter, 1982, pp. 65-83), articles we shall come back to later.

Moreover, W.C Turner well shows the three kinds of structure we may have in sentences: the independent sentence, the coordinate sentence (linked by 'and', 'but', 'or', 'nor'...) being intermediate in status between the pair of linked but independent sentences and the more bound sentence (one containing subordinating conjunctions such as: "if", "because", "although", "when", "which" etc…).

These types of structure come from the Greek tradition, and the conjunctions which link clauses together contribute to the fluency and coherence of prose. It is this interdependency of clauses that our students actually have to master for their writing to become more effective and fluent.

According to the author, stylistics centres its interest in the smaller units which are composed of words and combine to form clauses, namely on the 'group' or 'phrase'. The groups are the nominal group (the subject or complement of a clause, the verbal group, and the adverbial group forming the adjunct of a clause). He mentions "the

head" which is the most important word in the group as in "goddess" in "the veneral and dignified goddess".

Words preceding the head word are called "modifiers" and those following the headword 'qualifiers' or "postqualifiers". Therefore, a group consists of (M) H (Q), an obligatory headword and optional modifiers and qualifiers. This is in fact the terminology used by H.G Widdowson in his book *Stylistics and the Teaching of Literature* or in M.A.K Halliday in *Text and_Discourse*. The order of occurrence of the modifiers is generally determined so as we can have the adjectives of colour nearer the headword than the adjectives of size, for example, "large dark eyes" so are the adjectives of age like "a tall young man" and adjectives of nationality are even nearer to the headword like "a young American soldier". In this ordering of the modifiers, there is a classification we would think important to classify the soldier as "American" first before classifying him as "young". This classifying order may change in poetry for metrical reasons.

W.C Turner will also refer to the use of "the definite article" as mentioned by H.G Widdowson and re-expressed by M.A.K Halliday, but he will add another interesting stylistic remark about "the", it is that when an author uses it at once at the beginning of a text or of a novel, he expresses a kind of intimacy between the reader and the character, and the reader necessarily wants to know more about the character, and

so it makes the reader more interested and expectant. "The" can also refer to an archetypal figure as in "The Old Man and the Sea" by E. Hemingway.

Moreover, he carries on mentioning that the English language favors modifiers more than qualifiers so that 'Tales of a grandfather' becomes a 'grandfather's tales' but the former is less precise since it can both mean the tales told by a grandfather or the tales about a grandfather. However, transforming the qualifier into a modifier can create ambiguity as in 'a poor speech' referring to a speech about the poor or student expulsions can be both expulsions of or by students. In oral English, stress can make the difference between 'a Spanish student', a student of Spanish with the stress on the adjective and a student from Spain with the stress on student. As can be remarked, W.C Turner does not restrict his study of English syntax to literary text only but enlarges his observations to journalistic titles too which favor the use of modifiers such as 'Post Office Pay Dispute Inquiry Chairman Named' (The Times, 25 March 1971) which means that a chairman has been named to inquire about a dispute over pay in the post offices.

Turner's next concern is with the sequence of tenses which he says comes from Latin: a past tense form with past time, present tense with present time and future tense with future time. But variation may occur with, for example, the sentence 'That will be the Postman'

meaning 'that was probably the postman' or with the phrase 'Boys will be boys' meaning that they usually are.

Generally, because written language is received at different times, problems of tense arise as when an author writes in the present tense, this same tense will become a past one in the reader's mind. Stories are generally told in the past tense, when there is a past perfect, it means that the author locates the action or scene at an anterior time compared to the past tense used for the other verbs.

Furthermore, the role of syntax also plays an important part in poetry where syntax may or may not coincide with a metrical foot; when Pope describes Miss Blount's vision of the city she has just had, he writes:

Of Lerdo and Earls Dukes and garter'd Knight.

Three of the four boundaries of poetic feet coincide with boundaries of syntactic groups, and the last syntactic group occupies two feet. The poem goes on as follows:

Thus vanish sceptres, coronets and balls

The boundaries between the one-word groups and those separating the

poetic feet are not as sharply delineated as in the previous line except in the last foot. The rising iambic rhythm, instead of rising as in the previous line reinforcing excitement is now falling in disillusionment. This analysis explains the effects felt by the reader of the poem and they even precede the explanation and this is what stylistics deals with; as W.C Turner puts it *stylistics deals with what the users of language know and notice…, with 'what' is said and how it is said in exact terms. (1973, p. 97).*

In addition, the author raises the issue of transformational grammar, a concept originating from Noam Chomsky, which has been used by stylistics to explain the ambiguity of sentences but stylistics goes beyond the syntax of one sentence to focus on the composition of many sentences into one discourse. This is George Campbell's definition of style in his book *Philosophy of Rhetoric* (in W.C Turner, 1973, p. 103). He would agree with both A.A Hill and Zellig Harris who probed into the connectedness of sentences and named his study *Discourse Analysis* (in W.C Turner, 1973, pp. 103-104). But the links between sentences are of as much stylistic importance as the links between clauses in a sentence and the general analysis of sentences into constituent clauses not only teaches how to write but also provides us with solving difficult passages and unveiling ambiguities.

Finally, the author is going to point out 'a rhetoric of the series'

already raised by Winston Weathers, an American writer on style noting how the number of items in a series, the use of conjunction or not, the parallelism used can have different stylistic effects: for example, mentioning two items is assertive suggesting that no more can be said: *Great boast and small roast* (meaning that someone boasts of himself more than he criticizes himself.)

A reference to three items is persuasive and representative such as

Those authors, therefore, are to be read at schools that supply most axioms of prudence, most principles of moral truth and most materials for conversation (p.106).

A series of four or more items enhances a cumulation of details or a succession of events:

Our good child ransacked all her drawers, cupboards, reticules and gimcrack boxes - passed in review all her gowns, fichus, tags, bobbins, laces, silk, stockings, and fallers – selecting this thing and that and the other, to make a little heap for Rebecca (p.106).

All this accumulation forms a heap not only for Rebecca but also

for the reader. Dylan Thomas in *Under Milk Wood* exploits this rhetoric of the series to offer the suggestion of the variety of life in a sentence where rhythm and alliteration prevail (Turner, 1973).

I am a draper mad with love. I love you more than all the flannelette and calico, candlewick, dimity, crash and merino, tussore, cretonne, crepon, muslin, poplin, ticking and twill in the whole Cloth Hall of the world (p.107).

Sometimes, items are arranged in ascending or descending order to achieve climax or pathos.

We shall end this part of syntax with the concept of hendiadys, which in Greek, means 'one thing by means of two' and W.C. Turner points out that all language is an exercise in hendiadys: analysis into subject and predicate, head and modifier, main and subordinate clauses to express a single thought or a single experience. This concept of hendiadys we shall come back to later to point out to our students that whenever there is a subordinate clause in a sentence, it works by two and necessitates a main clause.

After having expounded on the sounds and the syntax, W.C. Turner is going to look at the vocabulary as we already did with N.F Blake.

Concerning vocabulary, W.C Turner starts writing that syntax and vocabulary are intertwined since words are the units forming a syntactic group and words are also formed of bound and free morphemes, traditionally referred to as 'root', 'prefix', 'suffix' and 'compound'. Sets like Keats' in *Ode to a Nightingale* invent new compounds and coinages: *Lethe-wards, light-winged, deep-delved, purple-staind, spectre-thin, leaden-eyed*. These compounds are 'nonce words', words made for a special occasion and indicate a mode of thought.

And it is an educated writer who learns to think in words, weighing the importance of each word in sequences set in a given situation, working with all the possible variety of word combinations and even morpheme combinations. And it is up to an educated reader to respond in the same way. Besides, etymology can also help a learned reader understand the meaning of a word if the latter retains its older sense as in "aggravate", namely "to make worse", but it can also impede understanding as in the words "actual" or "eventual" which do not mean the same for an English man or a French man and this change of meaning is due to the departure of etymology as it took place in the eighteenth century. But etymology remains important as the history of words that expresses different styles or varieties of language recognizable in the administrative or scientific language or in the

language of expository prose. Etymology generally traces English vocabulary back to the classical languages. Johnson's care for sentence rhythm was due to his use of Latin word; on the contrary, Wordworth wanted to come back to the language of the people, even to the words of a child. He nevertheless took words derived from Latin to create rhythm in prominent positions. As to Dickens, using a blending of Latin and Anglo-Saxon words gave his style a comic pomposity detaching the author from his character.

W.C Turner then raises the concept of personification taking the example of Dickens' ferocious clock in *Little Dorrit* which

When it was wound up once a week with an iron handle, used to sound as if it were growling in ferocious anticipation of the miseries into which it would bring him (as cited in Turner,1983, p.127).

The verb growl is usually used for a dog which utters a low, rough, angry sound, and the clock is also endowed with the mental ability of anticipating miseries and plunging the affected into them.

Dickens sought to create a blurring between animate and inanimate things: each dead thing is animated and each living thing is described in inanimate terms so that there is a dissolving of the boundary between the animate and inanimate world, between the living

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and the dead. This reminds us of H.G Widdowson's reference to the moving house in Ted Hughes' poem *Wind* where he largely commented on literature as discourse: words having figurative meanings in a specific context.

W.C Turner (1973) finally ends his chapter with an illustration of the metaphor taking the sentence *The ship ploughed the waves* which is understood as A is to B as C is to D, 'The ship does to the waves what a plough does to the ground'.

In a metaphor, the author writes:

The effect is concentrated, and this is important if the implied set (the new set) of words reinforces the main set representing literal meaning... In the metaphor, the elements are not merely added together but fused together (p.131).

And we may add that there is an underlying set of interrelationship, both concrete and abstract that makes us relate the ship to the waves and the action of ploughing to the land and making an abstract comparison between the movement of the ship and the ploughing of the land. There is *a transcendent grammar of the imagination in the metaphor* as W.C. Turner puts it (1973, p. 131). A metaphor has both a literal and figurative meaning in a context.

Finally, a metaphor or a simile attracts the reader's attention by its beauty and so reinforces the writer's purpose or theme.

The metaphor is well explained by Geoffrey N. Leech in *A Linguistic Guide to English Poetry* (1969, p. 150-1) where he takes the example of the definition of life by Shakespeare:

Life's but a walking shadow, a poor player

That struts and frets his hour upon the stage,

And then is heard no more: it is a tale

Told by an idiot, full of sound and fury,

Signifying nothing. (Macbeth, V.v)

Leech's definition of metaphor is almost mathematical since he associates it with a particular rule of transference, which he calls the 'Metaphoric rule' and which he translates as: F= 'like L'. *"The figurative meaning F is derived from the literal meaning L in having the sense 'like L', or perhaps 'it is as if L."* In Shakespeare's extract, life seems to be defined, but it is not defined the way it would be in a dictionary: we would not find that life is a walking shadow or a tale told by an idiot so we face a figurative language. With the help of F='like L' we understand that life is like a walking shadow. I.A Richards in *Philosophy of_Rhetoric* (1936, p.96) would say that 'life' is

the TENOR of the metaphor (that which is under discussion) and 'a walking shadow' its VEHICLE, the image or analogue by which it represented what we can observe in his definition of metaphor; he makes an equation between the tenor and the vehicle, as if they were the same, as if life could be pretended to be a walking shadow but the pretence is, as many writers have pointed out, '*more real and serious than the 'real' world of literal meaning*' (Leech , 1969 ,p. 151). Life is just a shadow of a more profound reality expressed through metaphor. Leech is undoubtedly a linguist who explains metaphor in a mathematical way as when he states that '*the literal meaning is always basic and the figurative meaning derived*' or when he adds a third notion 'Z' being the ground of comparison as when we say: this man is a rock, man is 'X', rock is 'Y' and Z is the quality of firmness that this man embodies that is why we have X is like Y in respect of Z.

Chapter 3: Stylistic Analyses at work in Ronald Carter's *Language*

and Literature: an Introductory Reader in Stylistics

3.1 Introduction

After having closely read Ronald Carter's *Language and Literature*, we cannot but think of stylistics as being a branch of linguistics, paying particular attention to variation in the use of language. Stylistics is concerned with the study of style, with a methodical study of the principles of style as W.C Turner puts it in his first chapter of his book *Stylistics*. And it is W.C Turner's remarks which provide the best introduction to *Language and Literature* since Turner compares the grammarian to the stylistician highlighting the fact that the grammarian studies one scheme at a time, is interested in pure dialects and direct styles whereas the stylistician considers the effect of dual or multiple schemes in a single text since it creates a subtlety of effect. What differentiates the grammarian from the stylistician is that the former is mainly concerned with the choices available in the language whereas the latter with the applications that these choices have in a text. As W.C Turner puts it:

In this view, stylistics would deal with performances not competence, and could be a study of texts, not the potential of language. In this view, grammar still leaves something out, to form a

subject matter for stylistics (p.22).

Stylistics makes up for this area of grammar that it hasn't covered: the notion of, for example, a grammatical pattern in a specific utterance; the link between the pattern and its actual uses: the notion of competence and performance. As it is assumed, grammar is the formal analysis of language, how to form patterns with the sounds and words of language, how to account for their arrangement but grammar has not developed the link between these patterns and meaning and style. The stylistician has a base to start with: the forms and constructions that grammar provides and distinguishes from them the marked for more variation it can show within a context. According to W.C Turner, a stylistic analysis has a firm foundation in a linguistic base and is not a random statement of intuitions and effects. In fact, the linguist's difficulties with meaning and style will be compensated by his calling for the help of the philosopher or the literary critic. For the latter, each word and line is seen in context. Mr. W.C Turner will then quote swift who said « proper words in proper places » and Buffon's « Style is the man himself' to define style, noticing that each author's writing can be typical having its special use of words and forms, drawing on the writer's own personality. Choice must be made in with swift and Buffon's reference to style but in the former, there is the relationship of

style to the context and the setting and in the latter, recurrent words or phrases might be used conspicuously and described.

Furthermore, Turner points out that a study of style is a study of meaning into its 'denotative' and 'connotative' elements : this is what N.F Blake was exactly concretely doing with his analysis of the vocabulary in Shakespeare's sonnet 129, going through each key word used in the poem and giving first its denotative and then connotative meaning in the poem.

An interesting remark made by W.C Turner concerning language in general is that 'we think and feel, and use language to induce parallel thoughts and feelings in others' and that we communicate not a reality, but a pattern in reality, not raw emotions but a pattern in emotions or should we say the reverse that we communicate reality or an emotion through a pattern : the scientist through an objective pattern and the literary men through a pattern of images or a story, the adjective *correlative* of T.S Eliot.

Besides and to come back to *Language and Literature* by Ronald Carter, we may state that our interest mainly lies in how language can be studied and integrated with the study of literature and can contribute to foreign-language teaching. The greatest writers registered 'felt life' thanks to their openness to the complexity of experience and thanks to their mastery of language and in *Language and Literature* what is

mainly presented is a method, a principled approach to the text, it is what we call 'practical stylistics' which assumes that the primary interpretative procedures are linguistic procedures. Our response to the text will be according to what we know of language and for E.F.L students, this can bring paramount benefits since they either consolidate what they already know or learn about aspects of language they were not aware of and students can learn both from the teacher and from one another in a classroom discussion of a text. Practical stylistics aims at giving more confidence to students intuiting feelings and interpretations by exploring more fully those feelings and giving them a sound linguistic basis.

What is primordial in practical criticism is that we are going to refer to bits of language which strike us as interesting, to the nature of language, to words and their organisation.

What Ronald Carter and all the practitioners of stylistics aim at showing is that *the greater our detailed knowledge of the workings of the language system, the greater our capacity for insightful awareness of the effects produced by literary texts* (as cited in Carter.R, 1982, p.5) *,* and they also insist on the fact that a principled analysis of language will make a literary work less impressionistic and subjective by resorting to an analysis of one linguistic pattern, and how the latter is related to other patterns across the text. Therefore an analyst following

the same principled method and working on the same data will come to the same conclusions. R.Carter adds that it is this reference to a systematic and explicit knowledge of communicative and linguistic norms which differentiates practical stylistics from practical criticism. Furthermore, what is important to him is that we no longer need to have the judgments of the literary establishment but we can have our own appreciation of the literary text by basing ourselves on a sound basis in linguistic facts to back up our intuitions and make sound literary judgments. What interests us in practical stylistics is that it engages our students in learning about language in the stimulating context of literary texts giving them the opportunity of learning about *the workings of language in literature* and developing their own interpretative response to them. It is this pedagogical aspect of practical stylistics which primarily appeals to us. Years ago, we used to teach an approach to the literary text advocated by W.C Burton which provided a guide as to where to begin and end with literary texts going through the reception, the sense, the tone, the intention, the kind of writing, the diction, the prose rhythm and ending with a general conclusion with what we have found out in our progressive analysis of the text. Students need to have a secure basis for discussing and interpreting texts. What we have found in practical stylistics which is even more interesting than this method is that there is a fusion of literary interpretation with linguistics

that is the core subject matter that our students really need to master: a consolidation of language in a situation, in a context or in use which is the most appropriate way of learning about language. The E.F.L learner can also learn the difference between conventional language and literary language, showing the deviations and anomalies we find in literary discourse, a concept dear to H.G Widdowson in his seminal book *Stylistics and the Teaching of Literature (1975).* Therefore students can be made aware of how writers can extent the use of the conventional code of language to be more expressive. Students can become more sensitive to the potential of language and as Mick Short puts it (Carter ,1982, p. 11-12) :*practical stylistics is more accessible to foreign students of English because English grammar with its linguistic terminology and analysis is still taught to E.F.L students of English and so they are better equipped to deal with the technicality of stylistic description* and it is more beneficial to again E.F.L learners because students' misunderstanding can be cleared through as explicit an analysis as possible.

Finally, the teaching of how language works in the context of a study of a literary text can be extremely enjoyable and we can derive the maximum benefits for E.F.L learners especially at an advanced level. Grammar is nolonger thought of in an official, standard, drill-

oriented course but in a context where writers use these grammatical rules to impart literary-aesthetic effects. What matters here is that literature can help language and vice-versa language study can reinforce the study of literary texts.

Finally, Ronald Carter informs us that in *Language and Literature*, the main level of analysis is based on grammar because as N.F Blake put it earlier, syntax can provide a point of entry and a thorough understanding of a text although language is organised in terms of many levels: sound patterns (phonology), word structure and interrelations (lexis); meaning relationships (semantics); the structure of linguistic interaction (discourse); situational constraints (context)….

R.Carter is providing in this book an explicit approach to the literary text but not the only or the best one. Practitioners of stylistics are well aware that a literary text should also be apprehended according to the literary context, the period, the literary movements and grammar is not the only level of language organisation. Two main references are used: the traditional grammar of Quirk (1972) and Hallidayan systemic grammar because they provide an adequate description for the writers' purposes. Extracts from works have been used because in stylistics, close verbal analysis is extremely important. He also has not defined

the term 'style', but as we remarked in W.C Turner's *Stylistics*, *style is proper words in proper places* (Swift), and 'style' *is the soul of a man* (Buffon). At last, R.Carter provides exercises at the end of each chapter to enable students to reinforce their linguistic-stylistic analysis of literature.

The stylisticians' articles in *Language and Literature* by Ronald Carter will be studied according to their methods of analysis and impact. We shall first look at how the writers in the first set of articles look at the grammatical patterns and then infer meaning and intentions, how the second group of articles contributes not only to explaining but also to elucidating the complexity of the texts and finally the third group of writers will start by looking at the themes and literary concerns and how the latter are underscored by the grammar and vocabulary. There is, however, a fourth group which we may call an extension group which links stylistics to the political context and history in such articles as *Through Glasses Darkly* by Deidre Burton and *Politics and the pronoun in the literature of the English Revolution* by Gillian Alexander.

3.2 The correlation between pattern (linguistic theory)/ meaning.

3.2.1 Chris Kennedy's *Systemic Grammar and its Use in Literary Analyses*

Consequently, the first text we shall be studying is that of Chris Kennedy's *Systemic Grammar and its Use in Literary analysis* which examines some aspects of the grammatical system developed by Halliday, and how they can be applied to the analysis of literary texts. M.A.K Halliday is a famous English linguist who has delved into the linguistic studies of literary texts. He has written *The Linguistic Studies of Text and Discourse* in which a chapter entitled *Linguistic Function and Literary Style* is worth being mentioned as Chris Kennedy makes a direct allusion to it but does not sufficiently explain the concepts of the ideational, the interpersonal, and the textual functions.

Let us throw light on these three functions ; first, « the ideational » is the expression of **content**, of the writer's or speaker's experience of the real world, his mental processes and the internal world of his own consciousness: his cognitions, his reactions and his perceptions expressed in his way of speaking and understanding. The user will find in language, structures that will express his experience and so will determine his way of looking at things. There is, however, one component of ideational meaning, not related to experience but to the expression of certain essential logical relations encoded in the

language in the form of co-ordination, apposition, modification, etc…

The notion of coordination, for example, as in *trees, flowers, and grass* is an aspect of experience that must be achieved through a structural mechanism, that of linear recursion which is not the domain of experience but constitutes a functional, « *logical* » component in the expression of meaning. Therefore, the ideational function of language includes two sub-functions: *the experiential* and *the logical.*

The second function is *the interpersonal* which is different from the expression of content and is concerned with the speaker's intrusion into the speech event: his attitude, evaluation, the role he adopts with his listener : of informing, persuading, greeting, questioning etc… so the interpersonal function relates both to the inner and the outer surfaces of the individual.

These two functions: the ideational and the interpersonal are instrumental and creative in giving birth to language but there is a third function which is equally as important and which is called the textual function. It is instrumental to the two functions mentioned above since it contributes to creating a text and is a function internal to language. The term *functional* is associated with the Prague school within a linguistic theory including *functional syntax*, and *functional sentence perspective,* and as Halliday (2002) puts it:

It is through the function that language makes links with itself and with the situation; and discourse becomes possible, because the speaker or writer can produce a text and the listener or reader can recognize one.

*A **text** is an operational unit of language as a sentence is a syntactic unit ; it may be spoken or written, long or short ; and it includes as a special instance a literary text, whether haiku or Homeric epic. It is the text and not some super-sentence that is the relevant unit for stylistic studies; this is a functional-semantic concept and is not definable by size. And therefore the textual function is not limited to the establishment of relations between sentences; it is concerned just as much with the internal organization of the sentence, with its meaning as a message both in itself and in relation to the context (p.92).*

Halliday(2002) well defines what we call discourse analysis which is important in stylistic studies since we are concerned with as much the meaning of a given sentence as with how it is integrated within a whole.

To explain the three functions of the ideational, interpersonal and textual being fused in a sentence, Halliday takes the example from

Through the Looking – Glass in which the Queen and Alice are conversing:

"I don't understand you" said Alice: "It's dreadfully confusing!"

"That's the effect of living backwards" the Queen said kindly: "it always makes one a little giddy at first"

"Living backwards!" Alice repeated in great astonishment. "I never heard of such a thing!"

"- but there's one great advantage in it, that one's memory works both ways".

"I'm sure mine only works one way" Alice remarked. "I can't remember things before they happen".

"It's a poor sort of memory that only works backwards," the Queen remarked.

"What sort of thing do you remember best?" Alice ventured to ask.

"Oh, things that happened the week after next," the Queen replied in a careless tone (p.95).

The first assumption is that most constituents of sentences embody more than one function by merging different syntactic roles so that *what sort of things* has three syntactic roles: Theme, phenomenon,

interrogation point. The theme is the words with which we start a sentence. In this sentence, it is also a request for information, an interrogation from a speaker to a hearer, and so it also illustrates the interpersonal function.

The point of departure is both theme and interrogation point; therefore, it refers to the textual function. *What sort of things* also refers to cognition, to a phenomenon associated with the verb *remember* and so represents the ideational function of language. It also imparts the experience of both speaker and hearer; in summary, *what sort of thing do you remember best?* are constituents with different syntactic roles fused into a structure that is semantically meaningful, and it is the whole Theme-Rheme structure which is complete and significant in this instance of discourse.

Besides, in *Systemic Grammar and its Use in Literary Analysis* in *language and literature*, Chris Kennedy takes the ideational function and within it, the transitivity function which consists of three elements (Carter, 1982, p. 83):

(a) the process, represented by the verb,

(b) the participants, the role of persons and objects

(c) circumstantial functions, in English typically the adverbials of time, place and manner.

In a sentence like *The girl drew a picture*, the *process* is represented by the verb "drew", the participant function by the actor *The girl,* and the goal by *a picture*. The latter is the result of the process, and therefore is the object of result. In *Mary gave her sister a gift*, the participant function is Mary, but there is another participant function, that of beneficiary in *her sister* (recipient of an object), or the participant function can also be beneficiary of a service as in: *She sew a dress to Linda*. The latter is beneficiary of a service.

Besides, Chris Kennedy attracts our attention to the words *actor* and *grammatical subject*. In the following sentences Clara is actor in all three sentences,but only grammatical subject in (1):

(1) Clara broke the cup.

(2) The cup was broken by Clara.

(3) Clara's address to the man.

Moreover, there is another participant role which is that of instrument, which is differentiated from that of actor because it is inanimate as in: *The ball broke the window (*Carter, 1982, p. 84)

In this sentence, the word 'ball' is an instrument but if we express this sentence using either the preposition *with* or *by* in:

*The window was broken **by** the ball.*

*The window was broken **with** the ball. (p.84)*

The sentence acquires two different meanings; in the first one, the use of the preposition *by* means that the window was broken by the force of the ball, whereas in the second sentence where *with* is used, deliberate action is meant, namely that the window was broken deliberately. All the above remarks relate more to a theory of meaning, and as Halliday put it: *A functional theory of language is a theory about meanings, not about words or constructions."*(2002, p. 96)

Therefore, we are no longer going to refer to a grammatical subject, a direct object, an indirect object, an adverb, but to participant roles which include actor, goal or object of result, beneficiary or recipient, and instrument of force. In a sentence like *The man struck the horse with a whip*, the verb "strike" has three participant roles: actor, goal, and instrument.

If we only had *The man struck the horse*, the verb *struck* would be said to be inherently instrumental in the same way the verbs *give, lend* are inherently benefactive.

Always referring to M.A.K Halliday, Chris Kennedy introduces three main types of clauses: those of action, mental process and relation. What we refer by the mental process verbs are the verbs of

perception, reaction, cognition and verbalisation which all have processor and phenomenon instead of actor and goal:

(4) He recognized his sister (person)

> *his error (abstraction)*
>
> *the celebration of Halloween. (event)*
>
> *the necklace (object)*

In the above sentence, '*he*' is the processor, "*recognized*" the process, and the items in brackets: phenomena; concerning relational clauses, they are those in which the process establishes a relation between two roles. For example, relational clauses are of this type: '*He is an artist*' (attributive type) and "*Mr John is the headmaster*" (equative type).

As to action clauses, they imply an affected participant which is the goal in a transitive clause and the actor in an intransitive clause, for example, '*He collapsed*' (5) and '*He hit the boy*' (6). In sentence (5), 'he' is 'the affected participant'; in (6), it is the 'boy' with 'he' being the causer of the process.

The first interesting passage studied by Chris Kennedy is extracted from Joseph Conrad's *The Secret Agent* where he is mainly going to study the types of verbs with Mr. Verloc as a participant in the role of actor. We are going to see how certain features of grammar, here, the verbs and participant roles can provide insights into the

literary effects of a description of a murder and of Mr Verloc as a passive person. The plot of this story is as follows: Mrs Verloc is persuaded that her husband caused the death of her brother and is going to murder her husband. Chris Kennedy's first intuitions are that Mr Verloc is submissive, and Mrs Verloc is not really responsible for what she does. But let us look at the passage and at how an analysis of the verbs enhances Mr. Verloc's passive reaction.

She started forward at once, as if she were still a loyal woman bound to that man by an unbroken contract. Her right hand skimmed lightly the end of the table, and when she had passed on towards the sofa the carving knife had vanished without the slightest sound from the side of the dish. Mr Verloc heard the creaky plank on the floor, and was content. He waited. Mrs Verloc was coming. As if a homeless soul of Stevie had flown for shelter straight to the breast of his sister, guardian and protector, the resemblance of her face with that of her brother grew at every step, even to the droop of the lower lip, even to the slight divergence of the eyes. But Mr Verloc did not see that. He was lying on his back and staring upwards. He saw partly on the ceiling and partly on the wall the moving shadow of an arm with a clenched hand holding a carving knife. It flickered up and down. Its movements were leisurely. They were leisurely enough for Mr Verloc to recognize the limb and the

weapon.

They were leisurely enough for him to take in the full meaning of the portent, and to taste the flavour of death rising in his gorge. His wife had gone raving mad-murdering mad. They were leisurely enough for the first paralysing effect of this discovery to pass away before a resolute determination to come out victorious from the ghastly struggle with that armed lunatic. They were leisurely enough to allow Mr Verloc the time to move either hand or foot. The knife was already planted in his breast. It met no resistance on its way. Hazard has such accuracies. Into that plunging blow, delivered over the side of the couch, Mrs Verloc had put all the inheritance of her immemorial and obscure descent, the simple ferocity of the age of caverns, and the unbalanced nervous fury of the age of bar-rooms. Mr Verloc, the secret agent, turning slightly on his side with the force of the blow, expired without stirring a limb, in the muttered sound of the word 'Don't' by way of protest.(as cited in Carter,R.,1982, p.86).

Our impression of this text is that Mrs Verloc comes to see her husband in the dining-room with a firm and wild determination to kill him as if she was blinded by her action of revenge. On the contrary, Mr Verloc is content to hear her coming and passively waits for her. We notice the alternance of short and long sentences; 'short' when Mr

Verloc is waiting for events to act upon him and not vice-versa, 'long' when the author explains the extreme resemblance of Mrs Verloc with her brother, and how his soul had flown to her breast for protection. And Joseph Conrad adds succinctly that: 'But Mr Verloc did not see that' which implies that it is not so much the resemblance to his sister he did not see but that he did not foresee that she would do anything for him, even avenge his death so that this short sentence is full of purport. He did not realize she was about to kill him. He was lying on his back and looking upwards but he did not see his wife, only the shadow of an arm holding a knife firmly. He had time to recognize the knife, the limbs of his wife as if he was apprehending death but without reacting. When the wife is mentioned at last, it is as a raving, mad lunatic. He could have reacted, but he did not. Again, we notice the use of short sentences as if a series of implacable actions had already irreversibly taken place. The knife met no resistance. And again a long sentence to the barbarity Mrs Verloc has inherited from her ancestors (*'the simple ferocity of the age of Caverns*). The only words muttered by Mr Verloc before he expired were 'Don't', a feeble protest indeed.

Chris Kennedy is going to explain this text by referring to the verbs inspired from Halliday's functional theory of language.

To show how passive Mr Verloc is, one has to observe the kinds of verbs used. Most verbs in this text show Mr Verloc as a participant

in the role of actor but most of them describe a mental process, that of perception: 'He heard'… 'He did not see'… 'He saw'… '…to recognize the limb and the weapon'… 'for him to take in the full meaning of the portent'…The other verbs, except one, are intransitive, namely, used without a goal reinforcing Verloc's passivity who is the affected participant and not the causer. Consequently, the verbs show he has no control over events and blindly submits to fate. The verbs are intransitive showing him as passive: 'He waited… 'He expired' and when his actions are described, it is only through a non-finite, an infinitive and two participial phrases with the participant implicitly implied in:

(1)   '…The time to move either hand or foot'

(2)   …'turning slightly on his side.

(3)   …   without   stirring   a   limb(as   cited   in Carter,R.,1982,p.87).

Furthermore, the actions are not achieved in the above phrases or involuntarily in the second sentence because caused by the blow. Verloc had not reacted before he was killed.

In the text, the transitive verbs of mental process involving the process and the phenomena are:

A/ (4) elaborate a plan

(5) taste the flavour of death

(6) Take in the full meaning of the portent

B/ (7) hear the creaky plank

not see that' (Mrs Verloc's resemblance to Stevie)

(See) the moving shadow of an arm

recognize the limb and the weapon(idem, p.87).

In the first group (A), the verbs indicate a foreshadowing of death, a recognition that something fatal is going to happen to him: these are verbs of recognition and reaction but they are of no avail since in the second group (B), the verbs of perception make him perceive elements leading to his own murder but he does not react. Although he perceives a lot of ominous elements, he does not react. He does not see his wife, only perceives her presence. As a conclusion, the verbs are either verbs of perception or verbs of mental process making Verloc perceive but not react. He is a passive observer of events. The other verbs are intransitive with no goals, and he is never the initiator or causer of the action.

As to Mrs Verloc, she is driven by blind forces beyond her control and this is shown through intransitive verbs of actions (with no goal). Furthermore, she is not seen as the causer or initiator of the action, but her parts of the body (limbs) are as if she is acting

impulsively. The references to Mrs Verloc are always indirect: we do not see her acting but guess her actions: it is not said that she took the knife, but we understand it only; we do not see her killing her husband but see 'an arm with a clenched hand holding a carving knife'. We only see the shadow of an arm, and so the author refers not to Mrs Verloc but to an instrument by stating: 'the knife was… planted', 'the blow [was] delivered', and therefore the instrument becomes the grammatical subject. The only reference to Mrs Verloc is when she is defined as the descendent of the age of caverns.

Furthermore, the device of parallelism and contrast are marked devices to enhance the fact that Mr Verloc could have reacted to his impending murder, but he did not. This is illustrated in the following lines:

'The moving shadow of an arm with a clenched hand holding a carving knife… were leisurely enough

(1) for him to take in the full meaning of the portent…

(2) [,, ,,] to taste the flavour of death…

(3) [,, ,,] to elaborate a plan of defence..(idem, p.90).

<u>But</u> they were **not** leisurely enough to allow Mr Verloc the time to move either hand or foot.

Consequently, we have seen how through linguistic patterns, a writer can express particular facts about the participants in the story,

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and in this passage, he chose the transitivity function in particular.

In the following contrasting figure (R.Carter, 1982, p. 91), Chris Kennedy will summarize the significant linguistic patterns (the transitivity functions) that set the two characters in opposition:

The murder

The murderer	the murdered
Mrs Verloc	Mr Verloc
Aggressor	victim
Force	impotence
Movement	no movement
Uncontrolled action not thought	thought, not action
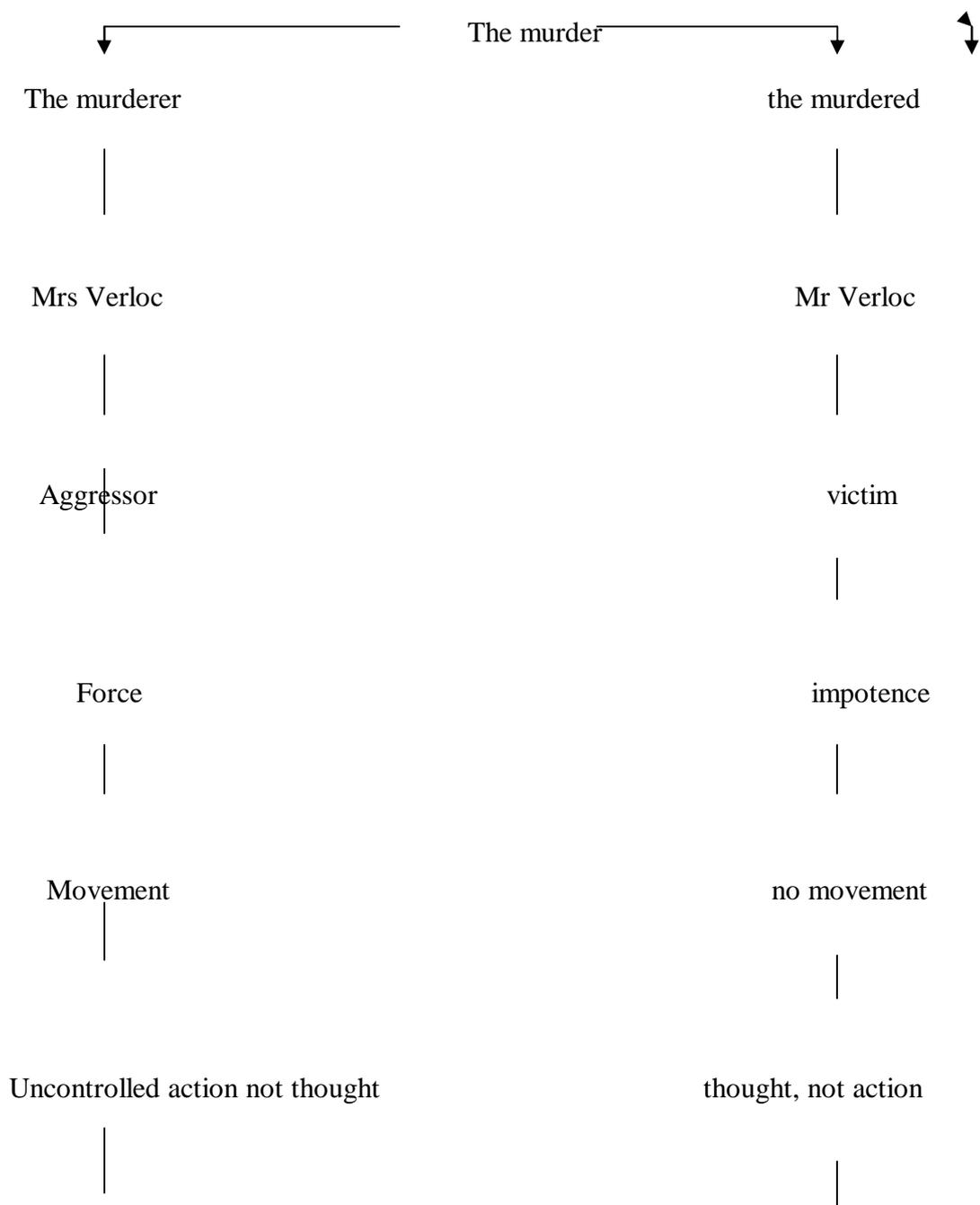
Intransitive verbs of action   verbs of mental process,

Parts of body and instruments   inanimate and abstract

as actors and causers   goals and intransitive verbs.

                                                      Verloc as affected participant

Figure 1: The Transitivity Function

Chris Kennedy will carry on illustrating how the transitivity functions and the different types of clauses will reveal the contrasting personality of two characters: Corley and Lenehan from James Joyce's *Two Gallants* in *Dubliners.* As in the previous analysis, Chris Kennedy will show through the use of numerous intransitive verbs (without goal) that Lenehan is the passive observer of events whereas Corley is an active one. The story evolves around Lenehan who wishes Corley to go out with a lady in order to ask her for money but the active role is achieved by Corley (use of more transitive verbs). Moreover, the relational clauses show us a static physical description of Lenehan; they do not show him acting. He is also shown through verbs of perception as an implicit participant. Like Mr Verloc, he does not act upon events. On the contrary, Corley is the actor and the process is a verb of action in *he gazed at the moon*, not a verb of perception as in *His eyes noted her body* referring to Lenehan's perception of the woman. Notice the author's use of *his eyes* instead of *He* so he

remains a passive observer, not an active and determined one like Corley.

Chris Kennedy will also in this second instance show the interpersonal functions of mood (questions and answers, statements, commands) showing the relationship of leader/led and master/servant, speaker/listener Corley being the former and Lenehan the latter.

What Chris Kennedy will add in his analysis of this short story *Two Gallants* is the study of lexis which differentiates the two characters. Corley is noticeable for his physical mass and slowness *burly*, *broad figure*, *bulk,* Lenehan for lightness and speed in *light steps*, *swift scrutiny*, *light skips*.

To summarize, Chris Kennedy has shown how the three functions are mingled to evince two personalities: a strong, active, haughty Corley who can obtain money from women. Lenehan, a passive observer who needs the confidence of Corley and is subservient to him. As in the previous analysis, Chris Kennedy gives the summary of his findings: (R.Carter, 1982, p. 96)

Lenehan	Corley
Observer/Listener	Actor/Speaker
(1) intransitive verb of action	Intransitive/transitive verbs of action – no predominant pattern
(2) Relational clauses	few relational clauses
(3) Verbs of perception	few verbs of perception
(4) 'Eyes' as actors	'head', 'body' as participants
(5) (a) Few utterances	produces more utterances

(b) Questions/flattery agreement   Statements

(c) 'you' as actor   'I', 'she' as actors

In these two stories, Chris Kennedy has isolated certain grammatical patterns which provided him with an objective linguistic basis for interpreting a work. The characters' acting and thinking were reflected in the different linguistic patternings.

Besides, before focussing further on R.Carter *Literature and Language,* I wish to refer to M.A.K Halliday's *Linguistic Function and Literary Style* which informs so much of the method and analysis used by Chris Kennedy.

For example, one of Halliday's principles concerning text discourse is that the ideational and the interpersonal fuse together by means of the textual structure to form a coherent whole. There is, in other words, an interplay of functions. Halliday is concerned with a functional theory of language, which he asserts is a theory about meaning, not about words or constructions as all stylisticians are equally concerned with, in fact, a concept well illustrated throughout *Language and Literature.*

The functions of language are differentiated semantically in the *meaning potential* (Halliday, 2002, p. 96) of what a language user can do as speaker, listener, writer or reader. He is *Homo grammaticus* (2002, p. 96). In a table representing the functions and ranks in the grammar of modern English, Halliday will present the language system as *networks* of interrelated options

which define, as a whole, the resources for what the speaker wants to say, we find empirically that these options fall into a small number of fairly distinct sets. In the last resort, every option in language is related to every other; there are no completely independent choices. But the total network of meaning potential is actually composed of a number of smaller networks, each one highly complex in itself but related to the others in a way that is relatively simple: rather like an elaborate piece of circuitry made up of two or three complex blocks of wiring with fairly simple interconnections. Each of these blocks corresponds to one of the functions of language.

Halliday ends his chapter with what we consider a basic concept guiding the whole methodology used in Carter's *Language and Literature*: the relation between the linguistic patterns (mainly grammatical and lexical) to the underlying functions of language, we have a criterion for distinguishing true foregrounding.

The latter is seminal in stylistics since it refers to *patterns of prominence in a poem or prose text, regularities in the sounds or words or structures that stand out, or may be brought out by careful reading; and one may often be led in this way towards a new insight, through finding that such prominence contributes to the writer's total meaning (Halliday, 2002, p.98).*

This is this concept of foregrounding that is used in stylistic studies and that provides much insight into the effect of a literary work; we may just refer to

Chris Kennedy's drawing our attention to the notion of transitivity in Joseph Conrad's *The Secret Agent* and James Joyce's *Two Gallants*. A pattern will be foregrounded if it relates to the meaning of the text as a whole. When the function is relevant to how we interpret a piece of text, we will affirm that the prominence is motivated and this foregrounding constitutes a pivoting point around which all the articles in Carter's *Language and Literature* evolve.

An equally pertinent definition is given by Katie Wales (2001) in her dictionary *Stylistics* in which she explains that **foregrounding** is:

*Thus 'the throwing into relief' of the linguistic sign against the background of the norms of ordinary language. But within the literary text itself, linguistic features can themselves be **foregrounded** or 'highlighted', 'made prominent', for specific effects, against the background of the rest of the text.... It is on this 'internal' foregrounding that critical attention is largely focussed... (p.157).*

Repetitive patterns (of sound or syntax, for example) are superimposed on the background of the expectations of normal usage, and so strike the reader's attention as unusual. Alliteration, parallelism, and many figures of speech or schemes involving repetition of lexical items are thus commonly exploited in foregrounding in poetic language... it is the very consistency and coherence of use which seems to be characteristic of poetic language particularly.... What

students of style must do, however, is judge the significance or effect of the foregrounded items as focussing categories.

Katie Wales' definition backs up M.A.K Halliday's concept of foregrounding in so far as in both definitions, stress is put on linguistic features which are made prominent for specific effects and it is on this internal foregrounding that criticisms of literary texts are built in stylistics. The notions of alliteration, parallelism, repetition of lexical items are not only found in poetry but also in prose as we shall examine it later in William Bradford's *Of Plimmoth Plantation.*

Furthermore, the second article we are going to look at is like the first, it focusses on points of grammar and lexis and makes a link with an interpretation of the text.

3.2.2   Mary Mason's *Deixis: a point of entry to little Dorrit*

Mary Mason in *Deixis: A point of entry to little Dorrit* shows how the beginning and end of the novel can echo one another in terms of a description of a discordant world reinforced by syntax and vocabulary. She starts with a reference to Leo Spitzer who asserted that a tiny point of grammar can *"lead to the unravelling of a whole world view expressed by a writer through his art"*. (Carter, 1982, p. 29)

BOOK THE FIRST POVERTY

CHAPTER I

Sun and Shadow

Thirty years ago, Marseilles lay burning in the sun, one day.

A blazing sun upon a fierce August day was no greater rarity in southern France then, than at any other time, before or since. Everything in Marseilles, and about Marseilles, had stared at the fervid sky, and been stared at in return, until a staring habit had become universal there. Strangers were stared out of countenance by staring white houses, staring white walls staring white streets, staring tracts of arid road, staring hills from which verdure was burnt away. The only things to be seen not fixedly staring and glaring were the vines drooping under their load of grapes. These did occasionally wink a little, as the hot air barely moved their faint leaves.

There was no wind to make a ripple on the foul water within the harbour,

or on the beautiful sea without. The line of demarcation between the two colours, black and blue, showed the point which the pure sea would not pass; but it lay as quiet as the abominable pool, with which it never mixed. Boats without awnings were too hot to touch; ships blistered at their moorings; the stones of the quays had not cooled, night or day, for months Hindoos, Russians, Chinese, Spaniards, Portuguese, Englishmen, Frenchmen, Genoese, Neapolitans, Venetians, Greeks, Turks, descendants from all the builders of Babel, come to trade at Marseilles, sought the shade alike-taking refuge in any hiding-place from a sea too intensely blue to be looked at, and a sky of purple, set with one great flaming jewel of fire.

The Universal stare made the eyes ache towards the distant line of Italian coast, indeed, it was a little relieved by light clouds of mist, slowly rising from the evaporation of the sea; but it softened nowhere else. Far away the staring roads, deep in dust, stared from the hill-side, stared from the hollow, stared from the interminable plain. Far away the dusty vines overhanging wayside cottages, and the monotonous wayside avenues of parched trees without shade, drooped beneath the stare of earth and sky. So did the horses with drowsy bells, in long files of carts, creeping slowly towards the interior; so did their recumbent drivers, when they were awake, which rarely happened; so did the exhausted labourers in the fields everything that lived or grew, was oppressed by the glare; except the lizards, passing swiftly over rough stone walls, and the cicala, chirping his dry hot chirp, like a rattle the very dust was scorched brown, and something quivered in the atmosphere as if the air itself was panting.

Blinds, shutters, curtains, awnings, were all closed and drawn to keep out the stare. Grant it but a chink or keyhole and it shot in like a white-hot arrow. The churches were the freest from it. To come out of the twilight of pillars and arches-dreamily dotted with winking lamps, dreamily peopled with ugly old shadows piously dozing, spitting, and begging-was to plunge into a fiery river, and swim for life to the nearest strip of shade. So, with people lounging and lying wherever shade was, with but little hum of tongues or barking of dogs, with occasional jangling of discordant church bells, and rattling of vicious drums, Marseilles, a fact to be strongly smelt and tasted, lay broiling in the sun one day(as cited in Carter, 1982, pp.29-30).

Lack of deixis is prominent in the text. In deixis, part of the meaning of words is retrieved from the context. This includes elements to do with time (now, then, last week), place (here, there), and person (I, you, he and she). But in the text, it is purposeful; the time is any day thirty years ago that is why the author starts the first sentence with 'thirty years ago' and finishes it with 'one day'. The general past tense is used throughout as if the most striking phenomenon of the sun glaring and almost striking everything around was a constant element to deal with and take into account.

In terms of place, the author shifts his perspective so that we can be both 'in' and about 'Marseilles' especially when he mentions the roads in the surrounding countryside. The fact the writer is not precise in terms of either time or place makes the sun glare on everything in Marseilles a constant element in

time and place. Everything stares in Marseilles: the walls, the streets, the arid road, the hills from which the verdure was burnt away. There is the impression of dryness, heat and stillness because even the hot air barely moved the faint leaves of the grapes and there was no wind to make a ripple in the foul water so the ideas of impurity and pollution are evoked in the description of the sea.

Different nationalities are seen mingling and seeking some cool place where to hide from the blazing and scorching sun so much so that the stare or the sun made their eyes ache.

Only towards the line of the Italian coast could we detect some mist which was an exception, nowhere else was there any relief from the heat. A series of modifiers qualifying the nouns give a negative, dispiriting and stifling picture of the landscape around:

'The dusty vines overhanging wayside cottages, and the monotonous wayside avenues of parched trees without shade, drooped beneath the stare of earth and sky'.

It is as if the atmosphere was leaden and oppressing. There is no life or activity even in the animal or human realm: the horses are drowsy and creeping: notice the use of stative verbs describing a state. The drivers are recumbent so most of the time, inactive. They are sleeping just like the exhausted labourers in the field. There is in the passage a preponderance of stative and intransitive verbs such as 'store', 'droop', 'wink', 'rise', 'soften', 'creep'. A lot of the modifiers purports to stillness and exhaustion.

A typical sentence using intransitive verbs and the passive, namely, the subject being affected by the action of the glare is: *Everything that lived or grew was oppressed by the glare.* The only beings not affected are the lizards and the cicala for whom heat is the normal climate.

The only transitive verb is that of the cicala chirping his dry hot chirp, like a rattle. Then again, the author resorts to only intransitive verbs and the use of passives: *the dust was scorched brown* and he gives the air the living quality of panting as if of a hot, thirsty and tired animal. The air is personified whereas in the normal language code, it is not. This is what Widdowson would call literary discourse used for special effects and the intention of showing a heavy atmosphere.

The only place being spared is the interior of the church but then again, it is curiously peopled with *ugly old shadows* who are also dozing. The stare is made very strong through the use of a simile; it is compared to a *white − hot arrow* piercing a chink or keyhole. Present participles are used as qualifiers reinforcing the same idea of recumbent people: 'people longing and lying' wherever shade was. In the last sentence, a succession of prepositional phrases coming first is focussed with the discordant sounds of human beings and dogs, the disharmonious church bells and the rattling of vicious drums. Here, the word *drums* are again personified negatively showing purposeful dissonant sounds made by human-beings.

All these prepositional phrases reinforce Marseilles, not as a town but *as a*

fact to be smelt and tasted as if our senses were alert but stifled, and again Dickens finishes with a strong stative verb *lay broiling in the sun one day. To broil* is the American verb for *to grill*.

The whole text forms a loop since we start and finish with *one day* which reinforces the stare of the sun as a constant unflinging calamity on Marseilles which goes beyond notions of time and place that is why Mary Mason draws our attention to the lack of deixis in the text which is, in fact, purposeful. The passage, in general, is unrelieved whether we turn to the intolerable landscape suffocating with heat or the harbour which is an *abominable pool* or again to humanity, presented in the form of *ugly old shadows* or *exhausted labourers*. Even the sound at the end of the passage is dissonant: *the discordant church bells*, *the rattling of vicious drums*.

Mary Mason will end her article by stating that these opening paragraphs foreshadow the macrostructure of the entire novel with the feeling of frustration, being the prevailing mood of the novel and re-expressed in later chapters as if the chapters were echoing one another. In the last sentence of the novel, the same meaningless activity is recaptured through an accumulation of adjectives without complements; Little Dorrit and Arthur Clennan disappear into the same 'roaring streets' as at the beginning of the novel and also in shade. The same disharmonious world is depicted through similar syntax and semantics. *Their usual uproar* is not dissimilar to the discordant rattling sounds and vicious drums of the beginning.

In conclusion, we may make a comparison with Chris Kennedy's article on Joseph Conrad's *The Secret Agent* which describes Mr Verloc as a passive participant in events, and so the author used a lot of intransitive verbs without goals or stative verbs or verbs of perception mainly for Mr Verloc perceives more than he acts upon events. In Dickens' <u>Little Dorrit</u>, the scene mainly describes a stifling and oppressed landscape where here again he uses many intransitive verbs such as 'stare', 'droop', 'wink'… and stative passives as in 'everything was oppressed'. The lack of activity of human-beings is rendered through the absence of transitive verbs; when there is one, it is negated as in '***no*** wind to make a ripple'…

Therefore, linguistic patterns of syntax are here to reinforce the underlying message of the writers mentioned above and act as **"foregrounding"**, concept already referred to above.

3.3   Elucidating complex texts

3.3.1   H.G Widdowson's *The Conditional Presence of Mr. Bleaney*

After having looked at articles putting stress on grammatical patterns and vocabulary, we are going to look at the second set of articles which contribute not only to explaining ,but also to **elucidating** the obscurity of texts and in this aspect, stylistics is a worthy method to adopt. In a poem, *The Conditional Presence of Mr Bleaney*, H.G.Widdowson is going to argue that an analysis of the poem's grammatical organisation is fundamental in grasping the meaning of the text. This is a practical stylistic analysis which enables the reader not to remain in vague literary, intuitive statements. Widdowson is going to study the grammatical features of person, tense and the conditional clause.

MR BLEANEY

> *'This was Mr Bleaney's room. He stayed*
>
> *The whole time he was at the Bodies, till*
>
> *They moved him.' Flowered curtains, thin and frayed,*
>
> *Fall to within five inches of the sill,*

> 5 *Whose windows shows a strip of building land,*
>
> *Tussocky littered. 'Mr Bleaney took*
>
> *My bit of garden properly in hand.'*
>
> *Bed, upright chair, sixty-watt bulb, no hook*

Behind the door, no rooms for books or bags-

10 *'I'll take it.' So it happens that I lie*

Where Mr Bleaney lay, and stub my fags

On the same saucer-souvenir, and try

Stuffing my ears with cotton-wool, to drown

The jabbering set he egged her on to buy

15   *I know his habits- what time he came down*

His preference for sauce to gravy, why

He kept on plugging at the four aways-

Likewise their yearly frame: the Frinton folk

Who put him up for summer holidays.

20   *And Christmas at his sister's house in Stoke.*

But if he stood and watched the frigid wind

Tousling the clouds lay on the fusty bed

Telling himself that this was home, and grinned,

And shivered, without shaking off the dread

25 *That how we live measures our own nature,*

And at his age having no more to show

Than one hired box should make him pretty sure

He warranted no better, I don't know (as cited in Carter, R

The poem takes place in what used to be Mr Bleaney's home. The spatial setting is the same but the temporal setting is different. In the first scene, the landlady is presenting Mr Bleaney's room to the new lodger with a description of 'décor': the flowered curtains, the window with a view of building land appear like the décor of a stage. From line 10, we have the introduction of the new lodger or is the new lodger introduced even before?

In the first part of the poem, the new lodger is present in a spatial setting (Mr Bleaney's room) but in two different periods of time; in the first part (the beginning up to "whose window shows"…), the narrator who may be either the landlady or the new lodger is presented in the form of his own observations about the former lodger.

The new lodger is detached from the first scene but starting from "I'll take it" (line 10), he becomes fully involved in the scene and the tense switches from the past to the present.

He is now a participant, not only an observer. Whenever Mr Bleaney is referred to, it is in the past tense which is used as in: …*So it happens that I lie where Mr Bleaney lay*…. He is always a third-person figure and is part of the description of the first scene. In the second scene, the new lodger's life is intertwined with Mr Bleaney's past habits and actions as if Mr Bleaney's activities were repeated by the new lodger. He has become part of his life.

Whereas in the first part, the setting and Mr Bleaney are dissociated through the use of present and past tense respectively, in the second part, starting from *"I'll take"*, it is the new lodger and Mr Bleaney who are referred to in the present for the former and in the past for the latter but paradoxically enough, the new and old lodger become fused in enacting the same habits: *I know his habits-what time he came down, his preference for sauce to gravy...* Furthermore, in the second part, the first-person present of the new lodger becomes fused with the third person past of the former lodger. Mr Bleaney is given new existence in the new lodger being identified with him in the last two stanzas and it is there that the syntax is most striking. The last two stanzas consist of a complex sentence starting with either an adverbial subordinate clause *if he stood and watched the frigid wind* and ending with a main clause: *I do not know* (end of the second stanza) or with a nominal clause *if he stood and watched the frigid wind* being the object of *I do not know* so that we may have two types of sentences:

Adverbial (1*): If he stood and watched the frigid wind, I don't know.*

Nominal (2*): I don't know if he stood and watched the frigid wind.*

And in the second sentence *if* can be replaced by *whether* when the subordinate functions as object. Normally, in this case, the subordinate which is the object of the main verb *to know* should always follow the main verb and so the sentence in the poem presents an abnormal ordering and an interpretative problem.

As the adverbial is presented first in a subordinate clause, we might think

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of it as an adverbial clause, but the transitivity of the verb *to know* requires us to think of the clause *if he stood and watched the wind* as the object of the verb to *know* being abnormally ordered. As W.H. Widdowson puts it:

"In other words, sequence inclines us to understand the 'if clause' as adverbial but structure inclines us to understand it as nominal" (as cited in Carter, 1982, p. 22).

The two stanzas are a very long complex, elaborate sentence which is brought into completion with the last three words. We, as readers, do not know where to stand concerning this last complex sentence and so we remain in a state of confusion just like the confusion of Mr Bleaney and the new lodger in the preceding stanzas where the first-person present of the new lodger fused with the third-person past of the previous one.

Even the tense is not defined in the last two stanzas. Is reference made to the past or to the present? What we are sure of, however, is that it is the experiences of the new lodger that are expressed as he wonders whether Mr Bleaney underwent them.

In conclusion, we may take the syntactic complexity of the last sentence both ways: as both an adverbial and nominal clause. If we suppose 'the if clause'

to be adverbial, *know* would be an intransitive verb requiring no object. Confusion is expressed in both content and syntax. The beginning of the poem starts with confident, detached observations on Mr Bleaney's room. It then fuses the first-person present tense of the new lodger with the third-person past of Mr Bleaney so that both characters become fused. The end of the poem with its syntactic complexity which admits both ways of interpreting the subordinate clause as either adverbial or nominal allows the reader to contemplate how much experience whether actual or hypothetical, past or present, experienced or observed is hard to grasp. To render this complex and ambiguous experience, Philip Larkin has devised some unconventional patterns of language, using a syntactic metaphor that can parallel the ambiguous and confused fusion of Mr Bleaney with the new lodger.

3.3.2   John Sinclair's *Lines about Lines*

Another article that has attracted our attention is *Lines about lines* by

John Sinclair who draws our attention to the notions of 'arrests' and 'extensions' which he illustrates in two sentences extracted from Wordsworth's poem 'Tintern Abbey'.

First, he defines **an arrest** as a focussing category which is an optional element which interrupts a structure. The structure is interrupted by this optional element. If, as Sinclair (as cited in Carter, 1982, p. 166) expresses it, structure AXB, A predicts B but not X, then X is an arresting element.

He also explains **extension** by taking the case $ABX_1 X_2$ where X_1 and X_2 are members of the same grammatical class, then X_2 is an extension of the structure. This includes co-ordination, juxtaposition, and apposition, non-defining relative clauses and subsequent defining clauses in the same structure but also prepositional phrases such as *She noticed the dog + in front of the door of the house of that district* and phased predicators such as *He wanted them to come to visit to have dinner and debate important issues of the day*. These are obviously special recursive structures which are called extensions. Recalling M.A.K Halliday's principles of language structure as layers, John Sinclair will also emphasize that since there are structures within structures, clauses within sentences etc…, arrests and extensions can occur at any layer. The first sentence under study contains arrests and extensions. First order arrest is in square brackets :

35 Nor less, [I trust]

36 [To them] I may have owed another gift

37 [Of aspect] more sublime: that blessed mood

38 In which the burthen of the mystery

39 [In which the heavy (and the weary) weight

40 of this entire unintelligible world]

41 is lightened: that serene [and blessed] mood

42 In which the affections gently lead us on.

43   [until the breath of this corporeal frame]

44 (and even the motion of the human blood)

45 Almost suspended], we are laid asleep

46 In body, and become a living soul,

47   while, [with an eye made quiet by the power

48 Of Harmony, and the deep power of joy

49 We see into the life of things. *(R.Carter, 1982, pp.168-9)*

93   And I have felt

94 A presence that disturbs me with the joy

95 Of elevated thoughts   a sense sublime

96 Of something far more/deeply/ interfused.

97 Whose dwelling is the light of setting suns

98 And ţhe round ocean and the living air.

   99 And the blue sky, and in the mind of man

100 A motion and a spirit, that impels

101 All thinking things, all objects of all thought

 102   All rolls through all things. *(Carter.R, 1982, p.168-9)*

The sentence starts with two arrests and then a main clause followed by extensions by apposition which consist of two appositional nominal groups, the second one 'that blessed mood' completed by two relative non-defining clauses and finishing with the predicate 'is lightened' subject of 'that blessed moon'. The latter is repeated but expanded with another adjective 'that serene and blessed mood' which is followed by another relative non-defining clause (an extension) ,and then the introduction of an arrest after 'until', and even a second-order arrest following the first which is, in fact, a participial structure. We expect a main clause after 'until' but it is a first and second arrest which we read and then the main clause *we are laid asleep in body* followed by a small extension. The *while* in line 47 acts like *until* and is also followed by an arrest and at last the main clause *we see into the life of things.* The words *until* and *while* both followed by arrests build up a pressure twice and then we are relieved by the main clauses as if we had a moment of high waves which subsided in the final main clauses.

Whereas the first arrest was a participial structure, the second arrest is a prepositional phrase. The latter is extended by a co-ordinate nominal group so that we read an arrest and within the latter an extension of an extension. This is the third time, we face an arrest which suspends the sentence leaving us expectant as if we were at the top of a wave and were expecting to fall down, building up a kind of pressure and relief in the last main clause. Relief is also expressed through the lexis '*the power of harmony*' and '*the deep power of joy*',

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which is a copying structure of the first nominal group. Moreover, the effect of all these accumulated extensions is to build up into *"an accumulated energy which spills over the last clause "we see into the life of things"* as John Sinclair has put it (Carter.R, 1982, p. 170).

The last clause is very simple compared to the rolling effect of the previous phrases. As a contrasting effect, much importance is given to it. The author is trying to describe a vision by developing the noun mood and a state of being.

As we can feel, the way Wordsworth models his poetry ressembles the pulse of the world, a quest into a definition into the life of things. Through his syntax, he makes us feel his contact and feel for the physical world which is also an emblem of the spiritual world. He wishes to make us feel his perceptive and physical contact with the physical world which is symbolical of the spiritual world. It is as if his spirit was discovering a moment of intense perception of what is at the core of the universe. The author renders this moment of intense perception through his syntax, and it is here that linguistic elements contribute to reinforcing his ultimate moment of spiritual discovery: he creates suspense and mystery through extensions of nominal phrases which expand into relative clauses; he creates tension by inserting arrests several times and as if he was attaining a moment of intense revelation, we come to a very quiet, simple, contrasting last clause: '*we see into the life of things*".

It is as if W. Wordsworth was making us participate into his ultimate

search for the essence of the world.

The second sentence John Sinclair chooses to explain is extremely important in the poem *since it comes at a point of change in his life from when he was a child*. This is an expression of Wordsworth's sudden discovery of a mature life's experience. Contrary to the previous sentence, this one develops through extensions only and not through arrests. The main coordination used throughout is "and".It precisely starts with the coordination "and" marking an important moment in the life of the poet. The clause begins with the main verb *'to feel'* which is going to be completed by an object, a defining relative clause, an appositional object, double degree adverbs "far more deeply interfused, a non-defining relative clause followed by four coordinate complements following one another, and again another appositional object that is once more the object of the first verb *"to feel"*: «*And I have felt a motion, and a spirit...*" Here is the sentence in full:

And I have felt
A presence that disturbs me with the joy
Of elevated thoughts a sense sublime
Of something far more deeply interfused,
Whose dwelling is the light of setting suns,
And the round ocean and the living air,
And the blue sky, and in the mind of man:
A motion, and a spirit, that impels

All thinking things, all objects of all thought

And rolls through all things(as cited in Carter,1982, p.169).

This sentence in both its syntax and content is remarkable for conveying the physical energy and the spiritual essence at the core of the universe. In fact, the linguistic items fuse with the content to express the enthusiasm and excitement linked to the revelation: the two main objects followed by relative clauses set in parallelism in line 94 and 100 and the series of co-ordinate complements fusing the physical world with the mind of man (l 98-99). The physical and spiritual realms are one. There is a high exhilarating sense in this poem that is a mark of Wordsworth's soul. His language is an expression of not only his philosophy, but also of his soul reminding us of Buffon's idea that "Style makes the man". It is true, as J. Sinclair writes that it is 'the build-up, the movement of the sentence that changes the words and phrases with most of their meaning.

It is as if Wordsworth wanted to express the "unsayable" trying to find a language that would express it. Poetical language belongs to literary discourse in which the author uses his unique combinations of words. It is as if the writer was trying to grope for a language that would express not only his philosophy, but himself as well in a language that seems too often limiting.

As H.G Widdowson puts it in *Stylistics and the teaching of Literature*, authors use two ways of communicating: a conventional language whose

principles are known set against a unique way of putting words together, and it is in comparison to the conventional, automated use of language that literary language takes its significance. Both H.G Widdowson and John Sinclair make the same statement regarding literary discourse (R.Carter, 1982, p. 171-2) and (H.G Widdowson, 1975, p.29).

Besides, I cannot but come back to William Wordsworth's "Tintern Abbey, and how Ifor Evans (1985) comments on it:

In 'Tintern Abbey', he showed as in The Prelude, how a unique experience could be brought within the reader's understanding by bold and imaginative language (p.75).

and

A poet cannot write the poetry he wants to write but only the poetry that is within him (p. 81)

These above quotations are really what makes William Wordworth's poetry outstanding: a bold and imaginative language to express a unique experience, and he definitely writes the poetry that is within him, that reflects his soul. He has this gift for expressing poignant moments in his own experience.

When we read W. Wordsworth's poetry, we cannot but recall Emerson's concepts of language: that words are signs of natural facts, and that particular natural facts are symbols of particular spiritual facts, and finally that nature is

the symbol of spirit. However, what distinguishes Emerson's romantic ideals from those of Wordsworth is that the latter believed with Shelley that 'language is arbitrarily produced by the imagination and has relation to thoughts alone' (Matthiessen, 1979, p.32) therefore the conception of poetry that emerged from Emerson's account of the symbol is at the opposite pole from Wordsworth's more experienced comprehension that 'the appropriate business of poetry and her duty is to treat of things not as they are, but as they appear, not as they exist in themselves, but as they seem to exist to the senses and to the passions (Matthiessen, 1979, 30). There was a wish of the romantic writers to bring their art as close as possible to nature and Emerson believed that when the poet is receptive to the divine effluence, his mind is endowed with the word that embodies the thing.

To come back to John Sinclair's article *lines about lines*, he rounds it off with a suggestion of a literary analysis.We can approach a text in two ways: by a close reading word by word of a text or by a thorough understanding of the passage as a whole linking it to its linguistic details. Through a procedural chart for analysis and interpretation, John Sinclair presents the following chart:
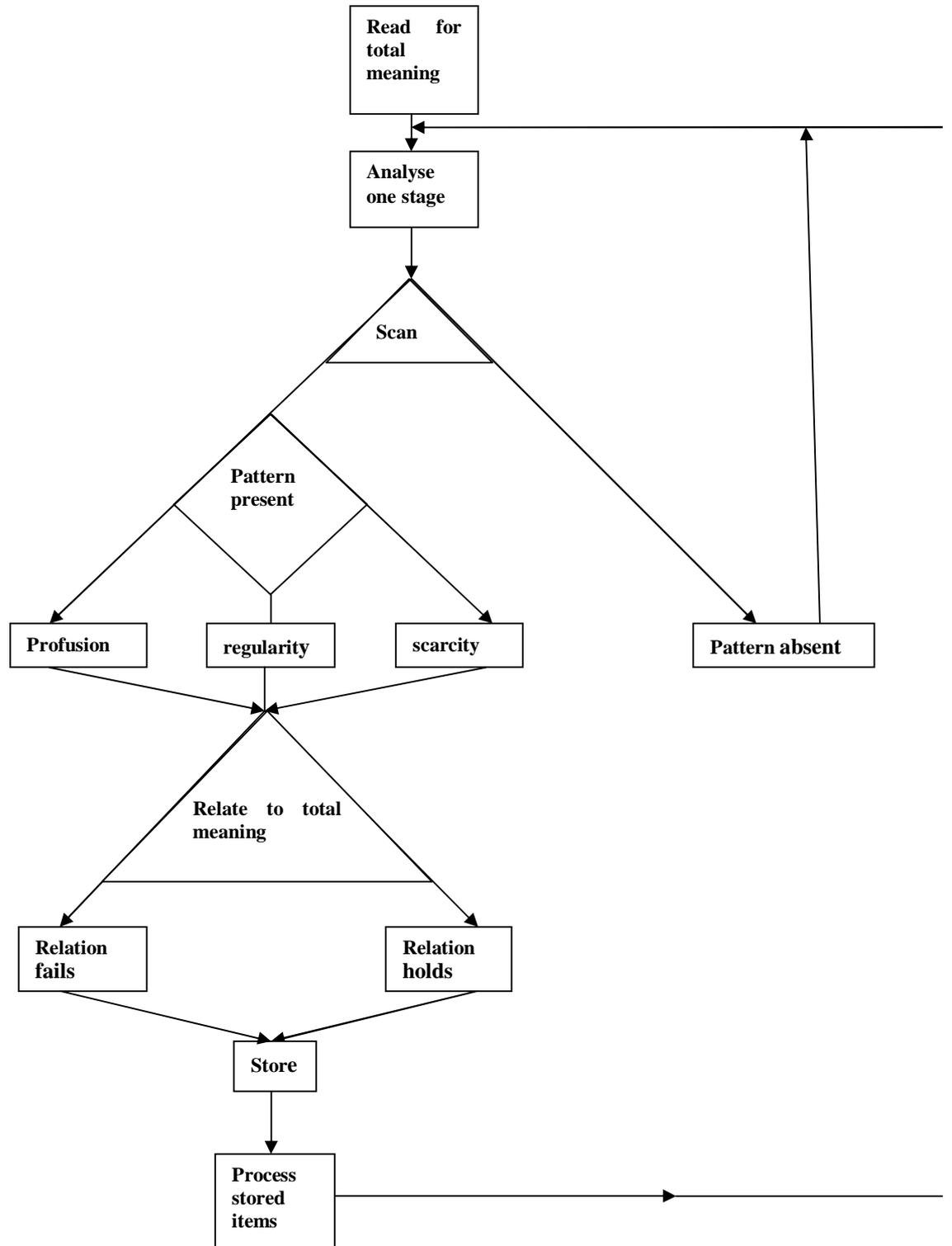
Figure 2: Procedural Chart for Analysis and Interpretation.

Before it is descriptive, the analysis starts with the perception and impressions of the text in general as guidelines. The second step is to take one area of language study: sentence structure, rhyme or antonymy (in other words, either from grammar, sounds or lexis). According to Sinclair, it is the grammatical items which provide most rewarding starting points, but there is no obligation of starting with a determined area of language study. The third step is to scan the data to examine recurrence of patterns and symbols and analyze if there is a profusion, scarcity or regularity of these patterns and symbols and relate them to the total meaning of the text. If the patterning is recurrent and intentional, its description should be made accurately in terms of its assigned meaning and stored for future use and connection with similar patterns. This recurring meaningful and intentional pattern is called "a focat" in John Sinclair's terms: a focussing category. The focat is stored and can be related to the other data. Besides, a focat can be formed from different structural areas.

With this type of analysis, the text should not be too long and the individual judgment as well as the interpretation is important in determining if a latent pattern is present. If a focat appears to be most important in the overall meaning of a text, then the focat must be defined specifically and well described. This is a subjective decision, and therefore we come to a generalised subjective analysis of syntactic forms and a subjective perception of the poem as a whole. As a consequence, stylisticians and linguists must take into account the subjective interpretation(s) of a text as a preliminary to further detailed objective

analysis of forms and patterns. John Sinclair also adds that the stylistic features such as "arrest" and "extension" can be found in many texts and suggests that there is an ad hoc nature of stylistic comment insofar as we may find an arrest, an extension or any other focussing category. Generally texts are analyzed through a small and finite set of focats from which a theory of literary communication can emerge.

3.4   The Correlation Meaning/ Pattern

3.4.1   H.G Widdowson's *Othello in Person*

We have so far grouped the articles in R.Carter's *Language and Literature* under two main methods of analysis: the first group examined grammatical patterns and inferred meanings and intentions, the second group not only explained, but also elucidated the obscurity of texts; the third group we are going to look at now focuses on the themes and literary concerns, and how the latter are underpinned by the grammar and vocabulary. The article we have chosen to look at is entitled *Othello in Person* by H.G Widdowson. The latter has given a double meaning to his title since he both introduces the character of Othello, and the way he is going to analyze the text (Act 3, scene 3) by referring to the shift from third person observed reality to first-person experience. Act three, scene three is a seminal scene in the play since Iago is going to manipulate Othello and arouse his jealousy. The first remark made by Iago to achieve this is to attract Othello's attention to the fact Cassio is sneaking *away guilty-like* from

his wife when he sees Othello coming (Muir Kenneth, 1980, p. 105). He therefore makes an allusion to a probable relationship between his wife and Cassio that is hidden from him. How does Iago succeed in arousing Othello's jealousy? By making first and third persons references confused in his mind, by shifting from the general to the particular: this is, in fact, Iago's indirect and insidious way of revealing to him that his wife has betrayed him. In fact, Iago leaves Othello in doubt making him ask the same question six times *"What dost thou think?"* (p. 108), *"What dost thou mean*?" (p.110) unsettling Othello making him unable to discern appearance, semblance from reality. There is in this scene, as H.G Widdowson points out, a shift from generalisation to personal involvement and vice versa in both Iago and Othello's speeches:

> *Thou dost conspire against thy friend, Iago,*
> *If thou but think'st him wronged, and mak'st his ear*
> *A stranger to thy thoughts (as cited in Carter, R, 1982, p.44).*

This impersonal and indirect speech is Othello's attempt to draw information Iago seems to hide from him. This third person references can, of course, be understood as having first-person implication. It is as if Othello was raising a secret issue difficult to talk about openly, but for Iago it is a means of indirect insinuation and attack, namely, he does not want to strike straightforwardly. Therefore, he often shifts into impersonal generalisation.

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As where's that palace, where into foul things

Sometimes intrude not? Who has a breast so pure,

But some uncleanly apprehensions

Keep leets and law-days, and in session sit

With meditations lawful? (Othello in Clay. R, p.109)

This is in order to avow that no one is pure, and this is beautifully expressed in this metaphor of a palace defiled by foul things. Iago however insinuates that Othello should 'spy into abuses', so implies Othello personally. He tries to inspire trust, confidence, and honesty in Othello and repeatedly convinces him of his sincere devotion to him by using first and second-person reference:

It were not for quiet nor your good,

Nor for my manhood, honesty, and wisdom,

To let you know my thoughts. (idem,p.109)

And so a direct reference with a second-person pronoun is used in Othello's repeated question:

What dost thou mean? (Idem, p.110)

But here again, Iago withdraws into an impersonal statement making

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Othello suspended in his doubts:

Good name is man and woman, dear my lord,

Is the immediate jewel of their souls.

Who steals my purse, steals trash; 'tis something, nothing;

'Twas mine,' tis his, and has been slave to thousands;

But he that filches from me my good name

Robs me of that which not enriches him

And makes me poor indeed. (Idem, p.110)

Iago wants to insist on his good name and reputation which represent the precious treasures to him, and so he will not betray any man, we are made to understand and least Othello, his general. This general statement has also a personal implication. There is a blending of first and third-person reality. Then by remaining in generalisations, he keeps on torturing Othello for he is going to carry on referring to jealousy in general terms:

O, beware, my lord, of jealousy!

It is the green-eyed monster, which doth mock

The meat it feeds on. That cuckold lives in bliss

Who certain of his fate loves not his wronger,

But O, what damned minutes tells he O'er,

Who dotes yet doubts, suspects yet fondly loves! (as cited in Carter.R, p.46)

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And it is then that Othello directly applies jealousy to himself: *Think'st thou I'd make a life of jealousy.* There is a shift from impersonal to personal references in this scene. However, he does not want to succumb to jealousy and keeps his head clear, and he remains sensible at times:

> *No, Iago,*
>
> *I'll see before I doubt; when I doubt, prove;*
>
> *And on the proof, there is no one but this:*
>
> *Away at once with love or jealousy! (Othello in Clay, R.p.112)*

He cannot believe Desdemonia can betray him since she 'chose' him and Iago has, nevertheless, succeeded in exposing himself and leaves him questioning himself in a soliloquy that reveals his puzzlement. It is only then that he is going to attack him overtly and directly by telling him to look at his wife and to observe her well with Cassio. And again, Iago reiterates his boundless duty to him, and that he would not accept that he be abused.

Finally, we have seen how H.G Widdowson has pointed out how Iago manipulates Othello by confusing him through this constant shift from detachment to involvement, from the general to the particular, from third-person reference to first-person experience. We would even dare state that through these devices, he even keeps torturing him since he makes him waver between certainty and doubt. The best achieved convergence between third-person

description and his first person condition is when he exclaims: *O misery* as if he was suddenly realizing that Iago's general reference to jealousy as the green-eyed monster in fact applies to him. Besides, Iago, by this confusion of first and third person reference puts him into great confusion and perplexity, trying to achieve his aim: Othello's destruction.

In conclusion, Widdowson's article analyzes act three, scene three from the point of view of language, from an inside stylistic perspective and links some syntactic categories (the use of pronouns) to discourse showing how Othello is manipulated and led to his own destruction.

If we commented on *Othello* in a more traditional literary analysis, we would focus more on characterisation and themes in the play for example. We would make a detailed study of the characters of Othello and Iago in this scene showing how Shakespeare invested his character Othello with greatness and nobility and made him a tragic figure. This is especially expressed in the poetic language he utters. Shakespeare also sets great importance on honour which will lead Othello to kill his wife for her unfaithfulness. Othello falls into Iago's trap because he is blinded by Iago's integrity which the latter keeps repeating to him. He does not suspect Iago's hatred for him at all, his comrade-in-arms and the latter exploits Othello's and Desdemonia's weaknesses: Othello is endowed with a noble simplicity, credulousness, and Desdemonia defends Cassio's cause too much.

These two aspects provide Iago with opportunities to beguile Othello.

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There are also unfavourable traits between Othello and Desdemonia: the difference of race, of age, their separation on the day of their secret marriage and the fact Iago seizes a proof, that of the handkerchief given as a gift by Othello to Desdemonia which he finds in Cassio's possession. This provides a sufficient proof for Iago, and he turns this incident to his advantage. If H.G Widdowson carried on his analysis of act 3, scene 3 in his article *Othello in Person,* he could have shown how Iago completely defeats and destroys Othello by providing two proofs: that of the dream and of the handkerchief. But Widdowson's aim in this article was precise, and so he limited himself to showing the role of pronouns as related to discourse but in a more traditional analysis, it is worth underscoring how scene three provides a climax for the whole play. There are passages in this scene where Othello tries to pull himself together. He therefore addresses Iago with some rude speech telling him to prove what he is saying orelse he will repent and be treated like a dog. He is now eager to know the truth absolutely, and his wife's innocence is now *begrimed and black as mine own face* as he puts it. Othello insists on a proof she is disloyal therefore, Iago invents that he heard Cassio speak in his dream avowing his love for Desdemonia and while sleeping next to Cassio, the latter thought he was sleeping with Desdemonia cursing Othello for having married her. Despite this daring revelation, Othello still answers that it is but a dream consequently Iago is going to provide another proof; that of the handkerchief, first gift given by Othello to Desdemonia. Iago pretends to have seen Cassio wipe his beard with it. Othello's revenge is

compared to the sea which is going to swallow both Cassio and Desdemonia; now, he is solemnly taking his oath of revenge. Othello's path is plain now: he is going to murder Cassio. The climax is reached in this scene.

Equally in a more traditional literary analysis, the critic would have expanded in some depth on the themes of the play: the contrast between appearance and reality, the theme of hell which Iago infects the moor with, the quality of virtue as being an illusion or an absurdity which makes Othello fall and Desdemonia exploited, the themes of light and darkness which are enmeshed as in the whiteness of Desdemonia which hides the blackness of sin and in Othello who becomes a 'black devil' for killing the angelic Desdemonia. Shakespeare's play triggers reminiscences of Herman Melville "Benito Cereno" where a Spanish captain is insidiously governed by a rebelled, mutinied negro who has taken control of both the Spanish captain and the ship. The negro shows a seeming innocence which hides a blackness which has been caused by the evils of slavery.

In conclusion, if we compare H.G Widdowson's article to a more traditional literary analysis of the scene, we will remark that the former is more precise and objective, studies the scene from the perspective of language and its categories, from an inside stylistic perspective and its relation to discourse whereas the latter aims at delving at the themes and characterisation… in some depth.

Another article which deals with themes before examining how the

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language backs them up is the one written by Walter Nash entitled *On a passage from Lawrence's "Odour of Chrysanthemums"* in which the author immerses us into the grim world of the miners. What interests us in this article is the fact the author puts great emphasis on how any text is built around a plane of articulation (has a structure: a text is not a random combination of words and sentences) and a plane of information (the content). This article of Walter Nash strikes us as interesting because we can make an analogy between the writing of a single sentence, based mainly on both syntax and semantics, and the structure and content of a whole text which also relies on a plane of articulation and a plane of information.

This can have a pedagogical value showing to the students that whether we write a sentence or a text, it is always underpinned by a structure which can metaphorically be compared to a "tree" with its trunk, branches and sub-branches all linked together to form a coherent whole. This is the reason why, we have chosen this text as 'the' text of approach to all the literary texts we have studied in the classroom.

Following Mrs Shohamy's advice in her work on research methodology, we shall end this review of the literature by concentrating on Walter Nash's approach, the basic approach chosen in the analysis of all the literary texts dealt with in our classroom.

3.5   Stylistics linked to politics or Feminism

3.5.1   Deirdre Burtons' *Through Dark Glasses, Through Glass Darkly*

Besides, we shall end our study of *Language and Literature* by R.Carter by looking at the fourth kind of articles which link stylistics to the political context and history in such articles as *Through Glass Darkly* by Deirdre D. Burton.

The latter believes that all academic work should be committed to improving issues of human rights, and that we live in a classist, racist and sexist society. The most difficult to change is sexism. Linguists and literary critics (including the hybrid stylisticians) have a duty related to their allegiance to disciplines such as cognitive sociology, political sociology, or the philosophy of the mind and the problems they face deal with cultural human issues: "thought; consciousness; action; interpretation; meaning; interaction; cultural and historical processes; and influences, and so on." The literary critic should be responsible as far as human issues and society are concerned so that he should be involved politically.

Stylisticians can bring their contribution to deconstructing any text that maintains a certain ideology, and *"readers may begin to burst the bubble of the dominant ideology"* (Deirdre Burton, as cited in Carter, R, 1982, p.198). Therefore, a close analysis of the linguistic constructions of texts and the reality

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(ies) they impart is essential. D. Burton thinks that linguistics has the tools and procedures and can provide an excellent strategy to start such work.

She then refers to the text extracted from *The Bell Jar*, a novel by Sylvia Plath and gives some general background remarks on the model of analysis she is going to use, inspired from the work of Michael Halliday: the model of processes and participants in the structure of clauses. She justifies her choice by re-stating Berry's statement (in Deirdre Burton as cited in Carter, 1986) that:

In English grammar we make choices between types of process, between different types of participant, between different types of circumstance, between different roles for participants and circumstances, between different numbers of participants and circumstances, between different ways of combining processes, participants-and circumstances. These choices are known collectively as the transitivity choices (p.199).

D.Burton then draws a semantic map showing the different meaningful options available in processes and will from this basis analyze the different options that could have been possible for S. Plath's text: compare and analyze the absences, the relevant choices that could have been made and see the prominence of one particular type of process, and what it means to have chosen it.

Intention process
John kissed Mary
I kicked the ball

Action process
John kissed Mary
The boy fell over

supervention process
The boy fell over
I dropped the vase

material process
John kissed Mary
The boy fell over
The lake shimmered

event process
The lake shimmered
The car back fired

perception process
John saw Mary
she listened attentively

internalised process
John saw Mary
She likes Bach
She considered the
question

reaction process
She likes Bach
They hate America

mental process
John saw Mary
She likes Bach
She considered the
question
He said that
I announced the decision

cognition process
She considered the question.
I thought hard

externalised process
He said that

relational process
Truth is Beauty
She is my daughter
They are in the garden

Figure 3: Process options

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She also explains why processes and participants are a relevant starting point. She highlights that if our concern is to reveal the power-relationships that exist in our socially constructed world (be it the real world of public and private social relationship or the written or spoken texts that we create) then it is our realization of processes and participants that are of direct interest to us. She wishes to underscore that our world is linguistically constructed, and that when people realize that there are alternative ways of expressing reality, then they can express and construct their own reality for others and themselves. She says that we can *construct and reconstruct our realities to an enabling degree* (Burton.D, as cited in Carter.R, ed, 1982, p. 200). She sees Sylvia Plath's text as one written by a woman who was not a feminist, but her work can be highlighting in the context of the raised consciousness of the feminist groups of the 1970's and 1980's. Her text is full of moving and disturbing experience: a helpless victim prone to suicide. What D. Burton is going to show is how her text is fraught with disenabling metaphors, lexis, and how they are underpinned by disenabling syntactic structures. So as we can see, stylisticians always look at the construction of meaning and syntax as mirroring each other as face to face in a glass and always try to show it explicitly in a meticulous analysis. Besides, D. Burton believes that stylistic analysis is not just a way of analysing effects in language and literary texts, but also a way of analyzing how different realities are conveyed through language. Finally she argues that the fact that S. Plath's text is full of contradictions makes her a worthy author to study from a feminist

point of view.

D. Burton is then going to study the text very closely by analyzing each clause and which processes are done by which actors so that in a text where Sylvia Plath is interned in a psychiatric hospital facing a nurse and a doctor who are to give her an electric-shock treatment, the author distinguishes the first **eight** clauses with the nurse as actor; for the doctor, it is **seven**, for the electricity used, it is **four**, and for the persona (including her body parts), it is **seven**. It is not surprising that the readers' first response to the following text is that she appears like a helpless victim, watching herself detached and the medical staff more interested in getting the job done. Here is the text in full:

The wall-eyed nurse came back. She unclasped my watch and dropped it in her pocket. Then she started tweaking the hairpins from my hair.

Doctor Gordon was unlocking the closet[1]. He dragged out a table on wheels with a machine on it and rolled it behind the head of the bed. The nurse started swabbing[2] my temples with smelly grease.

As she leaned over to reach the side of my head nearest the wall, her fat breast muffled my face like a cloud or a pillow. A vague, medicinal stench emanated from her flesh.

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[1] <u>Closet :</u> cupboard

[2] <u>Swab</u> : to wash or clean a cut with a small piece of soft material (a swab)

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'Don't worry,' the nurse grinned down at me. 'Their first time everybody's scared to death.'

I tried to smile, but my skin had gone stiff, like parchment.

Doctor Gordon was fitting two metal plates on either side of my head. He buckled them into place with a strap that dented my forehead, and gave me a wire to bite.

I shut my eyes.

There was a brief silence, like an indrawn breath.

Then something bent down and took hold of me and shook me like the end of the world. Whee-ee-ee-ee-ee, it shrilled, through an air crackling with blue light, and with each flash a great jolt[3] drubbed[4] me till I thought my bones would break and the sap fly out of me like a split plant.

I wondered what terrible thing it was that I had done (as cited in Carter.R, 1986,p.202).[5]

This text shows how each actor follows one another with the narrator being an observer of what the nurse, then the doctor and the electricity, all do to her successively. Concerning the types of processes expressed D. Burton refers to the model of processes in the structure of

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[3] <u>Jolt :</u> 1- to cause something or someone to move suddenly and violently.

2- to shock someone in order to change their behaviour or way of thinking : the charity used photos of starving children in an attempt to jolt the public conscience (make them feel guilty – take action

[4] <u>Drub :</u> beat, club, cudge.

clauses inspired from the work of M.A.K Halliday (1970, 1973, and 1978) as reproduced in the chart on page 74.

In this text, the processes are mainly of the material-action-intention type for the three actor-participants, and therefore this type of process evinces **that** they are all in control of what they are doing to her. Through their actions, they are imposing a certain reality on her.

As to the patient herself, her actions are also of the material-action-intention type too, but contrary to the other 'actors' actions, hers is of no avail and does not succeed in, for example, "I tried to smile, but my skin had gone stiff, like parchment".

Even the persona's body parts reacting are the result of the other participants' acting on her in supervention processes. In another chart, D. Burton will reveal who or what is affected by each process revealing how the nurse affects the persona's possessions and body parts; the doctor affects both the equipment and the personna's body part, and it is then that the electricity takes over to affect the whole personna.

Concerning the patient, she affects nothing except when she shuts her own eyes, but only to escape her environment. The text ends with the personna experiencing a cognition process about how her own body reacted to the machine in a strong sensation of how her bones would break and in a comparison of her body to a plant from which the sap would fly out. Her last statement is again a cognition process about the terrible thing she might have

done to deserve such terrible treatment. Therefore, the concluding sentences have the personna as actor, but she again affects nothing at all. The stylistician D. Burton assumes that she does not give a full analysis, but at least we understand better our reader's initial responses of the personna being a helpless victim, watching herself being a puppet in the hands of a medical staff (Nurse then doctor) inflicting an electric-shock treatment so well described in the last simile.

In conclusion, Deirdre Burton, in her analysis, is first literally isolating the processes finding which participant (who or what) is doing each process in for example:

Sentence	Actor	Process
1	nurse	came back
2	nurse	unclasped
etc…		

She then finds what sorts of process they are and which participant is engaged in which type of process in for example

1- nurse came back = material-action-intention

2a- nurse unclasped = material-action-intention

etc…

She finally underlines who or what is affected by each of these processes in for example:

1- nurse affects by intention process

2a- nurse affects persona's things by intention process

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etc…

By isolating the processes and the actors, we have a fuller understanding of the reality lived by S. Plath in this psychiatric hospital.

In a last section, she suggests follow-up activities: she, for example, asks students to rewrite the text according to the nurse's or the doctor's point of view. Another interesting follow-up activity she asked her students was to give them this last table below but without the text, and they were told to express about the same content with different surface structures. The only table they were shown from Deirdre's analysis was one with affected entities, the nature of the processes and undefined actions:

1   nurse affects Φ by intention process

2a nurse affects persona's possession by intention process

 b nurse affects persona's possession by intention process

3   nurse affects persona's possession by intention process

4   doctors affects equipment by intention process

5a doctors affects equipment by intention process

 b doctors affects equipment by intention process

6   nurse affects persona's body part by intention process

7a   nurse affects persona's body part by intention process

 b nurse's body part affects persona's body part by intention process

8   nurse's body contingency affects Φ by event process

9a   n.a

 b   nurse affects persona's by intention process

10   n.a

11a   persona affects Φ by intention process

  b   persona's body part affects Φ by event process

12   doctor affects equipment by intention process

13a   doctor affects equipment by intention process

  b doctor affects persona and equipment by intention process

14   persona affects persona's body part by intention process

15   Φ affects the environment by relational process

16a   something affects persona by intention process

  b something affects persona by intention process

17a   something affects Φ by intention process

  b   something affects persona by intention process

  c   persona affects persona's body part by cognition process

  d persona's body part affects Φ by supervention process

  e   persona's body part affects Φ by supervention process

18a   persona affects Φ by cognition process

  b   Φ affects Φ by relational process

  c   persona affects Φ by intention process (hypothetical) (Burton,D. as
cited in Simpson,2004, p. 192)

     Here is what she obtained from one interpretation of this task:

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I am no longer me

I must be no longer me

It is not expedient

I am no longer me

In their world I am part of their world

They manipulate me

 they use me

I am silent

I am no longer me

They are aliens

Coming at me with instruments

To do what?

To do what?

They wield power, absolute power

There is no escape

I am humiliated, used,

Subjugated, enslaved, manipulated

I belong to them.

I become their equipment: experimental equipment,

A flesh machine, only a flesh machine

To be probed

Investigated

Inspected under arc lights

Nurse is a programmed flesh machine

Doctor is a programmed flesh machine.

I too: we understand our roles.

Their programme operates here

Mine operates outside in another world.

We are not men and women in this world: but we have parts to play

I am no longer me.

I am no longer me.

But I will be. (Burton, D, as cited in Carter, 1982, p. 210)

We can therefore conclude from this follow-up activity that when language is analyzed functionally in terms of participants, actions and processes, we can render a sociolinguistic reality that is closer to the original text. The student well recaptures the thought of manipulation, victim, isolation and the mood of Sylvia Plath's text. Consequently, D. Burton has succeeded in making the link between language, represented thought and the sociolinguistic construction of reality. It is not simply a study of style that she is attempting here.

At last, D. Burton makes a few concluding remarks about the use of stylistics in the classroom, its pedagogical value; she expresses that it

1) enables students to handle competently a coherent and comprehensive descriptive grammar, which can then be used in either literature-oriented

studies or linguistics-oriented studies.

2) It is always at least a 'way in' to a text.

3) It can shift discussion to awareness of effects that are intuitively felt to be in a text in the process of reading it, and a contingent 'making strange' of those effects and feelings simultaneously. It is 'knowing how' as well as 'knowing that' (Ryle, 1949).

4) It can spell out a shared vocabulary for describing the language of any text-whether those effects are straightforward or ambiguous.

What is of interest to us in stylistics as teachers of EFL is that we can both analyze a text critically and at the same time review the grammar of English, especially some areas which I have hinted at already through the context of literary texts therefore consolidate the students' background knowledge and make him more at ease with both language, structures and meaning. Obviously, this is best done in a context.

It is also undoubtedly a way into a text that can lead students into discovering the richness of interpretations we can give a text, the structures and their implied implications, arousing a whole discussion between linguistic structures and specified meanings in a given text, and it is always with great curiosity and enthusiasm that we see how some advanced students can tackle the language and meaning of a text most competently encouraging the others in their comprehension of the text. It can provide stimulation for the other students less

skilful with the language.

Besides, studying a text stylistically clarifies our intuitions on a text and lay bare how we feel some effects and feelings simultaneously. We feel more sensitive about 'how and what' we feel exactly.

Students can finally share a vocabulary for describing the language of any text, namely, a metalanguage that can help them make out the structure of sentences.

Finally, Deirdre Burton is going to add another dimension to the field of stylistics, mainly that:

5) Crucially, stylistics can point the way to understanding the ways in which the language of a given text constructs its own (fictional) reality.

*6) It should then point the way towards understanding the ways in which language constructs the 'reality' of everyday life – and an awareness that it always **must** do so. So that, in a sense, everyday 'reality' can usefully be seen as a series of 'fictional' constructs – as texts open to analysis and interpretation in just the same way as texts marked out for literary study are.*

*7) This would lead to an awareness of the importance of perceiving the constituent parts of the fictions we live **in and by**, if only to map them against alternative constructions of reality.*

8) Finally, this would lead to an understanding that the fictions (both large and small) that we live in and by can be rewritten. Both individually and collectively. As reform or revolution, whichever is more appropriate.

In the above successive remarks, D. Burton goes a step further in throwing light on how language bestows on us a given fictional reality, the reality of everyday life which is, in fact, a series of fictional constructs that can be analyzed just as literary texts are. What is important to her is to realize the parts that form our everyday fiction and set against them alternative constructions of reality. The major and revolutionary ideal she is expressing is that fictions (large and small) can be rewritten individually or collectively, and this could either be considered as a reform or a revolution.

3.6 Conclusion to R. Carter's *Language and Literature*

In conclusion to Ronald Carter's various articles in *Language and Literature*, we shall remember that:

"The greater our detailed knowledge of the workings of the language system, the greater our capacity for insightful awareness of the effect produced by literary texts". *(R.Carter, 1982, p. 5)*

And

"It (the experience of language) can assist in the transfer of interpretative skills which is one of the essential purposes of literary education". (R.Carter, 1982, p. 6)

Our knowledge of language will go hand in hand with our interpretative skills: this is what makes stylistics a rewarding field of study for both the teacher and especially the learner who will constantly put to the test his command of the language and confirm it in context.

In *Language and Literature*, Deirdre Burton who has also contributed an article to it adds another dimension to stylistics: her general message is that a stylistic message is not just a question of discussing 'effects' in language and text, but a powerful method for understanding the ways in which all sorts of 'realities' are constructed through language.

Finally, one of the most important aspects evinced through this book is that although evaluation and interpretation is the province of the literary critic, literature is an art form realized entirely through language, and so a rigorous linguistic framework is needed to analyze authorial techniques and stylistic features. This is one of the main concepts that is imparted through all the articles in *Language and Literature*.

We also learn through this book how the use of stylistics can help elucidate poems which seem obscure such as in "The Conditional Presence of Mr Bleaney" by H.G Widdowson or in John Sinclair's analysis of Lines

Composed a Few Miles Above Tintern Abbey in which he explains the poems through the devices of arrests and extensions. Let us bear in mind that an arrest is an optional element which interrupts a structure. The structure is interrupted by this optional element. As to the extension, John Sinclair has defined it by taking the case A B x_1 x_2 where X_1 and X_2 are members of the same grammatical class, then X_2 is an extension of the structure. This includes co-ordination, juxtaposition, and apposition, prepositional phrases, non-defining relative clauses, and subsequent defining clauses in the same structure. These are special recursive structures which are called extensions. The author builds up a lot of pressure through the arrests which subside, like a huge wave which would wane, expressing an intense moment of revelation, a vision. Arrests have this impact of suspending the sentence, leaving us expectant of something important to come. Through his syntax, he makes us feel his contact and feel for the physical world which is symbolical of the spiritual world. He creates suspense and mystery through extensions of nominal phrases which expand to relative clauses; he creates tension by inserting arrest several times and as if he was attaining a moment of intense revelation and then we come to a very quiet, simple, contrasting last clause: *we see into the life of things.* It is as if Wordsworth was making us participate into his ultimate search for the essence of the world. It is Sinclair's structural analysis which is a key to the understanding of this poem. Both John Sinclair (as cited in Carter, Ronald, 1982, pp; 163-176) and H.G Widdowson (1975) highlights the specificity of literary discourse: Literary

language takes all its significance in comparison to the conventional, automated use of language. What also strikes us is that linguistic items undoubtedly fuse with the content, and as Sinclair (as cited in Carter,R, 1982) puts it, it is *the build-up, the movement of the sentence that charges the words and phrases with most of their meaning* (p. 171).

What is also interesting in John Sinclair's article is that he ends with a method for literary analysis which exactly corresponds to the concept of "foregrounding" which defines the stylistic approach which is often insisted upon by the practitioners of stylistics, and we are going to repeat these remarks as they are important for a stylistic analysis:

Before it is descriptive, the analysis starts with the perception and impression of the text in general guidelines.

The second step is to take one area of language study: either sentence structure, rhyme or antonymy (in other words, either from grammar, sounds or lexis). According to Sinclair, it is the grammatical items which provide the most rewording starting points, but there is no obligation of starting with a determined area of language study.

The third step is to scan the data to examine recurrence of patterns and symbols and analyze if there is a profusion, scarcity or regularity of these patterns and symbols and relate them to the total meaning of the text. If the patterning is recurrent and intentional, its description should be made accurately in terms of its assigned meaning and stored for future use and connection with

similar patterns. This recurring meaningful and intentional pattern is called "a focat" in John Sinclair's terms: a focussing category. The focat is stored and can be related to the other data. Besides, a focat can be formed from different structural areas.

With this type of analysis, the text should not be too long, and the individual judgements as well as the interpretation are important in determining if a latent pattern is present. If a focat appears to be most important in the overall meaning of a text, then the focat must be defined specifically and well described. This is a subjective decision and therefore we come to a generalised subjective analysis of syntactic forms and a subjective perception of the poem as a whole. As a consequence, stylisticians and linguists must take into account the subjective interpretation(s) of a text as a preliminary to further detailed objective analysis of forms and patterns.

Chapter 4   Stylistics and Discourse Analysis

   Stylistics and our selected approach

4.1   Stylistics: an entity within Discourse Analysis?

As a recapitulation of what has been commented upon concerning the field of stylistics, we are going to sum up what this area of study is about and to compare it to discourse analysis, a course we were given to teach as we were writing this thesis.

Literary stylistics is a link between linguistics and literary criticism: the literary critic will use linguistic elements only insofar as they bear a meaning on an author's intention or theme. His analysis of linguistic features will have a direct impact on the message and content value of his work of art that is why the literary critic using stylistics will concentrate on the minute details of grammar, lexis, phonology, prosody, meaning, deviations from the norm, well-illustrated in H.G Widdowson in *Stylistics and the Study of Literature* (1975). The stylistic critic will be concerned like the conventional critic, with theme, plot, character , but his interest will always be in the role of language in underscoring these aspects of the novel. The literary critic using stylistics will call upon the insights of linguistics, to bear upon his literary criticism. Like linguistics, it becomes more precise and more systematic than conventional criticism. It is this union

between language study and interpretation that makes stylistics a worthy approach to use: we do not mean that the students will only adopt the linguistic approach and study the text only in the light of its cohesive devices, verb forms or punctuation. This would not be stylistics. It must bridge the gap and develop such aspects as interpretation, analysis, synthesis and evaluation.

Whereas the material studied in stylistics is literary, discourse analysis is concerned with written texts of all kinds and spoken data from conversation to highly institutionalized forms of talk. Discourse analysis studies the relationship between language and the contexts in which it is used. Discourse analysis is a heterogeneous and wide-ranging discipline which grew in the 1960's and the 1970's including linguistics, semiotics, psychology and sociology whereas stylistics is indebted to linguistics, civilization, history, psychology. Discourse analysis is interested in the description of language above the sentence and searches for patterns of discourse for the overall text such as, for example, the problem-solution pattern we find in a wide range of texts whereas stylistics is concerned with a pattern which is noticed in a sentence and which is purposefully repeated in the next sentences that might signal a foregrounding, namely, linguistic features are highlighted, made prominent for specific effect. Repetitive patterns (of sound or syntax, for example) strike the reader's conscious attention as unusual.

To illustrate this point, let us take on the one hand, Act 3, scene 3 of W.

Shakespeare's *Othello* described by Malcom Coulthard (1985) in a discourse-oriented perspective (p. 186) , and on the other hand, the same act and scene by William Shakespeare commented by H.G Widdowson in a stylistic-oriented analysis. Malcom Coulthard is going to concentrate on the pattern of questions and answers in the scene which makes us understand the kind and nature of the interaction between the two characters Othello and Iago.

After Cassio's departure from Othello's wife Desdemonia, Iago affirms loudly to Othello that he does not like that, and so Othello asks for clarification. Why does he not like it? And Iago refuses to answer. Again, Othello asks another question about whether it was Cassio who was leaving his wife. To this, Iago answers with surprise and says it is strange he would sneak away guilty-like thus arousing suspicion in Othello. Iago answers with a question to put even more suspicion of guilt on Cassio, and it is finally Desdemonia who answers Othello that it actually was Cassio. Iago is seen as reluctant to answer his questions so that he avoids answering six questions to eschew giving his opinion about the honesty of Cassio. Often, he answers with the same question: "Honest, my lord?" He leaves him suspended by not answering his questions therefore torturing him. He again repeats his question instead of answering Othello:

'Othello: what dost thou think.'

   Iago: Think, my lord? (Othello, Muir. K (ed), 1980, p. 108)

Iago unsettles Othello by pretending not to understand his question and leaves him to ponder his demeanour when Othello asks him to reveal his thought, he again, sidesteps it by concentrating on the subordinate:

> *'Othello: …: if thou dost love me,*
>
> *Show me thy thought.*
>
> *Iago: My lord, you know I love you.*
>
> *Othello: I think thou dost.'(Idem, p. 108)*

This series of unanswered questions leaves no doubt to Othello that Iago is not truthful to him and forces him to look for a reason. The dramatic development is raised to a pitch of suspence, suspicion and ill-at-ease state of being by Iago avoiding and sidestepping Othello's questions until the finally strikes with:

> *'Look to your wife, observe her well with Cassio.* (Idem, p. 111).

The tension is expressed through the form, the pattern of questions and answers. After this passage, it will be discourse analysis expressed again by its content, no longer by the form.

Malcom Coulthard examines how the situation unfolds and develops putting emphasis on the structure, the form, and the general patterning of the

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discourse.

In comparison with this discourse-oriented analysis, H.G Widdowson will take the same act and scene and study the linguistic items, in particular, the shift from third-person observed reality to first-person experience and from generalisation to personal involvement and vice-versa. In contrast to Malcom Coulthard, he gives us a stylistic approach. Act three, scene three is a seminal scene in the play since in it Iago is going to manipulate Othello and arouse his jealousy.

In this scene, Othello will use an impersonal and indirect speech in an attempt to draw information Iago seems to hide from him. This third person reference can, of course, be understood as having first-person implication. It is as if Othello was raising a secret issue difficult to talk about openly:

> *Thou dost conspire against thy friend, Iago*
> *If thou but think'st him wronged, and mak'st his ear*
> *A stranger to thy thoughts. (Idem, p.109).*

It is also a means of getting information from him. On the contrary, for Iago, expressing himself in generalisations enables him to make an indirect insinuation and attack, namely, he does not want to strike straightforwardly:

> *As where's that palace, wherein foul things*

Sometimes intrude not? who has a breast so pure

But some uncleanly apprehensions

Keep leets and low-days, and in session sit

With meditations lawful? (Idem, p. 109).

This generalisation and indirect speech hint at the fact no one is pure, beautifully expressed in the metaphor of a palace defiled by foul things; Iago also refers to jealousy in general terms as the "green-eyed monster" which Othello applies to himself asking confirmation from Iago: *Think'st thou I'd make a life of jealousy.* By going back and forth from general statements to personal implications, Iago not only arouses his jealousy but completely unsettles him. The best achieved convergence between third-person description and his first person condition is when he exclaims: *O misery* as if he was suddenly realizing that Iago's general reference to jealousy as *the green-eyed monster* in fact applies to him. Besides, Iago, by this confusion of first and third person reference puts him into great confusion and perplexity, trying to achieve his aim: Othello's destruction. In conclusion and as opposed to Malcom Coulthard's analysis of the general patterning of questions and answers in the passage, H.G Widdowson studies the same scene from the point of view of language (the use of pronouns), from an inside stylistic perspective and shows how Othello is manipulated and led to his own destruction.

Besides, M.Coulthard and John Sinclair from the University of Birmingham are famous for having shown patterns of discourse in, for example, the spoken interaction between a teacher and his pupils in a recurring pattern of TPT, TPT etc... (T standing for teacher and P for pupil); this pattern is also called an opening move or initiation followed by an answering move and a follow-up. These two discourse analysts even refer to the barebones of the hierarchy in a spoken interaction in general as a transaction, an exchange, a move and an act. Their pattern is a useful model for analyzing a talk which is relatively tightly structured such as between doctor and patients, but more complications arise with more informal and spontaneous contexts that have led discourse analysts to focus their attention on how people interact rather than on building elaborate models of structure.

Discourse analysis is also concerned with written discourse and studies the cohesion of texts revealed through pronominalisation, ellipsis and conjunctions which contributes to the coherence of a text. It also concentrates on the text and its interpretation, how cohesive markers make links across sentences and pair items together that are related by referring to the same entity and how, we, as readers, we interpret the text by making the ties between the sentences. This is an act of interpretation that depends as much on what we bring to the text as what the writer puts into it, and this aspect of discourse analysis comes closer to stylistics and is a point we should reinforce with our students: how clauses are linked together in a coordination or subordination, and what those cohesive

markers express as in the overall sentence. Both discourse analysis and stylistics entail a cognitive activity which involves an interaction between reader and text and author in literary texts for stylistics and for both spoken and written texts in discourse analysis, but for the latter what is at stake is the analysis of written language over and above concerns such as the structure of the clause or sentence , and it looks at ways of analyzing speech and writing with some specific models.

Furthermore, what discourse analysis and stylistics have in common is that they both have pedagogical value. A stylistic approach can correct grammatical weaknesses in our students' writing where grammar is not taught in a mechanical or abstract way but in a combination which allies grammatical rules to particular literary–aesthetic effects- Paul Simpson (2004) also acknowledges this pedagogical value of stylistics for which we have opted by saying:

This pedagogical guise, with its close attention to the broad resources of the system of language, enjoys particular pride of place in the linguistic armory of learners of second languages (p.2).

For students of English as a foreign language, it is particularly beneficial since they are learning the different levels of language in context. It is the full gamut of the system of language, namely the whole range of things that are included in the system of language that makes all aspects of a writer's craft

relevant in stylistic analysis: These meanings derived from all aspects and levels of language are fully developed and expressed by our students when we analyze literary texts stylistically we may also point to the fact that language becomes an unexhausted spring from which students get inspired and readily link linguistic items (structure, phrase, noun, verb, adjective, adjunct etc...) with the intended meaning of the writer. Moreover, we should acknowledge that stylistics is interested in language as a function of texts in context and that utterances (literary or otherwise) are produced in a time, a place and in a cultural and cognitive context. These extra-linguistic parameters are inextricably tied up with the way a text means. Mrs Vendler (Simpson, 2004, p. 150) states that these extra-linguistic features condition the distinctive style of a literary work.

Like stylistics, discourse analysis has also undeniably something to contribute to teaching; it helps learners in the field of vocabulary, for example. Discourse analysis offers an additional outlook on how vocabulary should be taught. It should be taught in context, examining the situation in which the discourse was produced *(the context)* and studying the *co-text* implying all the text surrounding the actual items. As usual in discourse analysis, vocabulary patterns will be these we find above sentence level described by Halliday and Hassan (1976) as *reiteration* and *collocation*. Mc Carthy in *Discourse Analysis for Language Teachers* will consider only reiteration as contributing to lexical cohesion as reiteration is the exact repetition of words and the role played by the semantic relations between words in producing textuality, *'that property of text*

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which distinguishes it from a random sequence of unconnected sentences (M. Mac Carthy,1991, p. 65). We may notice how discourse analysis is closely linked to applied linguistics and is much concerned with how discoveries about how language functions and is linked to a whole: for example, vocabulary and repetition in creating textuality. These findings can help the learner improve his own creation of texts and ability to decode them, offering him various contexts in which he can use and practice vocabulary. When we refer to reiteration, it can mean either the exact repetition of a word or its re-expression by exploiting lexical relations by hyponymy or synonymy. Using the latter, a writer can express a stylistic relationship resulting in dry humor or irony as in

*The meeting commenced at six thirty'; the storm began at eight (*McCarthy, *Discourse Analysis,* 2008, p. 65).

or an author can use several words belonging to the same family tree as, for example:

There was a fine old rocking-chair that his father used to sit in, a desk where he wrote letters, a nest of small tables and a dark, imposing book case. Now all this furniture was to be sold, and with it his own past (idem, p. 66).

And he may conclude his text encapsulating several words under one

general term, a *superordinate* as in 'furniture' in the paragraph above. Repetition and variation of this kind are recurrent from one sentence to another in either writing or turns in speech. It is worth mentioning that such variation can add new nuances to meaning and can build up a more complex context since reiterating a word not only paraphrases the semantics of an earlier word but brings with it its own connotations and history of occurrence, namely, a word will not occur in any context. Furthermore, when he uses a superordinate, the latter often has a summarizing function therefore repetition is not done at random and writers make a deliberate choice in their use of words (whether a synonym, hyponym, or a superordinate). Some discourse analysts suggest a link between reiteration using synonyms and referring back again to important words at a later stage in the discourse. We may also remark the concern of discourse analysis to serve the learner as when Michael Mc Carthy expresses the idea that vocabulary and synonyms are not just new words to understand, but they are there to contribute to natural discourse, and that learners should learn to observe when and where pairs of words can be used interchangeably. Finally, treatment of vocabulary should be learned in context. There is another device used in vocabulary and discourse analysis which is the notion of relexicalisation, when speakers repeat their own or use another speaker's vocabulary in one form or another from turn to turn to develop and expand a topic and so the dialogue develops coherently and fluently showing how a dialogue is 'a point activity'. It also evinces that speakers should respond relevantly to the initiating utterance

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and contributes to the forward moving of the discourse. It can be observed that a learner who has a rich vocabulary can use synonyms, antonyms of the words that come into the conversation and the real pedagogical issue is how to relate abstract notions such as hyponymy and synonymy inside a discourse context rather than teaching them simply as word lists. Michael Mc Carthy in *Discourse Analysis for Teachers (1991)* suggests that the communicative value of these lexical relations can be taught at an early stage as soon as the necessary vocabulary comes into play. A learner can be trained to associate synonyms and antonyms or a superordinate with its hyponyms and vice-versa.

As a summary, vocabulary occurs under various forms synonyms, hyponyms, superordinates, relexicalisation. There also exists discourse-organizing words meant only to organize the discourse, not the content, for example, words such as 'the issue', 'the problem', 'the solution' etc... signalling the organisation of texts. Discourse analysis shows a new way of teaching vocabulary: how, for instance, the notion of modality is not only expressed through modal verbs but also through a large number of lexical words expressing certainty, possibility, permission, volition, obligation such as 'to appear', 'to assume', 'to doubt', 'to guess' (verbs), 'actually', 'certainly', 'inevitably', 'obviously' (adverbs) etc...

Besides, what we have noticed is that both discourse analysis and stylistics base their main linguistic theory on a study of the three main branches of language: grammar, vocabulary and phonology and what strikes us in discourse

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analysis is that it offers new dimensions and explanations, not provided by traditional grammar or a conventional course of phonetics.

When raising the issue of discourse analysis and grammar, we come back to the notion of cohesion and textuality: how grammatical connections between individual clauses and utterances are achieved through three main links: references, ellipsis and substitution and finally conjunction. References include pronouns, demonstratives, the article 'the' and items like 'such a'. Referents like 'the', 'him', 'his' in a text can be confirmed by looking back in the passage. This is called *anaphoric reference*. On the contrary, the information on the pronouns can be withheld until a few sentences later, and in this case, we talk of cataphoric reference. This is a classic device much used in novels and literary writings to engage the reader's attention. What we can notice is that a pronoun can refer back to a whole segment of discourse, not simply to a noun as in:

> *It rained day and night for two weeks. The basement flooded and*
>
> *everything was under water. It spoilt all our calculations.*
>
> (Halliday and Hassan, 1976, p. 52)

'It' refers to the whole situation of flooding during two days and nights, not to a specified entity.

Things become more complicated when we use 'it', 'that' or 'this' and Discourse Analysis can help more than traditional grammar

by observing how people use 'it', 'that' or 'this'. In an example provided by Linde (1979) and reproduced in McCarthy (1991), a person describes a room which is the focus of attention and refers to it as "it" but when a noun used is not the center of attention, it becomes simply 'that' as in:

You entered into a tiny little hallway and the kitchen was off that (p.38)

as opposed to

And the living room was a very small room with two windows that wouldn't open and things like that. And <u>it</u> looked nice. <u>It</u> had a beautiful brick wall (idem, p. 38).

The room is the focus of attention and so is made with it, but other references can use 'that' if they are not the topic of any particular discussion. As a consequence, many unanswered grammatical questions can be answered at the discourse level and we can link discourse organisation with grammatical choice. '*It*' must always be used when an entity has been marked the focus of attention otherwise we use '*this*' or '*that*'.

Furthermore, what discourse analysis and stylistics share in common is not only the notion of anaphoric, cataphoric, exophoric references, but also the

concept of theme and rheme. By '*theme*', we want to highlight certain elements by placing them in front positions, where to start, so to speak, in presenting the message. What we decide to bring into focus at the front will give a framework within which what we want to say will be understood. This is a very important and recurrent device used in literary writings. For example, in *'Of Plimmoth Plantation',* William Bradford uses this device to enhance the isolation and incapacity of the Puritans to react to a new overwhelming environment in such examples as:

'Besides, what could they see but a hideous and desolate wilderness full of wild beasts and wild men? and what multituds ther might be of them they knew not (as cited in Deflaux.P& all ,1970, p.24)

So the writer directs and stages the kind of message he wants to impart by placing it within a framework that will be determining in the reader's comprehension of it. Words placed in front position in this way are called *the themes (or topics)* of their clauses. The rest of the clause is called *the rheme*. Halliday sees the theme as a point of departure of the message (1985, p. 38). The theme gives a special development to the communication and to the rest of the sentence, what the Prague School of Linguistics calls *'communicative dynamism'*. Creating a theme is a universal feature that exists in many languages , and the most frequent order for complex themes is textual plus interpersonal

plus ideational as in 'Finally, habitually, we were used to taking him for a stroll'

Discourse analysis also makes remarks on the notion of tense and aspect and affirms there is a correlation between discourse type and the predominance of certain tense and aspect choices. For example, the present perfect will be used to convey '*hot news*' in broadcast and written news report expressing experiences and relating to present effects of changes and accomplishments. Another tense, '*the historic present*' is predominant in the telling of stories and anecdotes especially in the complicating actions, and a shift from present simple to progressive can occur to enhance a strong focus on actions. As a consequence, the data for tense and aspect show that they are not bound to time but to shifting perspectives and to the sender's purpose and the focus on different elements of the message.

Finally, when teaching grammar from a discourse-oriented point of view, emphasis must be given to contexts larger than the sentence and such things as references, word order, ellipsis, tense and aspect can be taught under a new light.

It is also the context which plays an important part in phonology and in tone: any emotion can be accompanied by any tone and it is the lexis and context and vocal clues which make the intonation and emotion or attitude correlate. A sentence such as 'The
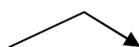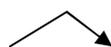
MAN is CLEVER/he can achieve ANYTHING' / can be uttered in a rise fall intonation which can either be informative, enthusiastic or sarcastic. Therefore it

is the context, rather than the tone itself, which denotes whether someone is happy, sad or whatever, and a learner can be taught how to express typical English pitch range and tone contours rather than to express emotion, and he can equally be taught that emotional intensification is accompanied by wider pitch contrasts. What we can infer from intonation is that it plays an interactive part in that it can be open-ended and rising (incomplete in some way and not limiting the possible alternatives in the responses), it can provide a background to the main message, and the tone can be neutral or oblique, or on the other hand, it can sound as offering a finality or completeness, as conducive to the main response of the hearer. Therefore tone choices open up to these opposing functions: phonologists refer to either open or referring functions ending in falls. When there is no guiding from the part of the speaker, the tone is neutral or oblique and achieved by a level pitch. Discourse analysis also highlights when the three pitches are used: an average pitch range when people are speaking in mid-key and simply adding more to their discourse; they also use a high pitch for contrastiveness and a low pitch for reiteration. When they start raising a topic, it is always in high pitch and in low pitch when they end it.

What also strikes us is that the discourse analyst concentrates more on intonation rather than on phonemes, on the voice-setting features of the speech organs because they give an authentic overall sound of the learner's utterance. The discourse analyst will refer to *prominence* instead of word stress. Prominence can occur on syllables other than those with primary and secondary

stresses in polysyllabic words or can not occur at all. It depends on the speaker's choice as to where he wants to put the stress called *'the sentence stress'* or *'tonic'*. What is made prominent is a significant element of the message selected from a list of possible alternatives, it is not the relatively stable patterns of word stress as in the following example where the prominent syllables are underlined

'I asked some news about her, not about you'.

Exercises on prominence are generally practised under the heading of stress in language teaching materials. Many phonologists believe speech to be divided into small units in which each unit has one main nuclear prominence. The unit may have other non-nuclear prominences (generally one) and other non-prominent syllables. The nuclear prominence is that last prominence in the unit and such units are called *tone units* or *tone groups*; in the example:

I know the FACE/but I can't put a NAME to it/

There are two tone units with 'face' and 'name' as the nuclear prominent syllables typed in bold and 'can't' as the prominent, non-nuclear syllable of the unit. Tone units often have a pause after them often corresponding with grammatical clauses as stated by Halliday (1967). The tone group is very important to some linguists who consider intonation as reflecting the information structure of utterances. What will be the main prominence or tonic will in fact be what is 'new' or 'newsworthy', in the sentence above, the attention will be on

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'face' and 'name', the other items in the tone unit will be given as a background or framework.

Discourse analysts see the tone group as a basic structure for the analysis of talk and is related to informativeness in talk. Today, they specify rules for a grammar of speech in which *the tone group is the minimal useful contribution to any discourse* (M McCarthy, p.101). Nowadays, research on such a grammar of speech is focussed on in parallel with the traditional grammar of clauses and sentences. It is not always obvious to isolate tone units, and so linguists tend to study longer 'pause-defined' units constituting boundaries of phonological units corresponding to information units. Prominences now may express a new topic, a special emphasis on contrast, a new information or the beginning of a speaker's turn. Pitch level is often heard in turn-taking or topic-signalling: when a speaker raises a new topic, he always uses a higher pitch and when he finishes his topic or sub-topic, his pitch drops. This aspect can certainly be taught to learners of English. So far we have learned how discourse analysis puts emphasis on intonation, tone and pitch rather than on the segmental phonemes and details of articulation. Prominence, tone and pitch can be studied separately and it is important to know that a speaker will adjust his prominence, tone and pitch according to the changing state of the play between participants in the talk. Learners can be taught the fall and fall-rise intonations to practise in conversations as well as pitch rise and drops at topic and topic boundaries. We are now made more conscious of how discourse analysis offers a new and

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complementary outlook on teaching grammar, vocabulary and phonology.

Besides, whereas discourse analysis studies both spoken and written texts, stylistics heavily draws on literary criticism and practical criticism. The texts focussed on are literary: The student concentrates on the formal features of texts and examines their functional meaning in order to interpret the text. He relates literary effects with linguistic forms. Stylisticians, like for example Mick Short in his article *literature and language* is particularly concerned with how and why particular meanings and effects are present in particular literary works and this cannot be answered without a detailed linguistic analysis. A critic should give detailed support for his interpretative conclusions and therefore should make a link between textual structure and interpretation.

All stylisticians would agree with Katie Wales (1990) when she says in her *Dictionary of Stylistics* that:

It is the interpretation of the language based on an analysis of the formal, semantic patterns which will contribute to an evaluation of the significance of findings for the interpretation of the general meaning of the text (p.372).

It is the belief of stylisticians such as H.G Widdowson (1975) that *stylistics is the study of literary discourse from a linguistic orientation (p.3),* and that stylistics is a *means* of linking linguistics and literary criticism since the literary critic must be involved in a discussion about language. In addition,

discourse analysis deeply influenced stylistics in the 1970's and the 1980's, and this is revealed in H.G Widdowson's work mentioned in the next sentence. In *Stylistics and the Teaching of Literature* (1975), Widdowson highlights the deviation from the norm we find in literary language and shows various aspects of these deviations. He has shown how an interpretation of a literary work depends upon correlating the meaning of a linguistic item as an element in the language code with the meaning it acquires in the context of the text. What we learn from Widdowson's critical work is that the learner must constantly be comparing the specificity of literary discourse to the normal code so the learner extends his knowledge of the language system into knowledge of language use.

An another important work focussed on was *An Introduction to the Language of Literature* (1990) by N.F Blake in which he studies the literary text according to the sentence structure, the noun group, the other groups, the vocabulary, the sounds, patterns, and finally the cohesion.

Stylistics is based on a study of the different levels and units of analysis in language: the sound of language, the way words are constructed, the way words combine with other words to form phrases and sentences, the meaning of words and sentences, the meaning of language in context. This concept is our theoretical linguistic background we do adhere to, and which is strongly backed up by Walter Nash, Paul Simpson and W.C Turner as well as the linguist P.H Mathews**.** Besides, Paul Simpson's remarks on language might be a relevant point we should raise with our students that language is not a disorganized mass

of sounds and symbols, but is instead an intricate web of levels, layers, and links. This remark that language forms a web of levels has very well been shown by M.A.K Halliday in *Text and Discourse* (2002, p.96), an aspect of language we have already mentioned: the linguistic theory I have just referred to is also well insisted upon by M.A.K Halliday in the following quotation:

"I have stressed grammar, but this is of course only one of the levels involved, and the usefulness of linguistic theory in application to literary studies depends on its ability both to comprehend and to integrate all the levels of language. That is another reason for insisting on the need for up-to-date linguistics: not only must the literary analyst have access to theories for the description of all levels of linguistic patterning -grammar, lexis, phonology and phonetics, and their graphic parallels- but he must be able to see them in interaction as they must always interact in any language events." (2002, p. 19)

M.A.K Halliday well points out the necessity for literary analysis to understand and integrate all the levels of language, to understand them in interaction as they must always be. Furthermore, N.F Blake in *An Introduction to the Language of Literature* (1990) will examine each level one by one starting with syntax, and he would agree with many of the stylisticians mentioned in R. Carter's *Language and Literature,* that the best point of entry to the language of a literary text is to start with syntax since it exposes the structure of a text.

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Before analyzing texts, N.F Blake explains basic grammatical principles by going back to the five clause elements that make up a sentence: subject, predicate, object, complement and adjunct commenting on their function in the sentence. He also raises the notion of theme, rheme and end focus with the subject generally in theme position, but in literature, this is often not the case. He takes the concrete example of Shakespeare's sonnet 129 where he gives the structure of the sonnet consisting of two long sentences with two clauses each, commenting on the elements of the clause, the theme and the rheme and the topic of the first sentence being repeated and forming a link between the first two clauses *lust in action* and *lust....*

In the second sentence, the topics appear to be the objects rather than the subjects. The topic of the final clause is *to shun the heaven that leads men to this hell* with an end-focus on *hell* since in this sonnet, Shakespeare puts a great emphasis in how the sin of lust leads men to hell instead of heaven. For a poem like "Sonnet 129, it is worth studying the structure of the poem first, defining where the different elements are and where the subject, the theme and topics are.

The author then studies the vocabulary, according to their denotative and connotative meanings: the meanings they have in the dictionary and the one they have in the context of this sonnet. For example, *spirit* is the soul or animating life-force, of sentient beings and is associated with the divine life-force. As such, it is valuable and worth preserving, indestructible and stands in contrast to the body which is both weak and temporary. Human beings have always been seen

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as the battleground between a physical body seeking to satisfy physical needs and desires and the soul or spirit being associated with the nobler part of the person, with the divine. The human spirit is said to be indestructible in the sense that it is not mortal, but it is likely to be corrupted and destroyed through the body. The first two words of the poem refer to a waste of something valuable *the spirit* which should not be corrupted by the sin of lust and which should be preserved. The nouns *expense*, *waste* and *shame* have all negative connotations: we are squandering something valuable in *expense* and *waste*, and *shame* which all have negative connotations: it suggests a condemnable behaviour. N.F Blake comments on the main important words of the sonnet such as *lust* which for Shakespeare has the sense of a sin and crime contrasted with the noble *spirit* and for the author, lust can destroy the spirit. Blake's approach is structural and semantic, progressive and pedagogical enabling the student to follow and grasp a poem, which appears difficult at first sight.

Shakespeare's sonnet has a rhyming pattern ab ab cd cd ef ef gg, namely three quatrains with alternate rhyming lines and a final rhyming couplet.

As N.F Blake puts it, most rhyming words impart connotations of wickedness, misfortune, excess and the overall meaning of the poem in brief: *shame, lust, blame, bayt, mad, extreame, hell* which is the stages of depravity and its results.

Beside rhyme, Shakespeare uses alliteration stressing the contrast in *heaven* and *hell* in the last line for example. Some alliterative sounds figure as

decoration as *proofe*, *proud* and *proposed*. Both alliteration and rhyme make two words stand out and associate them as in *pursuit* and *possession* (alliteration) and *shame* and *blame* ('rhyme). Moreover, **assonance** and **consonance** are also sound effects found in poetry and in poem 129, the assonance (the repetition of a vowel sound with the non repetition of the following consonants) is found in *bayt* and *slayd, men* and *hell* and consonance (when the consonants are identical but not the vowel) can be seen in the words *hunted* and *hate'*, *layd* and *mad*, *waste* and *lust*.

Echoing sounds not merely serve as a decoration but underpin the content as when we associate *waste* and *lust* through consonance. Repeated sounds also emphasize a syntactic parallelism.

Generally, the poem is tight and controlled, being a fusion of organised phrases in contrast or in parallelism blended with alliteration, rhymes, assonance and consonance. The sounds with its metrical, rhythmical and sound patterns well echoe the taut, effective and memorable content. N.F Blake's analysis reinforces M.A.K Halliday's statement that all levels of linguistic patterning-grammar, lexis, phonology and phonetics and their graphic parallels must be seen in interaction (2002, p. 19), and a poem is the best illustration of that. What we shall retain from N.F Blake's *Introduction to the Language of Literature* is that the author proves to be methodical and progressive, going from the general to the particular evincing an experience in pedagogical teaching.

Furthermore, as with N.F Blake, W.C Turner will study stylistics

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according to the sounds of language, syntax and vocabulary without forgetting to define them according to situation context, register so including them in a larger discursive perspective. Whereas N.F Blake will concentrate on alliteration, rhymes, assonance and consonance, W.C Turner will focus on a theory of metrics in stylistics. He studies pause in poems controlled by line division. With an uneven number of beats, the pause is more obvious than with an even number of beats between one line and another. In free verse, writers will pause at the end of line giving emphasis on the words or group of words in lines.

A writer may use a double system of possible pauses: one controlled by grammar and the other by the ends of his lines. If the two coincide, the pause is reinforced otherwise there is a combination of the two systems; pause is linked to syntax and intonation and within metrics with stress and syllable. Intonation is unlike pause because intonation concerns not words but sentences or clauses. Besides, the high-pitched tone and the rise-fall intonation are for stylistic interest rather than grammatical interest as they express surprise or pleasure or dismay.

Besides, a remark W.C Turner makes on syntax will be of direct relevance to our present research concerning the pedagogical impact of the second part in the experimental chapter, namely, that stylistics goes beyond the syntax of one sentence to focus on the composition of many sentences into one discourse. This is George Campbell's definition of style in his book *Philosophy of Rhetoric* (W.C Turner, 1973, p.103). He would agree with A.A Hill & Zellig Harris who probed into the connectedness of sentences and named their study *Discourse*

Analysis (Turner.W.C, 1973, p. 103-104). But the links between sentences are of as much stylistic importance as the links between clauses in a sentence and the general analysis of sentences into constituent clauses not only teaches how to write but provides us with solving difficult passages and unveiling ambiguities. This last statement is what we are going to show in the second part of the experimental chapter.

Another worthy definition of stylistics is that provided by Ronald Carter *Language and Literature* as a method, a principled approach to the text, what we call *practical stylistics* which implies that our interpretations are based on linguistic tools. What R. Carter and all the practitioners of stylistics aim at showing is that we should have a deep knowledge of how the language system works to be able to perceive the effects and insights created by a literary text. They also insist on the fact that a principled analysis of language will make a literary work less impressionistic and subjective. Ronald Carter informs us that in language and literature, the main level of analysis is based on grammar and he takes two main references: the traditional grammar of Randolph Quirk (1972) and Hallidayan systemic grammar because they provide adequate descriptions for the writers' purposes such as Chris Kennedy's *Systemic Grammar and its Use in Literary Analysis* or for the writer Deirdre Burton in *Through Glass Darkly: Through Dark Glasses*.

If we take the concept of the textual function in Halliday's theory, this is we think the one that needs to be reinforced in our students making them

understand through this theory, for example, that language expresses a series of functions in combination, that the textual is instrumental to the two functions of the interpersonal and ideational. The *textual* function is not limited to the establishment of relations between sentences; it is concerned just as much with the internal organisation of the sentence with its meaning as a message both in itself and in relation to the context.

Stylistics can be considered as a sub-unit or entity within discourse analysis since we are concerned with as much the meaning of a given sentence (for stylistics) as with how it is integrated within a whole (for discourse analysis and stylistics) and we well know that discourse analysis is concerned with the unfolding (with its beginning, middle and end) of oral or written production.

What seems to us important in Halliday's theory is that it is a functional theory of language, and as he puts it, *it is a theory about meanings, not about words or constructions* (2002, P. 96).

Furthermore, the concept of cohesion is studied by both discourse analysts and stylisticians. By now, we have well understood, as M.A.K Halliday (1964) writes that:

linguistic stylistics is the description of literary texts by methods derived from general linguistic theory, using the categories of the description of the language as a whole (p.6).

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Stylistic studies require the groupings of descriptive categories. An example of such a grouping in which various grammatical and lexical features are examined is cohesion. The same notion of grammatical and lexical cohesion is expounded by both M.A.K Halliday in *Text and Discourse* (2002, p. 6-7) and more lengthily by Michael Mc McCarthy in *Discourse Analysis for Language Teachers* for grammatical cohesion and textuality (1991, pp. 35-43) and for lexical cohesion (1991, pp. 65-72) except that M.A.K Halliday forgets to mention ellipsis for grammatical cohesion. We can therefore conclude that some concerns between discourse analysis and stylistics converge.

Finally, we can very well make the link between discourse analysis and stylistics as an infinity of possible forms is multiplied by an infinity of possible situations because human experience is diverse and rich. W.C Turner well confirms the link between the two in the following quotation:

'Stylistics is not to that extent an exact science, but a theory of style is clearly incomplete without some attempt to describe the situation or context in which language is used (1973, p.134).

So far we have looked at the similarities and differences between stylistics and discourse analysis and we can now deduce that stylistics is an entity within discourse analysis, and in Malcom Coulhard's *An Introduction to Discourse Analysis* (1985), it represents the last chapter.

At last, we are going to look at the stylistic approach chosen, the one we shall be applying to all the literary texts selected (William Bradford *Of Plimmoth Plantation*, E.A. Poe's *The Fall of the House of Usher*, N. Hawthorne's *The Scarlet Letter* and Robert Lowell's *The Quaker Graveyard in Nantucket*). We may wonder why we have chosen Walter Nash's stylistic approach in *On a Passage from Lawrence's Odour of Chrysanthemums*. It has been adopted for two reasons:

The first one is that the writer starts from literary concerns and backs them up with linguistic facts underpinning those very concerns. Consequently, we start from the literary critic's position which is the most familiar to students of literature and this approach is the most pedagogical and practical introduction to stylistics, linking literature with linguistics. We become aware that the more the students master the system of language, the more they are able to interpret the text with more insights that is why advanced students can be remarkable when interrelating the two systems: the interrelated structures of language and literature. It is also worth noting that a foreign language learner is better equipped with a grammatical terminology than his English counterpart, and that enables him to increase his understanding and awareness. Besides, by giving as explicit and thorough an analysis as possible, students are relieved of misunderstandings and ambiguities. Grammar is nolonger taught in a rote or mechanical way but in a creative use of language by skilled writers who know how to create particular literary aesthetic effects.

The second reason why we have chosen Nash's article and analysis is that he puts great importance on structure. He refers to two structural levels or planes of analysis: the first is a plane of articulation, the cohesion in the text and the second level is a plane of information and the two are intertwined. For him, articulation is paramount and is a preliminary to further remarks on the text. This framework is underpinned by its content and stylistic features which confirm the scheme. Therefore, the two planes of articulation and information are intertwined, and we would like to draw the students' attention to the fact that as in a sentence, syntax and semantics are equally intermeshed and are interdependent as far as meaning is concerned. Syntax is important for students to master because of the normal ordering of constituents in words, phrases and sentences. This grammatical ordering has a communicative effect. By syntax, we adapt words morphologically and organize them syntactically so that they are capable of encoding the kind of reality we want to express. Syntax is important to master because it not only gives a certain ordering to words and phrases, but it also participates in triggering a functional communication. The way words are arranged and presented will have a communicative impact on meaning. It is not only semantics which contributes to meaning in sentences, syntax also participates in orienting the communication in a certain direction and giving an intended meaning and for the student of style , a study of syntax will reveal further areas of choice in language. In addition, our students need to reinforce their knowledge on how clauses are linked together and the choice of the

cohesive conjunction may mark a stylistic difference as in *John runs but he can't walk* and *John runs. Yet he can't walk.* (W.C Turner, 1973, p. 70). We may rightly elaborate in a second part in our practical stylistic analysis on how clauses are linked through coordinating conjunctions, subordinating conjunctions or simply through punctuation and attribute these sentence structures to the legacy of the Greek tradition in giving 'perspective' through subordination. Our students' mastering of the conjunctions which link clauses is very important since it brings coherence and fluency.

In brief, I would like to make a parallelism between the concept of the level of articulation and information which are intermeshed in the whole text with the syntax and semantics of a given sentence! Finally, a last point to be developed in our review of the literature is the stylistic approach we shall be adopting with our literary texts in the classroom.

4.2 Our Chosen Stylistic Approach 'that of Walter Nash on a Passage from *Odour of Chrysanthemums* by D.H Lawrence'

The approach chosen is that of Walter Nash. His article is extracted from *Language and Literature* by Ronald Carter (1982). His analysis is divided into several parts:

1-

2-

3- A sample text.

4- Setting: Symmetry and Perspective.

5- The Development of the Scene: Phases and Modes of Narrative.

6- The Actors (i)   Identity and Relationship.

7- The Actors (ii) The Woman.

8- The Actors (iii) The Boy

9- The Environment

10- Conclusion

In the following lines, we are reporting his article in full and we shall be commenting on the procedures adopted just after:

On a passage from Lawrence's 'Odour of Chrysanthemums

WALTER NASH

I A Sample Text

Intuitive response to D.H Lawrence's classic story *Odour of Chrysanthemums* suggests that its theme might be defined in the one word *alienation.* A woman is alienated from her husband, and this is the major issue; but it includes or is

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contingent upon other alienations- family relationships are strained, a housewife is uneasy among her neighbours, man is a mere tenant in his industrial environment. These paradigmatic variants of the general theme are explored cumulatively in a series of episodes any one of which would provide a representative stylistic sample.

One such sample text, perfectly defined and self-contained, occurs shortly after the beginning of the narrative. The following notes take into account the general patterning of the text as a narrative framework, the structuring of its content, and the relevance of stylistic device to structural intention. My metalanguage, except where otherwise indicated (and apart from *ad hoc* terms) is based on Quirk et al. (1972). The text is that of the Penguin (1968) edition of *The Prussian Officer and Other Stories.* Lines are numbered for convenience of subsequent reference:

1- *The engine whistled as it came into the wide bay of*

2- *railway lines beside the colliery, where rows of trucks*

3- *stood in harbour.*

4- *Miners, single, trailing and in groups, passed like*

5- *shadows diverging home. At the edge of the ribbed*

6- *level of sidings squats a low cottage, three steps down*

7- *from the cinder track. A large bony vine clutched at*

8- *the house, as if to claw down the tiled roof. Round*

9- *the bricked yard grew a few wintry primroses. Beyond,*

10- *the long garden sloped down to a bush-covered brook*

11- *Course. There were some twiggy apple-trees, winter*

12- *Crack trees, and ragged cabbages. Beside the path*

13- *hung dishevelled pink chrysanthemums, like pink cloths*

14- *hung on bushes. A woman came stooping out of the*

15- *felt-covered fowl-house, then drew herself erect,*

16- *having brushed some bits from her white apron.*

17- *She was a tall woman of imperious mien, handsome,*

18- *with definite black eyebrows. Her smooth black hair*

19- *was parted exactly. For a few moments she stood*

20- *steadily watching the miners as they passed along the*

21- *railway; then she turned towards the brook course.*

22- *Her face was calm and set, her mouth was closed with*

23- *disillusionment. After a moment she called:*

24- *'John!' There was no answer. She waited and*

25- *then said distinctly:*

26-   'Where are you?'

27-   'Here!' replied a child's sulky voice from among

28-   the bushes. The woman looked piercingly through the

29-   dusk.

30-   'Are you at that book?' she asked sternly.

31-   For answer the child showed himself before the

32-   raspberry-canes that rose like whips. He was a

33-   small, sturdy boy of five. He stood quite still,

34-   defiantly.

35-   'Oh! said the mother, conciliated. 'I thought

36-   you were down at that wet brook-and you remember

37-   what I told you'   —

38-   The boy did not move or answer

39-   'Come, come on in,' she said more gently, 'it's

40-   getting dark. There's your grandfather's engine

41-   coming down the line!'

42-   The lad advanced slowly, with resentful, taciturn

43-   movement. He was dressed in trousers and waistcoat

44- of cloth that was too thick and hard for the size of

45- the garments. They were evidently cut down from a

46- man's clothes.

47-   As they went towards the house he tore at the

48- ragged wisps of chrysanthemums and dropped the petals

49- in handfuls along the path.

50-   'Don't do that – it does look nasty,' said his

51- mother. He refrained, and she, suddenly pitiful,

52- broke off a twig with three or four wan flowers and

53- held them against her face. When mother and son

54- reached the yard her hand hesitated, and instead of

55- laying the flower aside, she pushed it in her apron-

56- band. The mother and son stood at the foot of the

57- three steps looking across the bay of lines at the

58- passing home of the miners. The trundle of the small

59- train was imminent. Suddenly the engine loomed past

60- the house and came to a stop opposite the gate.

II Setting: Symmetry and Perspective

An eminent feature of this passage is the symmetry of its scenic arrangement; it begins and ends with the lively bustle of the little engine and the silent, shadowy 'passing' of the miners. The engine appears first in 1, the miners following in 4-5, while at the end of the text the miners reappear in 58 and the engine in 59. The inversion (*engine-miners/miners-engine*) seems to suggest that industry has the first and last word; machines have greater vitality than human beings. (The engine is of course mentioned at one other point – in 40-1- but the reference is made in direct speech, and is not an element in the general pattern of scenic description.)

Within this frame other symmetries are incorporated. Thus, in 6 the cottage 'squats' *three steps down from the cinder track*, while in 56-7 a woman and a boy (two of the inhabitants of the cottage) are seen standing *at the foot of the three steps*. There is another striking example of symmetrical recursion in the *dishevelled pink chrysanthemums* of 13-14, which reappear as *the ragged wisps of chrysanthemums* in 48. These two phrases occur at almost exactly correspondent points in relationship to the beginning and end of the text. By line 14, indeed the scene is set, and we return to it, after the presentation of the actors, in 47ff. Its elements, and their placing in the text, may be recapitulated thus: *engine* (1) – *miners* (4-5) – *steps* (6) - *chrysanthemums* (13-14)/ /*chrysanthemums* (48) - *steps* (57) - *miners* (58) - *engine* (59).

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The layout plots a simple scheme of movement, from the railway line to the house to the garden, where the central encounter between the woman and the boy takes place, and so from the garden back to the house and the railway line; a tour in the course of which attention is carefully drawn to the chrysanthemums that figure in the title and symbolise the theme of the narrative. Throughout the text, shifts in perspective are marked by the occurrence of constructions (mainly adjuncts) indicating a position or direction. Some place adjuncts – for example, *past the house* (59), *opposite the gate* (60) – look forward to another scene, but the majority relate to the staging of the current action: *At the edge of the ribbed level of sidings* (5), *Round the bricked yard* (8), *Beyond* (9), *Beside the path* (12), *towards the brook course* (21), *before the raspberry canes* (31), *towards the house* (47), *at the foot of the three steps* (56).

The position of these elements in their respective sentences is of some relevance to the structure of the text as a whole. The first four of the quoted instances make a well-defined group; as their typography indicates, each of them occurs at the beginning of a sentence. The second paragraph, in which these examples occur, is in effect a set of stage directions- a register in which the 'fronted' place adjunct is not uncommon. There is, however, a further stylistic point. The effect of this positioning is to create a powerful end-focus on the scenic elements in the sentences concerned- for example, on the *low cottage, the few wintry primroses, the dishevelled pink chrysanthemums.* The adjuncts thus point to features of landscape which constitute not only a background imagery

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but also a source of feeling, in that they condition the reader's responses to the text.

In the remaining examples the place adjuncts have receded to a post-verbal position where as a rule they merely specify the location or direction of a movement on the part of one or other of the actors. The focus is now on people, on humanity depressed and struggling, rather than on the vegetation that so compellingly symbolises the depression and the struggle. The place adjuncts lose something of their dynamic importance and become mere labels of position. In one instance (*and dropped the petals in handfuls along the path,* 48-9) this softening of emphasis is particularly noticeable; the place adjunct *along the path* occurs after, and is in a sense subordinate to, the process adjunct *in handfuls.* The latter is involved in the emotive energy of *tore at* and *dropped* in a way that the former is not. These differences in the positioning and semantic implication of the place adjuncts are by no means fortuitous. They are symptomatic of a deliberate shift of emphasis, further discussed below, from environmental colouring to human response.

III The Development of the Scene: Phases and Modes of Narrative

The scene develops through passages of description and direct speech which intermesh, gradually constructing the pattern of relationships between the human figures and their environment. Though they are not typographically signposted,

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it is possible to discern the <u>phases</u> of development with some degree of certainty. The text appears to be constructed on the following frame:

Phase

I from: The engine whistled as it came into the wide bay of railway lines

            beside the colliery, where rows of trucks stood in harbour.(1-3)

To: Beside the path hung dishevelled pink chrysanthemums, like pink

            cloths hung on bushes. (12-14)

II from: A woman came stooping out of the felt-covered fowl-house...

            (14-15)

To: Her face was calm and set, her mouth was closed with

            disillusionment. (22-3)

III from: After a moment she called: (23)

To: They where evidently cut down from a man's clothes. (45-6)

IV from: As they went towards the house he tore at the ragged wisps of

            chrysanthemums... (47-8)

to: Suddenly the engine loomed past the house and came to a stop

            opposite the gate. (59-60)

Of these phases I and II present a clear descriptive unity; in I an environment is described, while II shifts to a description of the woman. Phase IV begins as Phase I ends, with an allusion to the chrysanthemums, and returns to 'environmental' description; thus, in formal marking and in content it, too, is

fairly well defined. Only Phase III is irregular, not so obviously devoted to a single purpose (e.g. describing a background or a personality), shifting back and forth between speech and description, leaving unanswered certain questions of character and behaviour. In this very lack of closure it is the vital centre of the text, a seed of narration rather than a descriptive ground.

In the shift from phase to phase, the mode of narration alters in relationship to the content. A rough account of these changes is presented in the following table:

Phase	Lines	Mode	Content
I	1-14	Description	An environment
II	14-16	Description	A woman placed in the
	17-23		environments: her
			relationship to it by
			implication discordant
III	24-6	Direct speech, with some descriptive intrusions	The woman and a child in confrontation
IV	47-60	Descriptions, with one brief intrusion of direct speech	Woman and child together confronting the environment.

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This requires some amplificatory comment. Phase II consists in effect of two separate passages of description (11-14, 15-21), in the first of which the woman makes a 'dynamic' entry into the scene, while in the second she holds something of a 'static' pose. This shift is reflected in stylistic details to be discussed presently. Another feature which is necessarily overlooked in the tabular account is the role, in Phase III, of what are called 'descriptive intrusions' (31-4, 38, 42-6). It is in fact through these, and not through speech, that the boy is presented. He speaks only one word; otherwise it is the woman whose voice is heard in this bleak setting, and whose character is reflected in the reporting tags or style adjuncts – *said distinctly* (25), *asked sternly* (30), *said more gently* (39).

The salient point of this development is the involvement of the human figures with each other and with their shiftily animated surroundings. (By 'human figures' I mean of course the woman and the boy; the miners are neutralised figures, mere shadows in the dusk of industry.) The environment has a suppressive power which is hinted at in the figurative language of Phase I (e.g. *clutched at the house, as if to claw down the tiled roof,* 7-8), and which is quiet strongly established for the reader by the time he reaches Phase IV. In the responses of the woman her surroundings we sense both antagonism and a helpless resignation; while the boy appears as the victim of an anxious parental concern that expresses itself in fruitlessly punitive gestures (cf. *Raspberry*

canes that rose like whips (32), where the environmental detail indirectly suggests the threat of punishment for disobedience). Woman and boy alike are engaged in a struggle to exert an individual will, against each other and against the conditions that overwhelm them.

IV The Actors: (I) Identity and Relationship

The relationship of the two actors is ingeniously plotted in the grammar and lexis of Phases II and III. A series of minor shifts in syntax or vocabulary brings the characters closer to each other and also to the reader; by almost insensible degrees they are 'established' for him as figures with an identity – not yet complete, not yet so fully realised that they are actually mentioned by name, but certain enough for them to be accepted as textual acquaintances, as 'the woman and the boy in our story'

In 14 *a woman* (note the indefinite article) is introduced; in 17 she is described quiet fully as a *tall woman of imperious mien,* etc...; in 28 she is *the woman*; in 35 her role is specified and she is the mother; in 50 there is a further change of determiner *-his mother-* fully establishing her relationship to the boy.

The son first appears as a disembodied voice (a child's sulky voice, 27) and then as *the child* in 31. In 33 a descriptive phrase specifies his sex and age – he is *a small and sturdy boy of five.* At his next appearance in 38, he is *the boy*, a designation that shifts to a 'warmer' synonym in 42, with *the lad*. The

establishment of the actors as a pair, or corporate unit, conforms to the general pattern of movement from general to particular identity; thus *mother and son* in 53 is followed by *the mother and son* in 56.

The tactics of establishment are remarkably consistent. Determiners (*a, the, his*) lead from an unmarked or 'inchoate' preliminary identification (*e.g. a woman*) towards the firmer base of an anaphoric reference (*e.g. the woman*), or yet further towards the endophoric allusion that makes the textual connection between one figure and another (*e.g. his mother*). Synonymic and hyponymic variants (*child, boy, lad, son, woman, mother*) are also of obvious importance in the progressive familiarising of the two characters. We may note further how in two places an expanded description of the actor (*a tall woman of imperious mien, etc...,* 17*, a small sturdy boy of five,* 33) is the precursor of the anaphoric reference with definite article + noun denoting sex and age (*the woman*, 28, *the boy*, 38) the process of identification can be summarised thus:

A   The Woman

Designation	Comment
(i) A woman, 14	Indefinite article: preliminary 'inchoate' identification
(ii) a tall woman of imperious mien, handsome, with	Indefinite article: pre- and elaborate post-modification

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definite black eyebrows, 17	figure described
(iii) the woman, 28	Definite article: figure now 'anaphorically based' in the text
(iv) the mother, 35	Definite article: hyponymic variation of noun: the woman's social role textually established
(v) his mother	Shift of determiner to possessive Pronoun connection with other figure textually established

B   The Boy

Designation	Comment
(i) a child's sulky Voice, 27	Pre-modifying genitive makes preliminary identification; denotes age, not sex
(ii) the child, 31	Definite article: anaphoric references gives figure some base in text, but sex still unspecified
(iii) a small sturdy boy of five, 33	Indefinite article: pre- and post-modification: age and sex specified
(iv) the boy, 38	Definite article: figure now

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'anaphorically based' in text

Designation	Comment
(v) the lad, 42	Definite article: synonymic variation; warmer, more intimate response suggested, the reader's sympathy invited- cf. the effect of pathos in the description of trousers and waistcoat 'cut down from a man's clothes'

C   Woman and Boy Together

Designation	Comment
(i) mother and son, 53	No determiner: preliminary identification of the corporate unit: further hyponymic shift (to son), in line with already established shift (see A (iv) to mother
(ii) the mother and son, 56	Definite article: anaphoric reference gives textual underscoring to the relationship

As a footnote to this analysis of identities and relationships in the text, it may be added that a further relationship is introduced in the woman's remark,

there's your grandfather's engine coming down the line! (41-2). This has a twofold function. It makes a point of intersection between what we see of the environment and what we learn about the actors - we might say that the outer, descriptive phases I and IV here briefly intrude upon the inner phase III, secondly, it establishes a point of connection with the next episode (Penguin, 206-7), in which the engine-driver/grandfather is seen in conversation - or, rather, confrontation-with his daughter.

V The Actors: (ii) the Woman

As well as establishing the woman's social position, the text provides a number of effective indices to her character. A feature of obvious importance is the alternation of modifier and adjunct as carriers of evaluative description: *tall, imperious, handsome, definite, smooth, calm, set/exactly, steadily, piercingly, sternly.*

The adjuncts are particularly noteworthy, in that they relate or 'interlock' presentations of three different aspects of her being-physical appearance, activity and manner of speech. Thus, the manner adjunct in *her smooth 'black hair was parted exactly'* (18-19) defines an appearance or, to use a distinctive and convenient term, a pose; in the *woman looked piercingly* (28) the adjunct qualifies an *activity*; while in *she asked sternly* (30) a style adjunct denotes her manner of speech.

Pose, activity and speech-style are the three elements by means of which

her nature is intimated to the reader, and in 17-23, a passage of extended description, these elements appear to be arranged in a patterned scheme, punctuated by time adjunct (*for_a few moments, then, after a moment*). The scheme may be summarised: Pose - TA - Activity - TA - Activity - Pose - TA - Speech. The elements of the pattern are diversely weighted, however, as a reading of the passage will show:

She was a tall woman of imperious mien, handsome, with definite black eyebrows. Her smooth black hair was parted exactly (POSE*). For a few moments* (TA) *she stood steadily watching the miners as they passed along the railway* (ACTIVITY). *Then* (TA) *she turned towards the brook course* (ACTIVITY). Her *face was calm and set, her mouth was closed with disillusionment* (POSE). *After a moment* (TA) *she called* (SPEECH):

Throughout the text generally, her 'activities' present a point of stylistic interest. There is some contrasting of transitive and intransitive patterning; more precisely, there is a contrasting of operative and static processes. At her first appearance, in 11-14 (the first part of Phase II), the woman is an agent with some volitional and operative power over her own person and the things around her (cf. *drew herself erect, having brushed some bits from her apron,* 15). In the remainder of Phase II, and throughout Phase III, however, all effective activity withers, and the agent makes no impress on her surroundings.

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Such phases as *she stood steadily watching, she said distinctly, the woman looked piercingly, she asked sternly* denote no activity more positive than looking and speaking.

This recession into inoperativeness is introduced by a sequence of 'pose' elements (see above). The clauses presenting these are, as one might expect, structures in which the verb is a mere copula (*was*) and the subject is in most cases a noun denoting a part of the body (*hair, face, mouth*). She becomes for a time a face, a voice, a *mien* - nothing more. It is only in the passage's last phase that the will to goal-directed activity is reasserted (*broke off a twig with three or four wan flowers and laid them against her face,* 52-3, *she pushed it in her apronband,* 55-6).

She is characterised by one fine stylistic touch in Phase IV, where instead of 'she hesitated' we read *her hand hesitated* (54). There is a shift of initiating agency from the whole person to a part, the hand, which is treated as though it had an independent will. This device expresses in a very telling way her division against herself, her alternations of voluntary act and involuntary response, and her reluctance to admit any feeling of tenderness about her marriage. It betrays a vulnerability which we might not suspect in *a tall woman of imperious mien...with definite black eyebrows.*

VI   The Actors: (iii) the Boy

The boy is not so intensively portrayed and yet the presentation of this

secondary figure is carefully structured. There are analogies between his introduction into the text and that of the woman. Of her, it is observed that she *drew herself erect, having brushed some bits from her white apron* (15-16), and then, in immediate continuation, *She was a tall woman of imperious mien* (17). Subsequently it is stated of her son that *the child showed himself before the raspberry canes that rose like whips* (31-2) and that *He was a small, sturdy boy of five* (32-3). Here are obvious parallels between the reflexive constructions (*drew herself erect, showed himself*) and between the descriptive statements (*She was a tall woman of imperious mien, He was a small, sturdy boy of five*). There is, moreover, a subtler functional parallel between the participial clause *having brushed some bits etc.* (16) and the place adjunct *before the raspberry canes etc.* (31-2). Each of these in its own way projects a character: the woman's active and precise, the child's passive before the intimation of punishment.

He is presented through alternations of 'pose' and 'activity'. The 'activity' is at first merely existential (*He stood quite still,* 33, *the boy did not move,* 38), yielding to movement (*the lad advanced slowly,* 42) and then to suddenly positive (and destructive) action (*he tore at the ragged wisps of chrysanthemums,* 47-8). Thus, although he says practically nothing, he gradually emerges as an active 'wilful' personality – a development which, indeed, makes something of a counterpoise to the mother's recession from stern admonition into conciliation, gentleness and pitiful hesitancy. The earlier stages

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of his emergence are marked by the strategic use of manner adjuncts (*defiantly,* 34, *with resentful taciturn movement,* 42) as well as by the modifier (*sulky,* 27) that characterises his one utterance. The description of his clothing in 43-6 –the most extended 'pose'- is important in constituting a transition between the earlier, 'passive', and the later, 'active', stage of presentation. The actor is endowed -literally *invested*- with a presence.

VII   The Environment

It is an essential feature of the text that the environment should not be a mere background, but should seem to be informed with a covert and in some respects hostile animation. The human actors encounter the dispiriting shapes of non-human presences.

The first phase of the text is largely devoted to the establishment of a sense of the environment as a psychic shadow-partner to the human world – and here the descriptive modifier is a pervasive device: *the ribbed level* (5-6), *a large bony vine* (7), *ragged cabbages* (12), *dishevelled pink chrysanthemums* (13). There is a shadowy anthropomorphism in these constructions, a suggestion of the skeleton (*ribbed, bony*), of poor clothing (*ragged*), of neglected appearance (*dishevelled*). The environment lives a depressed and impoverished existence, like its occupants. A feeling of resignation is implicit in the very sentence-structure- e.g. in the 'existential' sentence *There were*

some twiggy apple-trees, etc. (11) and in the sentences with 'fronted' place adjuncts and intransitive verbs (*grew, hung*) which suggest 'state' rather than 'event' (see Leech, 1971, p. 5). Only in one powerful instance (*A large bony vine clutched at the house, etc., 7*) do sentence-structure and verb-type project a sense of agency and volition.

A skilful feature of the style here is that the constructions quoted above, with their shifted, metaphor-making collocations, are set among other premodified noun-phrases where there is little or no metaphoric intent, e.g. *a low cottage* (6), *the bricked yard* (9), *a few wintry primroses* (9), *the long garden* (10), *a bush-covered brook course* (10), *some twiggy apple-trees* (11), *the felt-covered fowl-house* (15). These constructions are purely descriptive; the metaphor-bearing phrases lurk among them and in a way are natural extensions of them- there is, after all, a descriptive similarity between *bony vine* and *twiggy apple-tree*.

A related point is that the supremely symbolic chrysanthemums are also made to 'lurk' in the general hyponymy of vegetation which includes the wintry primroses, the bushes by the brook, the apple-trees, the winter-crack trees, the cabbages and, a little later in the text, the raspberry cane. At a first encounter, the chrysanthemums are seemingly no more than neglected flowers in a straggly and soured garden. If it were not for the title of the story, we might pay no particular attention to them. There is, however, a further stylistic focus upon them, a device of presentation which they share with the vine and the raspberry

canes. All three items (vine, chrysanthemums, raspberry canes) are marked in the text by subordinate or complementary construction with *like or as if*; *as if to claw down the tiled roof* (8), *like pink cloths hung on bushes* (13-14), *like whips* (32).

In the first and last of these instances, the focus is powerfully sharpened by the inclusion in the construction of verbs or nouns with antagonistic or punitive connotations ('clutched', 'claw', 'whips'). There are fairly obvious reasons for this heavy stylistic underscoring. The image of the bony, clutching vine marks the beginning of a description of the cottage, the garden, and the two actors; from the outset a note of hostility and struggle is sounded. The stylistic emphasis is thus related to the general structure of the text. Similarly, the allusion to the raspberry canes makes the point that the child lives against a background of hostility; to some extent the plants symbolise the environment he has to contend with, and to some extent they express the character of his relationship with his parents. It may be noted incidentally that this is another point in the text at which there is an 'intersection' of structural elements, that is of the description of the environment which mainly occupies the opening and closing phases of the passage, and the encounter of personalities which constitutes the central phase (cf. the allusion to the engine in 40, and my comment on this).

The initial reference to the chrysanthemums (*hung...like pink cloths hung on bushes*, 13-14) is not quite so emphatically underscored; indeed, there is a

gesture of ineffectuality both in the simile itself and in the apparently flaccid repetition of *hung*. The reference is marked, if we are alert to it, but not so strongly marked that we cannot be distracted by other matters. Strength of allusion is postponed until the flowers are referred to a second time, after a human encounter, when the *ragged wisps of chrysanthemums* (47-8) assume something like a personality. Common collocations of *ragged* and *wisps*- 'ragged clothes', 'wisps of hair'- suggest these to the reader and perhaps suggest also a pathetic contrast with the earlier description of the woman, whose *smooth black hair was parted exactly* (18-19).

VIII Conclusion

These notes assume as indispensable three elements (if that is the right word) of procedure: an intuitive response to the text, a search for textual pattern, and an identification of the linguistic/stylistic features that support intuition and demonstrate the patterning. The assumption is possibly commonplace and applicable to any piece of stylistic analysis, but it implies footnotes which may well be worth writing.

The first of these concerns is the importance of *structure.* In the analysis of lyric poems (hitherto a major preoccupation of stylisticians) one important element of structure – the articulatory pattern, or 'frame' of the text – is manifested through the poem's metre, stanzaic scheme, and so on. In prose the discursive framework is rarely manifested in this way, and so a structural

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interpretation at this primary level becomes an important preliminary to further observations on the text. Without such an interpretation, remarks on language and style are necessarily random and unrelated. However, it is not simply a matter of determining a structure which then provides a framework of reference for stylistic features. The case is rather that linguistic *and other* promptings suggest a structural scheme which provides points of reference for stylistic features which then amplify and confirm the scheme.

It is important to realise that the reader's intimations of the patterning of a text may be guided by clues other than linguistic. A literary text has a total power of appeal which is to be described in terms of semiotics or aesthetics, *including some aspects of linguistics,* rather than of a strictly and exclusively linguistic model. In certain respects a text may be similar to a picture, in that it has an iconographic program (this could, indeed, be said of the Lawrence passage); or it may have something in common with music, say, in its repetitions of a *Leitmotiv*, or even with mathematics in its modelling of some principles such as that of binary alternation. All these things may be described in linguistic or quasi-linguistic terminology, but they are not in the strictest sense proper to linguistics. The point is perhaps obvious, yet it is one that linguistic stylisticians do not always readily concede.

A study of the Lawrence passage reveals the importance of two structural levels, or planes of analysis. The first of these is a *plane of articulation*, the scheme of cohesion and design in the text (described here mainly under the

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headings of 'setting and perspective' and 'development'); to describe this is to establish the ground upon which eminent stylistic features are mapped, and to provide for the prose text something roughly equivalent to the stanzaic or sectional scheme of a poem. The second level of structure is a *plane of information* (or possibly 'motif'), and involves the superimposition on the articulatory plane of elements of characterisation, symbolism, etc. (In the foregoing account, analysis on this plane is represented by the sections on 'the actors' and 'the environment'.) Inevitably one uses words like 'superimposition' or 'intersection' in trying to describe the relationship of the two planes, but they are misleading. 'Interlocking' or 'intermeshing' would be more satisfactory. It is necessary to understand the scheme of articulation before we can respond fully to the contained pattern; but, on the other hand, we need to have some response to the pattern of character and symbolic motif before we can properly perceive the articulatory design.

The reading of such a text is, indeed, a process of intermeshing and mutually supportive responses. Intuition (literary sensitivity, a predisposition to find patterns of meaning) is vital but after the first impulses it does not continue to work unprompted. Further promptings come with the observation of linguistic/stylistic features which are perhaps marked by pairings, contrasts, gradations, or some other method of foregrounding. Intuition is thus strengthened or modified, and is equipped to begin the definition of structural levels in the text. The discovery of one level involves the perception of another;

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and meanwhile the detection of linguistic features continues, supporting or qualifying the structural interpretation, guiding the intuition to further discoveries. Figure 7.1 is an attempt to chart the process of interlinking

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                              ┌──────────────┐
          ┌───────────────────┤  Intuition   ├───────────────────┐
          │                   └──────┬───────┘                   │
          │                          │                           │
          │              ┌───────────┴──────────────┐            │
          │              │ Perception of            │            │
          │              │ linguistic/stylistic     │            │
          │              └──────┬────────────┬──────┘            │
          │                     │            │                   │
          ▼                     ▼            ▼                   ▼
┌──────────────┐   ┌──────────────┐  ┌──────────────┐  ┌──────────────┐
│ Awareness of │   │ Structural   │  │ Structural   │  │ Response to  │
│ non-literary │◄─►│ level 1      │◄►│ level 2      │◄►│ aesthetic    │
│ sign systems,│   │ plane of     │  │ plane of     │  │ patterns in  │
│ etc.         │   │ articulation │  │ information  │  │ art generally│
└──────────────┘   └──────────────┘  └──────────────┘  └──────────────┘
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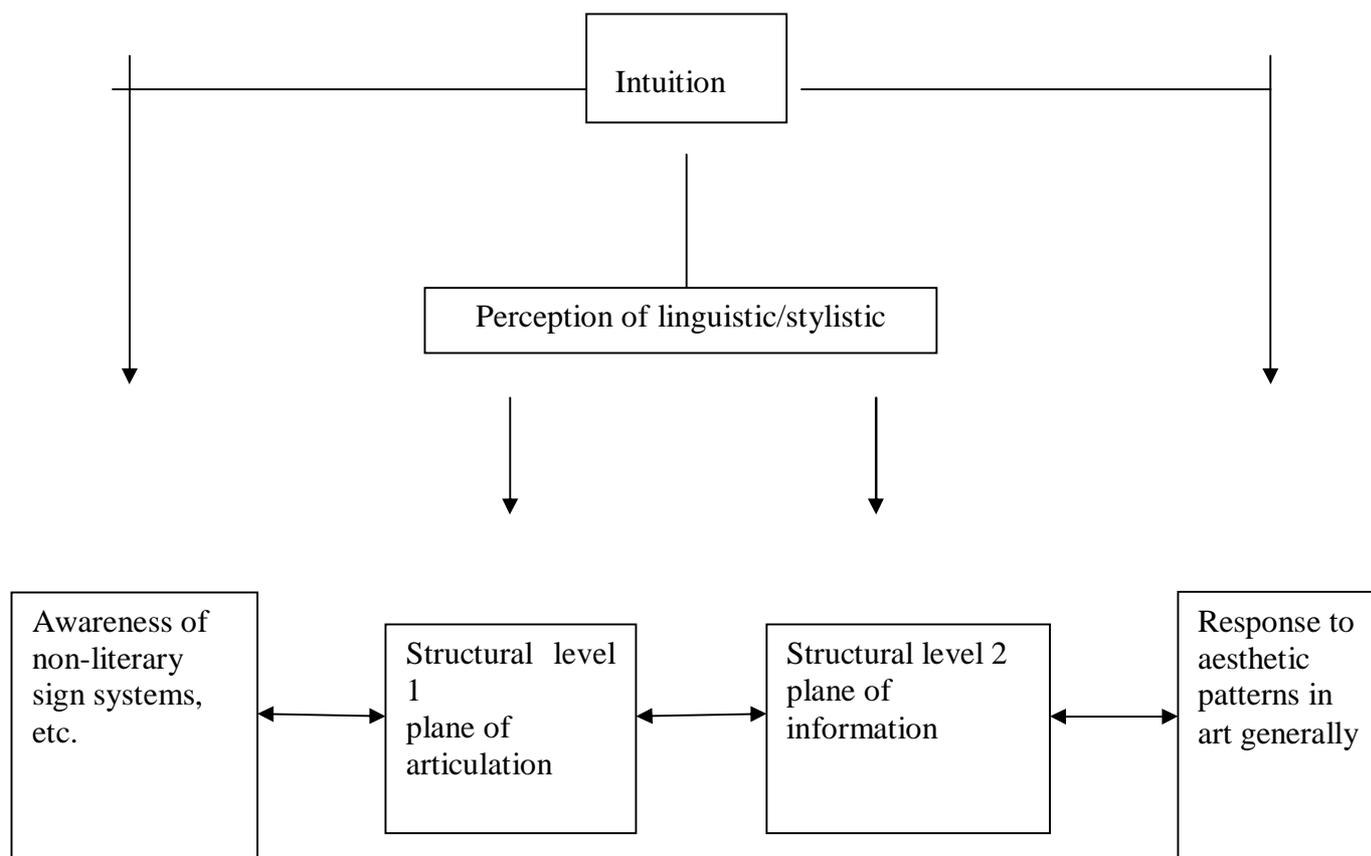
Figure 4: The Process of Interlinking Discoveries and Impulses.

discoveries and impulses. It is empirically derived from the study of one short

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passage and is quite certainly too simple in outline to serve as a hypothesis accounting for what happens when we attempt close reading of piece of prose fiction. Nevertheless, it points to important elements in the reading process and may usefully draw attention to the fact that in many instances stylistic description is necessarily a complex of linguistic and extra- (or supra-) linguistic references.

In a sample text, Walter Nash presents the main theme of the passage and introduces his method of analysis taking into account the general patterning of the text, and how stylistic devices fit into the structural intention. The metalanguage is that of Quirk (1972), and he quotes the passage under study and numbers the lines for future references and mentions the edition from which the passage was extracted.

He continues by describing the setting, symmetry and perspective. He highlights that the words engine-miners and miners-engine occur at the beginning and end of the text forming a kind of framework putting us in the midst of the world of the miners and machines, the world of the mining industry, a world D.H Lawrence knew well. Other words are repeatedly referred to such as steps -chrysanthemums so that we have miners (45) – steps (6) – chrysanthemums (13-14) / chrysanthemums (48) – steps (57) – miners (58) engine (59) – The layout scene presents a movement from the railway line to the house to the garden, where the main meeting between the woman and the boy takes place and back again from the garden to the house and the railway line. As

positions and directions are indicated, adjuncts are highly used: some point to a movement: *past the house*, *opposite the gate,* but most of them express the staging of the current action *Round the bricked yard*, *Beside the path*, *before the raspberry canes* etc.

Some are fronted – position adverbs and as such add a particular focus in so/far/as they not only constitute a background imagery, but also impart a despairing and sad feeling too. The others merely specify the location or direction of a movement on the part of one of the actors.

In the second part of the text, it is no longer the vegetation which is described but people who are mere shadows, trailing like automatons and a sulky child responding defiantly to his mother. So here, the analyst tries to examine how the text is structured, which words are recurrent forming a loop and enclosing the mother and son inside the dispiriting world of the mining industry. Remarks are made concerning the adjuncts which emphasize setting and the modifiers which give a sad mood to it.

Walter Nash then divides and comments on the text according to how the scene develops alternating between description and direct speech and content (description of an environment first, then of a woman and of her dissonant relationship with it, of the same woman confronting her child, of them confronting the environment).

In part four, Walter Nash identifies the actors and their relationships according to the grammar and lexis of the first paragraphs showing the

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movement from general to particular identity : "a woman" (line 14) becomes "a tall woman of imperious mien" to ""the woman" and to "mother" making clear the relationship between the woman and the boy.

As to the boy, he is presented first through his voice "a child", "sulky voice" (line 27) to the child (line 31) to "a small sturdy boy of five" (line 33) to "the boy" and then to the "lad".

The phrase "mother and son" (line 53) becomes "the mother and the son" establishing an anaphorically-based reference from general to definite identity. We can conclude how the actors are identified first from the use of indefinite article and pre-and post- modification to the use of the definite article which gives both characters an anaphoric based reference to the use of hyponymic variation of noun highlighting the social role of the woman (as "the mother") and finally to the use of possessive pronoun establishing the family link between the woman and the boy in "his mother" (line 50). In part four, Walter Nash establishes the relationship between the mother and the child through textual cohesion: the use of the indefinite article to the anaphorically-based definite reference; he also uses lexical cohesion through hyponyms such as woman, mother, boy, lad.

In part five and six, focus on lexis and grammar is further emphasized by Walter Nash when he links the linguistic items with their meanings and purports : for example, the alternation of modifier and adjunct is expressive of an evaluative description in : "tall", "imperious", "handsome", "definite",

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"smooth", "calm", 'set/exactly', 'steadily', 'piercingly', 'sternly'. The adjuncts reveal her strict physical appearance ('her smooth black hair was parted exactly'), her activity ('she looked piercingly') and manner of speech ("she asked sternly").

Concerning her activities, the analyst notes transitive and intransitive verbs, a contrasting of operative and static processes: 'operative' in "she drew herself erect", "having brushed some bits from her apron" and static: "she stood steadily watching" "she said distinctly". In the first part, parts of her body (hair, face, mouth) are followed by the copula ('was') expressing a static process, and then we face a more operative one towards the end with goal-directed verbs like *She broke off a twig*.

At the end of the text, we come back to the woman's parts of the body which have a volitional will instead of her, as if she was divided against herself, as if there was an alternation between voluntary act and involuntary response. It shows a certain weakness in this *Tall woman of imperious mien*.

Concerning the boy, W. Nash draws our attention to the same type of parallel structures D.H Lawrence uses to describe both the woman and the boy: The woman *drew herself* erect, having brushed some bits from her white apron" (15-16) and *the child showed himself before the raspberry canes that rose like whips* and between she was *a tall man of imperious mien* and he *was a small, sturdy boy of five*. Therefore, a parallelism is drawn between the reflexive constructions and the descriptive statements. The boy is shown in a 'pose' (*He*

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stood quite still) first and then acquires some activity (*the lad advanced slowly*) and then is seen as destructive (*He tore at the ragged wisps of chrysanthemums*). Therefore, the boy progressively appears as a wilful personality which contrasts to the mother's early activity to her recession into conciliation. We may also notice the use of manner adjuncts (*defiantly,* 34, *with resentful, taciturn movement* 42) as well as the modifier (*sulky,* 27) which contributes to making up the boy a real presence in the text. Consequently, in part five and six, W. Nash again studies the lexis and the grammar to make a portrayal of the characters. He scrutinizes the use of modifiers and adjunct as carriers of evaluative appreciation on the woman's physical appearance, activity and manner of speech.

He looks at the verbs noting a difference between transitive and intransitive verbs, between verbs of action and verbs of static process.

He makes a remark saying the woman and the boy are similarly depicted through reflexive and descriptive statements, but their attitudes are opposite: the woman from admonition to conciliation and the boy from stillness to destructiveness. A lot of concentration is focussed on adjuncts and modifiers too.

As to the environment (part seven), it is as dispiriting as the human figures acting in it. The main linguistic items through which this environment is conveyed is through the descriptive modifiers: "the ribbed level (5-6), a large bony vine (7), ragged cabbages (10), dishevelled pink chrysanthemums (13) , and these descriptive modifiers render the ideas of a skeleton (*bony, ribbed*), of poor clothing (*ragged)*, of neglected appearance (*dishevelled*).

We may notice the emphasis on state rather than event suggested by the fronted-placed adjunct followed by the intransitive verbs (*grew*, *hung)*. Only one sentence expresses a sense of volition and agency: *A large bony vine clutched at the house.* In brief, part seven puts a stress on the modifiers and their intended meanings. A reference to the early front-placed adjuncts followed by intransitive verbs suggests a state. Only one verb of action is used.

Finally, Walter Nash insists in his conclusion that whether we deal with poetry or prose, we should start with how the text is structured if we want to make any remarks on language and style. Without it, the sentences will be random and unrelated. More precisely than the structure, it is that linguistic and other promptings provide a structural scheme and references for stylistic features which then confirm the scheme.

We may also note that a literary text can be described in terms of semiotics and aesthetics including aspects of linguistics rather than depending on the latter. Moreover, what strikes us most in W. Nash's dealing with D.H Lawrence's passage is that he gives importance to two structural levels: the first is the plane of articulation, the scheme of cohesion and design in the text and the second is the plane of information which presupposes characterisation, symbolism etc... The conclusion fully propounds the initial suggestion made in the first part that structure and content back up each other, that stylistic features inform the structure and confirm the scheme.

Conclusion to Part 1

Besides, what can be concluded from Walter Nash's analysis is that it is rigorous, namely, based on a clear framework of analysis. Stylistic analysis does not rely on impressionistic comments, but is backed up by structured models of language that help us understand various patterns in language.

The stylistic analysis is also retrievable, that is the terms and criteria used are clear for any student to follow the pathway towards an understanding of the stylistic method.

Finally, the stylistic analysis is replicable means that the method used is clear enough for stylisticians to be able to check it by testing it on the same text or on other texts, and this is what we shall do with other literary texts in the classroom.

These adjectives '*rigorous*', '*retrievable*', '*replicable*' or "*the three Rs*" are borrowed from Paul Simpson in his book *Stylistics* (2004, pp. 3-4). They adequately qualify the practice of stylistics.

As a consequence, W. Nash's approach will be a model we shall be applying to other selected literary texts. After having dealt with the different steps in the analysis, we will choose a paragraph and study its cohesion through the coordinating and subordinating conjunctions, this in order to make up for our students' weakness in syntax. We shall examine the style of the writer, if he is prone to using simple or elaborate, complex sentences and review the different

sentence structures (simple, compound, complex) and make sure that our students have now mastered the principle of hendiadys (one thing by two) realize that syntax and semantics are intertwined, interdependent and gives prose its fluidity. We may also draw our students' attention that English syntax comes from the Greek linguistic tradition, not to be mixed with the way your mother tongue or L1 is constructed. We should direct our students' attention to the fact a subordinate in any normal discourse provide a 'logic of circumstance', namely, 'the temporal, spatial, causal, and other conditions under which the process, event or action expressed by the main clause takes place' that is why the subordinate has to be linked to a main clause and not be standing on its own as the students tend to write it. A subordinate is a bound clause comparable to a bound morpheme, and is unlike a free clause of free morpheme. The study of style works with short tracts of language studied closely. The links between sentences in connected discourse may be of as much stylistic interest as the links between clauses in a sentence. Syntax regards only the composition of many words into one sentence; style, at the same time that it attends to this regards further the composition of many sentences into one discourse. The general analysis of sentences into constituent clauses teaches our students how to write , but also provides a useful language for solving obscure passages and describing ambiguities. As W.C Turner (1973) puts it:

A study of style leads us to a faith in education, if this can promote a

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mastery of the linguistic tools of learning (p.243).

Pedagogically, stylistics provides a means and a context for enriching the students' learning in a motivating context: that of literary text that is why we have chosen to adopt this perspective, officially included in the LMD system, 'licence d'anglais. We shall come back in more depth to this aspect of our remedial work with our students in the experimental part. The latter we are going to open now will make you discover how we introduced this field of study and how we applied our chosen stylistic approach to the different texts we studied in the classroom. Once we have gone through the different texts from different genres from the historical-literary prose to the poem, we shall probe into whether our students have understood the stylistic approach by selecting three criteria derived from the definition and characteristics of stylistics and applying the three (later explained) to each student's exam paper since our assessment will be based on their written performances. Our other main aim in this research work is to deal with a long-time syntactic error we were correcting our students over our years of teaching, very important in its seriousness and recurrence from second to 4th year students. We carried out a whole methodical and analytical study including here again a literature review with target structures, treatment, instruments, analysis and comparison with a control group. It was a long and meticulous endeavour, but at the end of the day, our students' anonymous answers were the most gratifying for all of us.

PART TWO:

FIELDWORK RESEARCH

Introduction

Our second part reveals our experimental research. Chapter five deals with the introduction of stylistics in the academic curriculum of the B.A degree of English, 'licence d'anglais' in the L.M.D system. Chapter six takes the chosen stylistic approach and applies it to all the texts we studied in the classroom. Chapter seven will set the criteria for analyzing the students' papers according to Widdowson's and Mick Short's stylistic analyses, the students' reactions to this approach through a study of their written performances, the data collection and the results obtained. This chapter will end with concluding remarks. Our last chapter investigates our students' main syntactic weakness in writing through the stylistic approach with all the required steps in order to conduct an experiment. It will be followed by our students' remarks on the course through an anonymous questionnaire,

recommendations and suggestions, and a conclusion of the experimental part. There will, of course, be a general conclusion for all the thesis, references and appendices in which we include our students' successful stylistic analyses, one by one, S.P Corder's algorithm for each of the students concerned with the syntactic error, and the texts we studied that are not included within the main body of the thesis.

Chapter 5   The Introduction of Stylistics in the Academic Curriculum of the B.A degree of English 'Licence d'Anglais' in the LMD system

5.1   General introduction to literature

In the following pages, the course of stylistics will be presented as it was introduced to the second-year students of English at the University of Bejaia during the academic year 2008/2009. The first lecture served to introduce literature in general as a rewarding human experience, both emotional and intellectual. We looked at the reasons why people read novels, poems, short stories and plays and found that people read for many reasons: some for pleasure, some for profit and some others for both. As Michael Meyer (1994) puts it in his Introduction to Literature:

Imaginative writing differs from other kinds of writing because its purpose is not primarily to transmit facts or ideas. Imaginative literature is a source more of pleasure than of information, and we read it for basically the same reasons we listen to music or view a dance: enjoyment, delight and satisfaction. Like other art forms, imaginative literature offers pleasure and usually attempts to convey a perspective, mood, feeling, or experience. Writers transform the facts the world provides – people, places and objects – into experiences that suggest meaning (p. 4)

One may read just to spend time and relax, but the reader who desires to understand thoroughly what he is reading adds another kind of enjoyment: he expands his personality by assimilitating a new intellectual and emotional experience. All readers have one thing in common; they read to experience. Such an experience is strongly expressed in, for example, the poem 'Wind' by Ted Hughes evoking the animacy and savagery of the wind, a poem we shall refer to later in our part "literature as discourse".

Besides, literature cannot be described in a single, fixed definition since it has evolved over centuries and is a complex process which has been affected by literary traditions and conventions but we

may depict it as *fiction consisting of carefully arranged words designed to stir the imagination* (Meyer Michael 1994, p.3). If we compare, as an illustration, the factual description of a whale in the chapter *Cetology* in H. Melville's great nineteenth century masterpiece *Moby-Dick* with another description of the same whale in another passage taken from the same novel, we can make the difference between factual information and a piece of imaginative literature. In this extract, Melville gives a scientific description of the whale as a general species:

Be it known, waiving all argument, I take the good old fashioned ground that the whale is a fish.... This fundamental thing settled, the next point is, in what internal respect the whale differs from other fish. Above, Linnoeus has given you those items. But in brief, they are these: lungs and warm blood; whereas, all other fish are lungless and cold blooded.

Next: how shall we define the whale, by his devious externals, so as conspicuously to label him for all time to come? To be short, then, a whale is a spouting fish with a horizontal tail. (Melville,H. In Beaver Harold (ed), 1979,

p. 230).

By contrast, here is a depiction of Moby-Dick, that mighty, misty monster:

With greedy ears I (Ishmael) learned the history of that murderous monster against whom I and all the others had taken our oath of violence and revenge.

And for those who, previously hearing of the white whale, by chance caught sight of him; in the beginning of the thing they had everyone of them, almost as boldly and fearlessly lowered for him, as for any other whale of that species, but at length such calamities did ensue in these assaults-not restricted to sprained wrists, ancles, broken limbs, or devouring amputations- but fatal to the last degree of fatality; those repeated disastrous repulses, all accumulating and piling their terrors upon MOBY-DICK; those things had gone far to shake the fortitude of many brave hunters, to whom the story of the white whale had eventually come. (Idem, p. 277-8)

Whereas the first description was an anatomical, objective and a matter – of – fact definition of the whale as a species, the second passage embarks the reader, Ishmael, Ahab and all the crew of the Pequod into the pursuit of a white whale of uncommon magnitude and malignity. Unlike, the accurary of the former definition of a whale, the

second passage provides us with an exciting and horrifying pursuit, the experience shared by Ishmael and all the crew relating to the chase of whales and of Moby-Dick in particular. We enter a mood and an atmosphere imbued in the rumors piling upon the white whale which swam like the great demon of life. We are immersed in the rumors abounding in maritime life more than on terra firma. We partake of an extraordinary experience confronting the whalers, and how Moby-Dick becomes the most ferocious, malignant creature that can defeat men with a simple movement of its jaw. He becomes the incarnation of evil to which all men had pledged their oath of violence and revenge. Imaginative literature does not provide us with the factual aspects of life but with experiences and meanings that appeal to our imagination.

We then turned to people's need to read works of literature instead of books of practical information, and we answered that we could personally identify with a character in a novel and feel his or her emotions, and so the value of literature is that it may reveal aspects of ourselves. As Michael Meyer writes: *Although the experience itself is imagined, the emotion is real... Human emotions speak a universal language regardless of when or where a work was written.*" (Meyer, M, 1994, p.6).

We can also share the emotions and thoughts of a man or a woman who lived a long time ago and far from our native country. The

range of experience that is encompassed in literature can help us in our own lives by sharpening our perceptions.

Moreover, our course is designed to foster and encourage our students' analytical skills which are necessary in order to read well. And the more we write, using our analytical skills, the more we become aware that we sharpen, clarify our ideas and responses, that is why this course is divided into a theoretical part but also with a practical part where the students' reactions to some texts are studied in sessions of workshops. When we write, we have to account for a writer's use of language as well as our own way of writing. The deeper and more sensitive we are at reading (owing a writer a fair hearing), the more we derive the highest pleasure from the experience. Furthermore, our responses will be influenced by who we are and what our previous experiences were.

Finally, we carried on showing how literature has certain conventions, some of them centuries old, by which it organizes experience. A work becomes more highly organized as it uses more conventions because as noted, conventions are a means of ordering, condensing and unifying experience as it is the case with poetry as opposed to prose. The more highly organized form of literature is dramatic poetry because it is a play in verse. Besides, on account of its precision and condensation, a non dramatic verse is more highly

organized than prose drama. Finally, the novel or short stories included in the prose narrative are the least complicated forms.

Although works of literature tend to emphasize unique experiences and a better understanding of our own humanity, it is undeniable that a more complete appreciation of literary achievement requires an involvement in formal matters (studying the relationship between form and meaning, namely a stylistic study) and a knowledge of literary history as well as how it has been expressed in short stories, poems and plays from 400 BC to the present, reflect diverse cultures. The more we are engaged in a particular work, the more genuine our interest will be in the formal analysis of a text or in its literary history. Formal concepts and historical considerations are of tremendous importance in the study of the major genres in literary art, that is why our study of literary texts will include both a stylistic analysis and a background of the historical and cultural context as well: literary works often provide an enlightenment on the past and an understanding of social and cultural values of different times and places. The course that is introduced is a course on stylistics and this field of study is concerned with how poets, short story writers and playwrights have their own ways of reaching their audience. The more we read, the more we become expert in the way the language, the form and the patterns of imaginative literature convey meanings.

Before giving our students a definition of the field of stylistics, we felt it was a necessity to give American literature its context and emergence, explain its evolution from colonial literature to American transcendentalism, since the texts we shall be studying are taken from this period. We should acknowledge that stylistics is interested in language as a function of texts in context and that utterances (literary or otherwise) are produced in a time, a place, and in a cultural and cognitive context. These "extra-linguistic" parameters are inextricably tied up with the way a text means. Mrs Vendler in her review of Roger Fowler's essays on *Style and Language* (in Simpson, 2004) states that:

Although literature is language and therefore open to ordinary formal linguistic investigation it has like other formally distinctive texts, essentially distinctive contexts which the linguist no less than the critic must study. That is the investigator must be curious about the extra-linguistic features which condition the distinctive style of a literary work (p.150).

In this quotation, the extra-linguistic features refer to the historical, civilizational and cultural backgrounds in which a text was created, and which all contribute to the meaning and purport of a text, namely, not merely the linguistic description of a text but also the

context of a text which must also be taken into account in stylistics. This is why we shall introduce American literature first.

Before carrying on with this introduction, let me come back to the question a student asked me about Mrs Vendler's quotation : he was wondering why we did not write *although literature is <u>a</u> language* and we answered the student that language here meant the stuff with which literature is made; Spanish or French is <u>a</u> language but not literature and we explained through this example how a given pattern (here the absence of the indefinite article before the noun 'language') gave this phrase a given significance, language is here the material with which literature is made of, so we inferred how a pattern could have a precise meaning without the use of the article. Such an example is part of what stylistics is about: the relationship between form and meaning.

5. 2 Introduction to American literature

Besides, the first thing we would like to point out about our introduction to American literature is that it took some time to assert itself. At the beginning, every new development in style and genre was indebted to Europe. As Marcus Cunliffe (1986) puts it*: Americans themselves were slow to spot the authentic native utterance they quested and requested (p.19).* But we have to bear in mind that there

was no long literary tradition which could provide models or materials for the aspiring author. As Henry James (as cited in Cunliffe, M, 1986) writes in his biography of Nathaniel Hawthorne (1879), there were'….

no great literature, no novels, no museums, no pictures, no political society, no sporting class... (p.14).

Furthermore, Americans had to face daily concerns and go through the discovery of a new continent, the conflict between Indians and settlers, the slave importation, the colonial revolt, the national independence, the movement and settlement westward, the war with their neighbours, the large-scale immigration, the urbanization and industrialization.

What can be added is that American literature first expressed itself in fiction and drama rather than in poetry. The American novel was more of a romance than a novel dealing with social conventions. American literature is fraught with symbols and codes from puritan theology up to the present.

It does not gain its literary independence from the beginning, but it nevertheless starts with colonial writing, namely, all the literature that includes puritan sermons, preaches, annals, and histories of the new colonies.

In the South, the Virginians having large plantations of tobacco and using black slaves, preferred to read books imported from England. In the North, culture and literature developed more rapidly and

Harvard, the first college near Boston, was created to train puritan ministers.

It is worth noting that when the Puritans came to settle on the American continent, they saw America as a New World and in biblical terms as a potential New Eden in the West: it was their promised land. Their ideal was to restore health to Christianity and to build up their city upon a hill that would be a model for the whole world. They were convinced that the human race had a second chance at redemption. They shared the same view of society, wanting to abide by the laws of God. This sense of a divine mission is well illustrated in William Bradford (1590-1657) *Of Plymouth Plantation*, the first text we shall be studying. It is written in simple biblical terms and shows history as being a manifestation of God's will and guidance. It describes the first settlers, their hardships, courage during the first winter and their dealings with the Indians. William Bradford was born in   Yorkshire, England in 1590 into a Puritan family. He crossed to the Netherlands in 1609 and remained in Holland until 1620 when the pilgrims left for America and landed at a place they called Plymouth. He was the first governor of Plymouth plantation and re-elected every year for 30 years. His most famous work is his *History* (1630-1650). He is a typical example of a Puritan leader who left England as a dissenter to build a new Zion in the new world.

Taking into account the difficulties of settlement, the Puritans produced a surprisingly large quantity of literature if we take into consideration that literature includes theology, history, chronicles and private journals. However, Puritan theology could not encourage imaginative literature; they viewed themselves as God's agents, making homes for His chosen and to convert (or annihilate) the Indians. Consequently, their writing was pervaded with religious considerations in both subject and style and was addressed to the average church member.

As Marcus Cunliffe (1986) puts it:

New England Writers relied upon the bible. Not only did they clinch their arguments with biblical chapter and verse; they saw their whole situation in scriptural analogies, with themselves as the Jews and their enemies as the enemies of the Jews.

Some other writers of that period include John Winthrop (1588-1649) who wrote the History of New England, John cotton, Cotton Mather (1663-1728) who wrote his famous Magnalia Christi Americana (1702) which describes the Salem Witch trials.

He firmly believed that New England was filled with Evil spirits from hell, but that the witch trials were mistakes. Besides, the poetry of Edward Taylor (1645-1729) insisted on a revival and insistence on the

inner spiritual life of Puritan believers. Finally, Jonathan Edwards, a theologian, wrote powerful and appaling sermons; in Sinners in the Hands of an Angry God (1733), he compares a sinner with a spider: 'The God that holds you over the fire of hell, much as one holds a spider or some loathsome insect over the fire, abhors you (p.33).

What can be concluded from colonial literature is that it was not different from that of England. It may have included some Indian names amidst the classical and biblical references, but its influences were still British: William Byrd, a Virginian writer even wrote for London audiences. But still the revolution was not here yet to set them under a new flag and they were still English.

The next generation of writers: Washington Irving, James Fenimore Cooper and W. Bryant all followed English models that were conservative in their reflection of English society.

Washington Irving (1783-1859), for instance, was inspired by German old world lore although his theme was typically American. His most successful book: *'The Sketch Book'* (1819-20) contains familiar essays on English life and Americanized versions of European folk tales in 'Rip Van Winkle' and *'the* legend of Sleepy Hollow'.

James Fenimore Cooper (1789-1851) wrote prominent works such as *The_Pioneers* (1823) which shows the clash between savagery and

civilization on the Frontier. He carried on with this theme in *The Last of the Mohicans* (1826) and *The Prairie* (1827). He is most famous for his power of invention, variety of dramatic incidents, vivid depiction of romantic scenes and situations, and adventurous plots. There has been a revival of interest in the 20th century which has focused on Cooper's creation of tension between the individual and society, between the settlement and the wilderness, between civil law and natural rights.

William Cullen Bryant (1794-1878) has earned his fame as a poet from the printing of *Thanatopsis (*1817), which in Greek means 'view of Death'. Nature speaks a varied language to man; it teaches that earth claims all it has nourished. Man must therefore learn to conduct his life in such a way that he doesn't have to fear when his summons comes to join the 'innumerable caravan'.W.C Bryant was a poet of nature and his work can be compared with that of Wordsworth who influenced him, but Bryant's God remained ever a Divine Being distinct from his creation. Nature is simply the visible transcendent beauty and power and thus influences man for good. There is a pervading sense of the transiency of earthly things, but he thinks of the somber certainty of the grave, rather than the earlier Puritan obsession with the terrors of hell. His themes were few and his thought not profound, but he had a dignity and impeccable, restrained style.

Although American writers inherited the English language and with

it British literary conventions, the 19th-century writers aimed at expressing the independence of American culture. They developed new subject-matter and experimented with new language, within the older language. The principal writers who established the literary independence of America are:

Edgar Allan Poe (1809-1849)

Ralph Waldo Emerson (1803-1882)

Henry David Thoreau (1817-62)

Nathaniel Hawthorne (1804-64)

Herman Melville (1819-91)

Walt Whitman (1819-1892)

Their careers ranged from 1837 to the outbreak of the civil war. It was only with these writers that a native literature developed; their writing was startling in content and form and they produced American books of the first ranks.

In the years 1850-1855, the greatest 19th-century American works appeared;

The Scarlet Letter (1850)

Moby Dick (1851)

Walden (1854)

Leaves of Grass (1855)

The 19thcentury writers thought of the great number of masterpieces that were produced in the 1850's as a rebirth 'but F.O Matthiessen (1979) saw it as a renaissance, literary development coming to its first maturity asserting itself. What explains this flowering and abundance of literary masterpieces at the time was the breakdown of Puritan orthodoxy into Unitarianism, and the influence of the latter on the spiritual and emotional expression of transcendentalism. In 1854, Emerson, sharing Swendenborg's opinion, considered and agreed with the subjective philosophy that the 'soul makes its own world'. This cast of thought also adumbrated 'the potential divinity of man'. But before going further, we wish to comment on this philosophic and literary movement, called transcendentalism that flourished in New England, particularly at Concord (c1836-1860) as a reaction of 18thcentury rationalism.

It is monism holding to the unity of the world, and the immanence of God in the world. Because of this divinity pervading the world, everything in the world is a microcosm containing all the laws and meaning of existence. In the same manner, the soul of each individual is identical with the soul of the world and contains all that the world contains. Man may fulfill his divine potentialities either through a mystical state or through coming into contact with the truth, beauty and goodness embodied in nature and representing the Oversoul. *The latter*

is that great nature in which we rest...that unity within which every man's succession, in division, in parts, in particles. Meantime within man is the soul of the whole (Emerson as cited in Bode, C& Cowley, M.(eds), (1981), p. 210).

This divine spirit is the source of all moral and intellectual growth; it is perceptible through intuition and is not to be communicated through words. The revelations of truth received by various original thinkers and teachers proceed from 'an influx of the Divine mind into their mind. There was therefore a belief in the divine authority of the soul's intuitions and impulses, based on the identification of the individual soul with God. At the same time there developed the doctrine of self reliance and individualism; external authority, tradition and logical demonstration were disregarded. The most representative writers of transcendental thought are Emerson (*Nature*, *The American Scholar*, *The Oversoul*), Hawthorne, Thoreau (*Walden*), Melville, Whitman, Longfellow, Whittier, Bryant. This religious view had an impact on the economic life enhancing the individual right to take part in whatever the society produces. So the link between transcendentalism and Fourierism was made by many as a group of writers set themselves to live on their own into an economically self-sustained community (experiment at Brook Farm).

But one factor united Emerson, Melville, Hawthorne, Whitman;

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it was their strong belief in democracy. At the time, there were still more farmers than businessmen, but the agricultural era was coming to an end between 1850 and 1865 allowing the new development and creation of the railroad, the iron ship, the factory and the national labour union; To put it briefly, there was the passage from an agricultural society to a more industrialized one. In the 1940's many movements of reform prevailed and showed the struggle of the liberal spirit of the 18th-cent against the rising forces of exploitation and capitalism. The gold rush speeded up the emergence of the acquisitive spirit.

One thing to be stressed is that Emerson's theory of expression and transcendentalism deeply influenced Thoreau and to a larger extent Whitman. In their turn, Hawthorne and Melville were indebted by feeling obliged to react against its philosophical assumptions and the absolute optimism of the movement. Emerson was an important writer not because he wrote a masterpiece but because he permitted the development of a native literature, spurred its birth and renaissance.

To understand American literature better, one must bear in mind some types of interrelation that proved to be creative: the debts of Thoreau to Emerson, or Melville to Hawthorne. What characterized the writings of Hawthorne and Melville was their symbolical and allegorical imagination. Allegory and symbolism, inherited from their

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puritan ancestors were two basic modes of apprehending reality that would finally turn against those early Pilgrims. An allegory is a story in which the characters represent good and bad qualities,a story with both a surface meaning and an underlying significance. Symbolism or the use of a symbol is something which is itself (its literal or referential meaning) and yet stands for or suggests or means something else (its abstract connotation(s) according to the context(s): for instance, the ocean and the land suggest time and eternity. 'The Whale' in Melville's *Moby-Dick* has many symbolic meanings: it may represent nature that is being spoiled at a large scale or the Puritan faith the author wanted too get rid of etc…

The themes that are most recurrent in 19th-cent American literature are:

The conception of the relation of the individual to society

The nature of good and evil.

The effect produced by the fact that when these writers began their careers, the one branch of literature that was developed was oratory.

The identification of the poet with the seer or prophet.

 The use of the symbol as a means of expression for an age that was determined to see what lay behind appearances.

All five writers wanted to see no split between art and the other functions of the community; that there should be a union between labor

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and culture. In treating those themes, the reader has to pay attention to the writer's use of diction, rhetoric.

The theme of democracy also prevailed in their works even though their tone could be either optimistic or despairing. The writer or the scholar had to come closer to the citizen by bringing enlightment and instruction; literature should not be restricted to an elite. The writers should give real meaning to the term democracy. Emerson in the 'American Scholar' raised this issue and emphasized that the writers' gifts work in favour of the people. This period of American literature is crucial since from being indebted to Europe at its beginning, it asserts its literary independence with a flowering of the American masterpieces mentioned above.

Moreover, the course of stylistics is introduced in the first semester of the second year and is outlined as follows:

5.3   Aims and definition of the field of stylistics

We started by quoting H.G Widdowson (1975)who states in his book *Stylistics and the Teaching of Literature* that *linguistics has something to contribute to literary criticism and vice versa (p.1)*. This can be used to provide a methodology and see how it can be relevant to the teaching of literature as a subject. What can be inferred from this

quotation is that the stylistician finds it impossible to analyse a literary text without referring to a study of the linguistic patterns contained within a text and which influences meaning. There are, of course, all kinds of ways of talking about language and the linguist's way is only one. 'Stylistics' combines both literary criticism and linguistics as its morphological make-up suggests: the 'style' component refers to the former whereas the "istics" component to the latter.

In addition, we can add that linguistics and literary criticism draw from other disciplines such as psychology, but that doesn't prevent them from being autonomous. For the time being, we can define stylistics as an area of mediation between two disciplines. Stylistics focusses on a mediation between two subjects: English language and literature.

The relationship we have been discussing can be summed up as follows:

Disciplines: Linguistics

Literary criticism
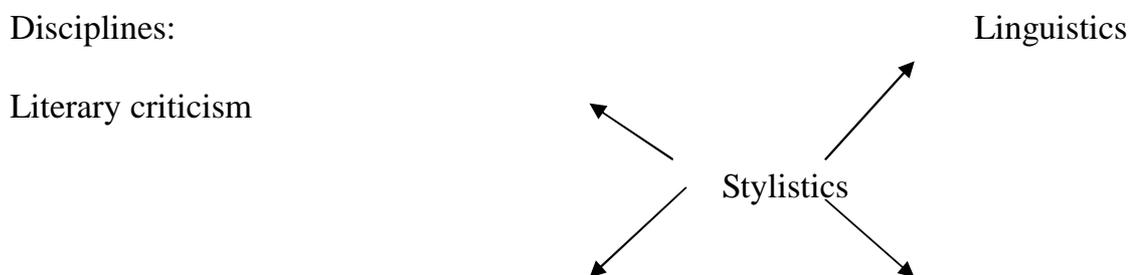
                                    Stylistics

Subjects: (English) Language

(English) Literature

(Widdowson, 1975, p.4)

Therefore, stylistics is neither a discipline nor a subject in its own right, but a means of combining disciplines and subjects. As the diagram shows, this relationship is not only between discipline and discipline, subject and subject, but also between subject and discipline and the reverse.

Our traditional idea of what a literature course should be derives from our knowledge of literature as a discipline. Today, teachers are involved in working out what the aims and procedures of literary teaching should be. What is needed is an explicit and pedagogically oriented definition of the nature of literary study as a subject, one which specifies aims in terms of educational objectives, and actual teaching procedures in terms of these aims. These objectives will vary according to different levels of education: the higher the level, the closer will the subject come to resemble the discipline. Some pupils will become students and some students will become scholars, and we can say that this process is one of gradual approximation of literature as subject to literature as discipline. These objectives will also vary, of

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course, according to whether the literature being taught is that of the first or a second or foreign language.

To unveil the difference between literature as a discipline and literature as subject, Widdowson (1975) refers to F.R Leavis (1943) in *Ideas in Education and the University* (p 34-5) who expresses his philosophy of literary study as a discipline: for him, literature can have very elevated aims such as to train intelligence and sensibility, to cultivate sensitiveness and precision of response, to provide an initiation into the nature and significance of tradition. To this, Widdowson replies that other disciplines can fulfill these functions. He answers to F.R Leavis that a study of literature requires sensitivity, intelligence, precision of response, and so on because the reader may follow meandering paths where signs are cryptic and sometimes profound, but these signs are mainly linguistic, and therefore the sensitivity must initially be a sensitivity to language, and the intelligence and precision of response can only be developed as general qualities through literature if they are first shaped by practice in interpreting the unique language use of literary discourse. In brief, for Widdowson, no mention is made of language in Leavis' definition and whatever these benefits, they must relate in some measure to an awareness of the subtleties of language use. In other words, he suggests that the concepts of literature are in essence indistinguishable from their

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verbal expression.

Besides, teachers often complain that students do not respond to a literary work in a personal way; they tend to repeat criticisms they have read about an author. They should be encouraged to seek out messages for themselves. The full purport of the work can only be recognized by the individual's direct experience of it. What stylisticians are interested in is to develop literature as a subject which has as its main aim to foster the students' capacity for individual response to language use.

How does H.G Widdowson (1975) interpret "English Literature" for foreign students? He asserts that beside fostering qualities of mind, it acquaints students with ways of looking at the world which characterize the cultures of the English-speaking peoples. As a cultural subject, English literature is associated with history, sociology and social anthropology.

Another way of interpreting 'English Literature' is to look at it as 'literature' written in the English language. On this interpretation the reason for teaching it is essentially a linguistic one: its basic purpose is to acquaint students with the manner in which literary works in English use the language to convey special meanings. By 'linguistic', H.G. Widdowson means both 'discourse ' and 'text', terms we shall be referring to later. To teach English literature, in this sense, as a

linguistic subject is to adopt a stylistic perspective. For Widdowson, the teaching of literature as a cultural subject overseas is to be integrated with a linguistic approach. He points out that literature used to be taught as a source of historical and sociological heritage, and that the cultural approach leads to a treatment of literature as a source of facts. Literature has also been studied as a chronological sequence ranging from Beowulf, Chaucer and Shakespeare towards the present, covering every major period.

Students learn of the English-speaking worlds' past culture and of their cultural heritage. H.G Widdowson's assumption is that we are misrepresenting its essential nature, and that a definition of literature as a subject can not be based only on cultural criteria, and that we do not appeal to the character of literature itself. He argues that it is better to define literary studies as a linguistic subject and study literary works as kinds of discourses and this is the main reason for teaching it overseas. Since pupils and students are in the process of learning the English language, namely they are involved in learning the language system – the structures and vocabulary of English – but it must also involve the learning of how this system is used in actual acts of communication. We also believe that the student can compare the fashioning of unique literary messages with other uses of the language, making clear the contrast with how the system is used in conventional forms of

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communication.

Literary teachers tend to teach literary classics (presumably for either moral or cultural reasons or both) to learners whose knowledge of the system and use of English is so limited as to make the work being presented to them almost totally incomprehensible. Therefore it is better to give literature a stylistic basis especially in second language situations because the texts or works under study will be controlled by the learner's capacity to understand the language which is used especially if literature is presented as discourse, the student must relate the textual features to what he knows of English grammar and vocabulary and compare literary language to conventional language. As a consequence, the student extends his learning of not only the language system, but also the learning of language use.

Progressively, the student may progressively turn to either the study of literary criticism or linguistics as he wishes. As H.G Widdowson recommends it, we shall start with a stylistic analysis of texts and then go on to recognize its cultural, historical and moral implications. It is important to do so for the students to link their own experience of language with the cultural and historical concepts which gave birth to the writer's verbal expression and unique experience. In other words, we should acknowledge that stylistics is interested in language as a function of texts in context and that utterances (literary or

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otherwise) are produced in a time, a place, and in a cultural and cognitive context. These "extra-linguistic" parameters are very important as they refer to the historical, civilizational and cultural backgrounds in which a text was created and which all contribute to the meaning and purport of a text, namely, not merely the linguistic description of a text, but also the context of a text which must also be taken into account in stylistics. This is the reason why after having studied our first text *Of Plimmoth Plantation* stylistically, we shall refer to its historical and civilisational context by focussing on *The Literature of Colonial America*, a handout which explains the origin of the Puritans in Europe and their settlement and expansion in America. Therefore, the student will not only grasp the linguistic description of the text but will understand how such a unique experience came into being. Our procedure is that the student will first immerse himself in the writer's experience as expressed through his language and from then on relate that experience to the historic and cultural background which gave it birth. If we start introducing the historical and literary background first as we generally do, it might look arcane and mysterious to the students, but if we start by examining the nature of the experience expressed in the literary work and relate it to the cultural and historical background the student will better make the link between the two. The student must feel that what they are learning is relevant

and to the point, that they are not given knowledge which is far- fetched and irrelevant.

The benefits of a stylistic study are that the student realizes the communicative resources of the language being learned: it can help him extend his knowledge of the language system and of language use in both his comprehension and his writing. The cultural and moral aims can be better integrated within the course of stylistics as I have hinted at above in a course of literature as a subject. What we should remember is that by adopting a stylistic approach, the study of literature is a study of language use and so it becomes part of language learning: the student learns how the language system is used for communicative purposes.

Another benefit a stylistic approach brings is that the student will inevitably analyze how a conventional communication functions and in what respect it differs from literary discourse (we might bear in mind the deviances referred to before). As H.G Widdowson (1975) puts it: *All literary appreciation is comparative as indeed is a recognition of styles in general (p.84).* Besides, literary stylistics is not concerned with ready-made interpretations but about ideas and judgments that the learner infers from his own interpretative procedures which can be applied to literary as well as to non-literary texts. A stylistic approach seeks not to give general information about a work but to get learners to

infer this information by themselves: to elucidate how pieces of information are conveyed in literary use and to compare them with conventional description, to develop a sensitiveness to how an emotion, an impression or an idea is developed in a poem which contributes along with all the linguistic items to the unique vision of the poet. As a consequence, stylisticians will not choose works because they represent different schools and periods but will favour the use of texts which is going to develop sensitivity to language in the most effective way. The selection of works will tend to be pedagogic. However, students need to know how literary movements developed through time, but we have to seek a more subtle way of integrating them within the course not to make them look arcane and irrelevant to the students. We have to make them relevant to the course.

When we look at the course of literature as subject, we study the communicative potential of the language concerned, and how this is realized in literary and conventional discourse. This approach can help learners who wish to further their education to carry on either with the discipline of linguistics or with literary criticism. Judging from our past teaching experience, we cannot straightaway teach literature as a discipline especially for second-year students except if they either already have an excellent mastery of English or if they have the determination to grapple with the reading of classical literary works.

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We should recommend to start with literature as subject which fosters and encourages students to understand the system of English, its grammar and vocabulary in context and at the same time improve even their own writing skill. Once the students are more skillful with the mastery and command of the English language, they can evolve into the study of literature as literary criticism and as discipline implying that the student can now find his way into unknown territory and decipher clues that may help him unveil the writer's special message because he will already have done the task of interpreting the unique language use of literary discourse.

Moreover, while defining stylistics to the students as an area of mediation between language and literature or between linguistics and literary criticism, we highlighted the difference between the literary critic and the linguist: the literary critic is 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 messages are of interest to him only insofar as it exemplifies how the codes are constructed. We take a poem, for example, the linguist will study how this poem exemplifies the language system and if it contains curiosities of usage. If it does, he will explain them in grammatical terms. Accounting for those curiosities of usage may require him to have an interpretation of what

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the poem is about but interpretation is not his aim, it can only help him analyze the language of the poem. Unlike the linguist, the literary critic aims at interpreting the text, at finding out what experience or perception of reality are conveyed through the language system. The goal of stylistics is therefore to expand the critic's linguistic observations and to extend the linguist's literary insight and making their relationship clear.

In brief, the linguist treats literature as *text* (namely how a literary passage exemplifies the language system) whereas the literary critic explores the essential vision expressed in a poem or prose narrative and consequently treats works as *messages*.

There is a third approach called literature as *discourse* where deviating linguistic forms are so numerous that they are used purposefully to function as a form of communication. This approach treats *literature as discourse*.

The next session with the students was concerned with elucidating what was meant by *literature as text* through several illustrations. We summarized the three approaches in the form of a table:

Literature as Text	Literature as discourse	Literature as messages
The linguist		**The literary critic**
-He is concerned with the codes, and his interest in messages lies in how they explain how the codes are constructed.	- It throws light on how elements of a linguistic text (a cluster of linguistic deviations) combine to create messages, how pieces of literary writing function as a form of communication.	-He is interested in messages and his concern with codes lies in the meanings they convey in particular instances of use.
-He reflects on how curiosities of usage might be accounted for in grammatical terms.	This approach treats literature as Discourse.	– Interpretation is his aim.
-He focuses on how a piece of literature exemplifies the language system.		– His interpretation of how the language system works will serve to highlight the effects produced by literary texts.
He treats literature as TEXT.		-His search for an underlying signi- –ficance makes him treat literary Texts as messages.

Once the three approaches being elucidated on the board, we ,examined what was meant by 'Literature as text', 'Literature as discourse' and 'Literature as messages' devoting sessions for each of them

5.4   Literature as TEXT

Our lecture 'literature as text' started focussing on the use of the definite article in English which can function in a number of ways: generally, its function is to indicate that the nominal group in which it appears represents a specific reference. There are three kinds of references for the definite article:

1) The definite article may be in a nominal group in which the headword is preceded by a modifier or the headword can also be followed by a qualifier:

Example:

The white dove

The modifier "white" in association with the definite article specifies a particular dove.

Example:

The dove in the sky

The dove has a definite reference since the qualifier *in the sky* in combination with the definite article specifies a specific dove.

Where the article indicates that some other elements in the nominal group (modifier or qualifier or both) refers to a specific reference, the article is said to be **cataphoric**.

This might be expressed as follows:

Modifier	Head	Qualifier
The white	dove	
The	dove	in the sky
The white	dove	in the sky

A second reference for the definite article is when we have already mentioned something, and we refer to it again.

For example, I may say *The dove flew with the glimpse of an eye* referring to the particular dove I have already mentioned.

When the definite article is included in a nominal group which has already been mentioned before, the definite article is said to be **anaphoric.**

A third reference is when the article has only one referent, for example:

The sun, the moon, the Queen of England, the earth…etc

In this case, the article is said to be **homophoric** or **exophoric**

Grammar has its rules which literature sometimes transgresses as in the opening of *Leda and the Swan* by W.B Yeats:

Leda and the Swan

A sudden blow: the great wings beating still

Above the staggering girl, the thighs caressed

By the dark webs, her nape caught in his bill,

He holds her helpless breast upon his breast.

(as cited in Widdowson, 1975, p.7)

We have just studied above the cataphoric use of the definite article as in *The white dove in the sky* when there is either a modifier or qualifier specifying a headword. In the opening lines of W.B Yeats's poem *Leda and the Swan*, *the great wings beating still* and *the staggering girl*, *the dark webs* do not have the kind of self-contained, specific reference which characterises the cataphoric use of the article although all nominal groups contain a modifier and headword (M H) or a modifier and qualifier (M H Q). Their references seem to be outside the nominal groups and therefore, may be either anaphoric or homophoric. In fact, *the dark web* and *the great wings* refer to the swan in the title and *the staggering girl* can only refer to Leda of the same title. So these opening lines of the poem use the definite article in an unusual way, as if the poem was a comment added to a picture as if Yeats is representing his poem as a description of a picture consequently, deviations from the ordinary use of the article (as either cataphoric, anaphoric or homophoric) can occur in literary writings. Referring to this poem, M.A.K Halliday (2002) in *The Linguistic Study*

of Literary Texts in *Text and Discourse* expresses the fact that

in spite of the **'the'**, **'the dark webs'** *are not identified by their being dark like* **the loins**, *they are to be identified anaphorically, in fact by anaphoric reference to the title of the poem. The only other type of writing I can call to mind in which this feature is found at such a high density is in tourist guides and, sometimes, exhibition catalogues (p.12).*

M.A. Halliday(2002) in *this book* well specifies the use of the definite article as belonging like other deictics such as the subclasses *a, this, that,* the personal deictics such as *his, her,* etc… and certain other words to the first element in the structure of the modifier. He explains that *the* is unmarked and specific: it is to identify a specific subset, something other than itself. Contrary to *his*, or *that*, *the* does not express full identification; it is something else which fulfills this function. This something can be located in

(1)*the M/Q elements of the nominal group, (2)in the context, linguistic or situational, or (3) in the head of the nominal group itself. There are thus three distinct relations into which* **the** *as deictic enters, respectively* **cataphoric, anaphoric,** *and* **homophoric.** (p.10)

We can therefore conclude how analytic and synthesizing Halliday's observations are. Finally, the nominal groups *The great wings*, *the dark webs*, *the staggering girl* of Yeats' poem had an unusual reference because they appeared as cataphoric in form but anaphoric in terms of reference.

A study of literature as *text* also means that we examine the nature of the deviations occurring in an utterance, and it is common to find sentences which will not be generated by grammatical rules. We can specify the nature of the deviations by referring to the base rules of deep structure like category rules, sub-categorisation rules, and selection restriction rules, and to the transformational rules which derive different surface structures from a single base.

We explained to the students what each meant; by *category rules,* a noun is used as a verb, by sub-categorisation rules, a verb which is normally transitive becomes intransitive as for example:

At noon, I scaled along the house-side as far as the coal-house door.

The verb *scale* is normally used without the preposition *along*; it

is a transitive verb like the verb *to climb*.

Selection restriction rules imply that a verb will be used with an inanimate subject instead of an animate mammal, for example:

Winds stampeding the fields under the window (Widdowson, 1975, p. 27).

The verb *stamped* is used for herds of mammals galloping in prairies. It cannot be used with the subject *winds* therefore this deviation is intended by the writer to evoke the savagery and violence of the wind. This is an example extracted from the poem *Wind* by Ted Hughes. The latter also uses the devices of personification as in *...and feel the roots of the house move...* , but we shall come back to this poem when we shall be looking at *Literature as discourse*.

In selection restriction rules, we might also have the object which is inanimate instead of animate. For example:

The gardener hurt the thistle (idem, p. 17).

The thistle can not be hurt since it is a plant. Finally, we explained how transformational rules derive different surface structures from a simple base and how a deviation used in literary texts can be one

of the different surface structures derived from a base, for example:

A page in crimson clad

A page / a page is clad in crimson

A page who is clad in crimson

a page clad in crimson

(Idem, p.23)

And when an author wants to impart an archaic tone to his poetry, he will use *in crimson* before *clad,* and so we obtain:

a page in crimson clad.(idem, p.23).

Several examples were given to illustrate the different kinds of deviations we could find in literary texts, and they mainly consist of what we have illustrated above under category rules, sub-categorisation rules, selection restriction rules and transformational rules.

5.5   Literature as Discourse

After examining *Literature as Text*, we went on to look at what is meant by *Literature as discourse* by studying the poem *Wind* by

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Ted Hughes (2003).

WIND

This house has been far out at sea all night,

The woods crashing through darkness, the booming hills,

Winds stampeding the fields under the window

Floundering black astride and blinding wet

Till day rose; then under an orange sky

The hills had new places, and wind wielded

Blade-light, luminous and emerald,

Flexing like the lens of a mad eye.

At noon I scaled along the house-side as far as

The coal-house door. I dared once to look up-

Through the brunt wind that dented the balls of my eyes

The tent of the hills drummed and strained its guyrope.

The fields quivering, the skyline a grimace,

At any second to bang and vanish with a flap:

The wind flung a magpie away and a black-

Back gull bent like an iron bar slowly. The house

Rang like some fine green goblet in the note

That any second would shatter it. Now deep

In chairs, in front of the great fire, we grip

Our hearts and cannot entertain book, thought,

Or each other. We watch the fire blazing,

And feel the roots of the house move, but sit on,

Seeing the window tremble to come in,

Hearing the stones cry out under the horizons.

(idem, p.36)

After having read this poem, the reader cannot but be extremely moved or swept away by the devastating wind. The feelings evoked by the poem are animacy, violence, and even savagery. We have studied how Ted Hughes achieved these communicative effects and explained the literary devices he uses.

Animacy, violence, and savagery are conveyed through the device of personification and by making inanimate things animate: *the house* is animated, compared to a sailor who has been out at sea all night. The words often express both animacy and violence as in (*the woods crashing through darkness* (second line); the verb *crash* means to hit and cause damage making a loud sound. Besides, inanimate things become animate like *the wind* which *stampedes* normally the latter verb is used only with four-footed animals forming herds and

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moving together so there is here what we call a violation of selection restriction rules where certain verbs occur only with specific subjects, this is in order to render both animacy and violence through *the wind stampeding the fields*, the *wind* is also made animate in its association with *wield* which means *to use*. The wind is also *brunt* which suggests physical strain or stress and so is again animate and violent. The collocations used with the noun *wind* all evolve around these feelings; the tent is made animate by drumming and straining its guy rope. A little later, the wind again flings a magpie away; the verb *to fling* is again a violent form of throwing.

Paradoxically enough, animate beings may also become inanimate in this poem as in *the black gull bent like an iron bar slowly*. A living being is made still, rigid which also in itself shows some violence exerted on a bird. There is even the idea of impending destruction and fragility in the house that would be shattered. It is also made animate in *the roots of the house move* and the window and the stones are both personified in *the window tremble to come in* and in *hearing the stones cry out under the horizons*. In summary, the lexical item *wind* expresses both animacy and violence because it collocates with words such as *stampede*, *flounder*, *wield, brunt*, *fling* being examples of sub-category rule violations or selection restrictions violations.

These sub-category rule violations make us understand the feelings Ted Hughes wanted to convey through this poem, so these violations of the language code help provide an interpretation for this poem. However, we cannot say that inanimate things systematically become animate in the poem and this animacy also includes even non-natural artefacts like *window* which in the poem is both compared to a living being and retains its ordinary meaning in the normal code of the language as in line 3 *winds stampeding the fields under the window.* Other non-natural artefacts retain their ordinary meanings as in the language code: this applies to both the house in line 9 and the door in line 10; therefore, the author both violates linguistic rules and retains the normal code and meanings for the words in the language. For example, both the words *window* and *house* are animate and inanimate in the context of the poem. Thus the shift from normal code meanings to specific meanings which are individual to the context represents part of the message of the poem. Writers and poets depend on a language code which already exists and upon which they rely for communication, for creating literature as discourse. In fact, we have a reconciliation of contraries; *the house* and *the wind* are inanimate by reference to the code, but they are animate by reference to the context. This combination of opposites is a particular characteristic of literary writing.

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By analyzing the poem, it becomes clear that Ted Hughes departs from the conventional code of the language and violates certain selection restriction rules. It is by these means that he can express unusual violent feelings associated with inanimate things which become animate and even living beings who become inanimate. But one has to remember that he can only do this by retaining both the conventional code of the language and the departure or violation of the linguistic norms. This is what we call literature as discourse: when the passage is fraught with linguistic deviations aiming at a specific communicative effect as in this poem.

After having looked at *literature as text* and *literature as discourse*, we finally concentrated on *literature as messages* and we did it by taking Walter Nash's stylistic approach in his essay *On a passage from Lawrence's Odour of Chrysanthemums* extracted from Ronald Carter's *Language and Literature* (1982, p.101).

5.6 Literature as Messages

We have chosen this particular approach because the analysis Walter Nash gives starts with the theme imparted by the passage, and so it begins with its message, and he will underline how this message is

underpined by the codes (the linguistic features of language in grammar and lexis). Consequently, Walter Nash's criticism starts with:

Intuitive response to D.H Lawrence's classic story 'Odour of Chrisanthemums' suggests that its theme might be defined in the one word *alienation*. A woman is alienated from her husband, and this is the major issue…

And he is going to find other kinds of alienation such as that of man in his industrial environment. Walter Nash is going to emphasize how the text is structured and developed in its phases and modes of narrative and relate his stylistic analysis to the structural intention. He is basing his metalanguage on that of Quirk's *A University Grammar of English* (1972). He gives the references for the passage of the book he is going to look at and numbers the lines for future reference:

1 The engine whistled as it came into the wide bay of

2 railway lines beside the colliery, where rows of trucks

3 stood in harbour

4   Miners, single, trailing and in groups, passed like

5 shadows diverging home; at the edge of the ribbed

6 level of sidings squats a low cottage, three steps down

7 from the cinder track. A large bony vine clutched at

8 the house, as if to claw down the tiled roof. Round

9 the bricked yard grew a few wintry primroses. Beyond

10 the long garden sloped down to a bush-covered brook

11 course. There were some twiggy apple-trees, winter-

12 <u>crack</u> trees, and ragged cabbages. Beside the path

13   hung   dishevelled   pink   chrysanthemums,   like   pink   cloths

14 hung on bushes. A woman came stooping out of the

15 felt-covered fowl-house, then drew herself erect,

16 having brushed some bits from her white apron.

17   She was a tall woman of imperious mien, handsome

18 with definite black eyebrows. Her smooth black hair

19 was parted exactly. For a few moments she stood

20 steadily watching the miners as they passed along the

21 railway; then she turned towards the brook course.

22 Her face was calm and set, her mouth was closed with

23 disillusionment. After a moment she called:

24 'John!' There was no answer. She waited, and

25 then said distinctly:

26   'Where are you?'

27   'Here!' replied a child's sulky voice from among

28 the bushes. The woman looked piercingly through the

29 dusk

30   'Are you at that brook?' she asked sternly.

31   for answer the child showed himself before the

32raspberry-canes that rose like whips. He was a

33 small, sturdy boy of five. He stood quite still,

34 defiantly.

35 'Oh!' said the mother, conciliated, I thought

36 you were down at that wet brook- and you remember

37 what I told you---'

38 The boy did not move or answer.

39 'Come, come on in,' she said more gently, 'it's

40 getting dark. There's your grandfather's engine

41 coming down the line !'

42 The lad advanced slowly, with resentful, taciturn

43 movements. He was dressed in trousers and waistcoat

44 of cloth that was too thick and hard for the size of

45the garments. They were evidently out down from a

46man's clothes.

47 As they went towards the house he tore at the

48 ragged wisps of chrysanthemums and dropped the petals

49 in handfuls along the path.

50 'Don't do that – it does look nasty.' said his

51 mother. He refrained, and she, suddenly pitiful,

52 broke off a twig with three or four wan flowers and

53 held them against her face. When mother and son

54 reached the yard her hand hesitated, and instead of

55 laying the flower aside, she pushed it in her apron-

56 band. The mother and son stood at the foot of the

57 three steps looking across the bay of lines at the

58 passing home of the miners. The trundle of the small

59train was imminent. Suddenly the engine loomed past

60 the house and came to a stop opposite the gate. (Widdowson,
1973, p.102).

After giving the sample text, Walter Nash is going to look at its setting. He observes that the text is built according to a symmetry: it starts and finishes with the bustle of the engine and the sad, shadowy walking of the miners (engine line 1– miners l 4 – miners l 58 – engine l 59) so that in this chronology, we notice that the miners are trapped within an industrial grim world symbolized by the engine. We know that D.H Lawrence spent his childhood in the coal mining town of Eastwood, Nottinghamshire, and so his birthplace, his working class background as well as his parents' disputes provided raw material and the setting for most of his early work.

Moreover, we shall notice with other passages under study that when we study the structure of a text we realize how much it discloses the content and themes developed in the text.

Walter Nash notices other recurring symmetries occurring successively in the following pattern:

engine (line 1) – miners (l 4-5) – steps (6) – chrysanthemums (13-14) /

chrysanthemums (l 4) – steps (58) – miners (59) – engine (59) so that it signals to the reader a scheme of movement from the railway to the house and to the garden and it is here that the two protagonists (mother and son) meet and back again from the garden to the house and finally to the railway. The chrysanthemums which reccur often through the story are flowers with no scent or beauty and they are usually chosen to be the flowers we take for the dead at a cemetery. In fact, the flowers symbolize all that is despairing and gives the short story a tone of despair and sadness evoked in the frustrations of Elizabeth Bates (the mother) who has not fulfilled her life and in the drab life of those bleak miners. The chrysanthemums are also a foreboding sad omen that progressively announces death (the mining father will die crushed under the rubbles under the earth at the end of the story.)

As mentioned above, there is a scheme of movement therefore the place adjuncts are plentiful either to indicate a direction as in *past the house*, *opposite the gate* or a position as in *At the edge of the ribbed level of sidings* (l 5), *Round the bricked yard* (l 8), *Beside the path* (12)…

These place adjuncts are noteworthy since most sentences start with them followed by the verb and putting the subject as end focus as in:

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Round the bricked yard grew a few wintry primroses

Beside the path, hung dishevelled pink chrysanthemums

In both instances, the subject is end-focussed and preceded by negatively connotated adjectives such as wintry or dishevelled which suggest despair, bleakness not only of vegetation but also of the present human figures.

Walter Nash is then going to divide his text into phases and modes of narrative to examine the development of the scene. The first phase is a description and depicts an environment, the second is the description of the woman, the third is the direct speech between mother and son and the fourth is again a description with a direct speech between the two protagonists.

He then depicts the actors, their identity and relationship through the lexis and the syntax. *"A woman"* becomes *a tall woman of imperious mien*, she is in line 28 *the woman* and then *the mother* and finally *his mother*.

The change from the indefinite article to the definite one and to the adjectival pronoun *his* and from *woman* to *mother* brings them

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closer together establishing the link of mother to son.

He will carry on describing each actor in turn: the woman is depicted through the modifiers and adjuncts: *tall, imperious, handsome, definite, smooth, calm, set/exactly, steadily, piercingly, sternly*. The adjuncts describe the woman's appearance in *her smooth black hair was parted exactly*, her manner of speech in *she asked sternly* and her activity in *the woman looked piercingly*. He identifies her as a woman with an activity at first, but then it abates and she regains her activity by the end of the text. She is a woman who appears as authoritative at first in *she drew herself erect, having brushed some bits from her apron* and then regrets her quarrelling tone she directs toward her son.

As to the son, he is described with the same type of sentence structures as the mother; compare *he was a small, sturdy boy of five* with *she was a woman of imperious mien, and the child showed himself before the raspberry canes that rose like whips,* and *she showed herself erect, having brushed some* bits from her white apron. Here the authoritative mother is contrasted to the child who is under the threat of punishment symbolized through the vegetation as in, for example, the child showed himself before the raspberry canes that rose like whips. The adjuncts and adjectives qualifying the boy portray him as reluctant and defiant (*defiantly with resentful, taciturn movement, sulky*).

After depicting the actors, Walter Nash is going to look at the environment which is as dispiriting as the human figures. The adjectives convey a skeleton appearance *(a large bony vine, the ribbed level)* neglect *(dishevelled pink chrysanthemums)*, poor clothing *(ragged cabbages)*. A lot of the verbs are state verbs such as *grew, hung* indicating state rather than event.

Besides, the adjectives denoting the vegetation (*wintry primroses, twiggy apple-trees, wintercrack trees, ragged cabbages, dishevelled pink chrysanthemums, ragged wisps of chrysanthemums*) evolve around winter, the skeleton, and neglect, namely, a depressing and poor environment.

The conclusion Walter Nash draws is important because for him the two levels of articulation (the symmetry, the development of the scene) and information (the actors, the environment) are intertwined. He puts great importance on finding the structure of any text first in order to make remarks on the language and style. He makes a precision that it is rather linguistic promptings which suggest a structure. The latter will provide references for stylistic features which will back up the structure. For W. Nash, we read a text having an intuitive response or a literary sensitivity which is fostered by the observation of linguistic features. The latter are going to make us discern whether a text is

developed by foregrounding, contrast, pairing and gradations, for example, and we shall discover in our future analyses of texts how true this interweaving of the plane of articulation and the plane of information is. Of course, a text cannot be reduced to simply a stylistic description; extra (or supra) linguistic references must be taken into account.

To sum up, Walter Nash has been looking at the different points in this approach:

1. A sample Text

2. Setting: Symmetry and Perspective

3. The Development of the Scene: Phases and Modes of Narrative

4. The Actors

5. The Environment

5.7   Recapitulation

Moreover, what we intended to study at the beginning was the following texts:

I. The 17th century historical-literary document:

    1. *'Of Plimmoth Plantation'*, Book 1 by William Bradford

    2. *'Of Plimmoth Plantation'*, Book 2 by William Bradford

    3. The literature of Colonial America.

II. The 19th century short story:

    4. The opening passage of *The Fall of the House of Usher* by Edgar Allan Poe

III. The 19th century novel:

    The Scarlet Letter by Nathaniel Hawthorne

    Defining the concept of symbolism and allegory

    The Plane of Articulation:

      A) The First Scaffold Scene

      B) The Second Scaffold Scene

      C) The Third Scaffold Scene

    The plane of information: The Actors, Hester, Dimmesdale, Chillingworth, Pearl

    A) An extract from *The Recognition* (Hester versus Dimmesdale)

B) An extract from 'The Interior of a Heart' (the character of   Chillingworth)

C) The end of Chapter 18 on the character of Pearl

Symbolism and Allegory in *The Scarlet Letter*

The 20th century Poem:

Robert Lowell's *The Quaker Graveyard in Nantucket*

This outline evinces our intention to cover different periods and genres keeping to Puritan writing from William Bradford to Robert Lowell (E.A Poe excepted, being an example of a writer who stood apart from the main stream of American Literature).

Another intention was to keep in mind Walter Nash's concept of the levels of articulation and information which are intertwined and which I wanted to show throughout. For example, in Hawthorne's *The Scarlet Letter*, these two levels are very well illustrated. This novel is a work remarkable for its structure for it evolves around three scaffold scenes which will determine the future of the characters: Hester Prynne, Reverend Dimmesdale, Chillingworth and Pearl. In the first scaffold scene, Hester Prynne is tried for adultery, and the Boston ministers and judges ask her who her fellow-sinner is. She gives no answer to it but endures the sin by herself and from then on will live as a pariah at the outskirt of the town, but her plight will evolve in the community as we

shall see when studying the novel. Dimmesdale, at the scaffold scene, does not avow his sin with Hester Prynne since he is the highly respected minister of the town whom everybody respects and highly regard. Chillingworth, Hester's legal husband arrives from England on the very day his wife Hester is tried for adultery, and he asks her when he goes to see her in prison not to reveal his identity. Pearl, an infant from heaven as Hawthorne calls her, is the fruit of the sin, and for her as well this first scaffold scene will determine how she is to grow up in this community where sin is frowned upon. Each scaffold scene determines the fate and evolution of the characters that is why Walter Nash's idea of the levels of articulation and the levels of information which are intertwined are well conveyed in this novel.

What was in fact achieved by the end of the year was a study of the following texts:

I. The 17[th]century historical-literary document:

1. Bradford's *Of Plimmoth Plantation'* Book 1

2. Definition of **foregrounding**

    Illustration of foregrounding with a

    small extract from Book 1 *'Of Plimmoth Plantation'*

3. Bradford's *Of Plimmoth Plantation*, Book 2

4. Development by **contrast** in an

extract from Book 2.

5. Lecture in the amphitheatre on *The*

Literature of Colonial America

II. The 19th century short story

6. *The Fall of the House of Usher* by Edgar

Allan Poe: Study of the Opening passage.

Development by **pairing**

III. The 19th century novel:

The Scarlet Letter by Nathaniel Hawthorne

7. The first Scaffold scene

Development by **contrast** (another example)

8. The character of Pearl (the end of chapter 18)

Development by **gradation**

All in All, we did seven to eight sessions of workshops of practical analyses and we added a lecture to all students in the amphitheatre on *The Literature of Colonial America* and we gave a last handout on *From Puritanism to American Transcendentalism* at the end of the year to situate this period in its context and literary development. In the program we actually achieved we still were faithful to the

approach we had chosen.

Chapter 6   The Stylistic Approach through Selected Literary Texts

6.1 The Historical-Literary Document:

William Bradford *Of Plimmouth Plantation* The I Booke (The text is in the appendix.)

Our approach to Stylistics will be as facilitator of student discovery rather than as knowledgeable interpreter. We are going to ask the students if they have already studied the Pilgrims' venture in the New World in American civilization and ask them to compare with Bradford's narration of their landing in America. What has struck the students concerning the message Bradford wanted to convey? Is it simply factual or emotional? Who were the Puritans? This is to start our first step: ENTERING the text. From then on, we shall give our main outline about how we are going to tackle the text; then, the students will express what they think the writer's message is and how he develops

his different ideas by drawing an outline of the text. Milner and Milner in their book *Bridging English (p.122)* mention three phases for teaching literature: ENTER, EXPLORE and EXTEND. Our looking at the structure of the text will be our second step 'EXPLORE' linking the structure to the meaning. It will enable the students to be immersed in the text and they will themselves give their outline of the text through the teacher's elicitation of the students' responses. We should always bear in mind that literature is not something to be regurgitated but analyzed, commented and experienced through the lens of the students.

Before W.Bradford's manuscript "Of Plimmouth Plantation" was printed in 1856, it circulated as a unique document outside the network of publication for well over two centuries. It crossed the Atlantic twice and was deposited for a time in a London Bishop's library. It is an English antiquarian who re-discovered it in 1856 and put it into print. It was finally deposited twenty years later in the basement archives of the State House in Boston. Douglas Anderson who had studied the book described it as "a much more beautiful volume than photographs are able to convey." As a member of the puritans in exile (Leyden, Holland) and then as a historian and governor of Plimmouth Colony, W.Bradford recaptured the events immediately following their arrival

in America with some immediacy and emotion. The text is in the appendix.

My approach to the literary text will be inspired from Walter Nash's stylistic analysis where he emphasizes the following steps:

A sample text

Setting: Symmetry and perspective

The development of the scene: Phases and Modes of Narrative

The Actors

The Environment

A Conclusion.

We shall add an analysis of sentence structure according to N.F Blake, taking an extract from the passage as an aid to reinforcing students' weaknesses in this aspect of syntax.

Besides, this approach starts by stressing the structure of the passage ,and therefore the students are forced to look at the main theme and at the key ideas being developed. Once they have done this, they are better equipped to look at how the author develops them through a linguistic study, gaining a personal and deeper insight into the text. Our comments of the texts were always first a debate with the students of

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how we could divide the text into main and sub parts (if any) and then go into more details by looking at the grammar and vocabulary when discussing the actors and the environment.

6.1.1 A Sample text

Book I is about the puritans' first, immediate contact with the American environment. The main theme is that of exile in an unknown continent and of a different settlement. The real strength of these Pilgrim fathers was their strong faith in God which enabled them to survive the first hideous winter. The text is a narration and follows the events of the Plymouth colony: History is presented as being under God's providential guidance and this represents for me the main cohesion and symmetry of this text as it starts and finishes with the pilgrims thanking God for their safe landing after a tumultuous journey over the ocean and their gratefulness for having delivered them from the hand of the oppressor (persecution in Europe).

The lines of the text are numbered for easy reference. It is extracted from *American Trails* volume1. My metalanguage is that of

N.F Blake in *The Language of Literature* (except where otherwise indicated).

6.1.2 Symmetry and Perspective

A remarkable feature of this passage is that it starts and finishes with a thankfulness and gratefulness to God: "after arriving, they fell upon their knees and blessed ye God of heaven, who had brought them over ye vast and furious ocean", and it ends with "let them therefore praise the lord because he is good, and his mercies endure forever". It was thanks to God that they could set their feet on the firm and stable earth. It was also only thanks to God that they could keep hope for wherever they could turn their eyes in this deserted and desolate landscape, they could have little solace or comfort save towards the heaven, namely God (35-38). The author makes us realize by making the children of these fathers say that their fathers were Englishmen who crossed this great ocean, and were ready to perish in this wilderness; but they cried unto God and he hearkened to them and

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helped them in their adversities. The story of the settlement ends like a sermon in a church since the last quotation is from psalm CVIII in which the redeemed are exhorted to praise God for his manifold providence.

6.1.3 The Development of the Scene: Phases and Modes of Narrative

The scene develops according to passages of narration where the author intrudes in the text but once to make us contemplate these poor people's conditions otherwise the passage is told according to a third person narrator who tries to be objective and sympathetic towards the plight of the Pilgrims. He presents the scene as if with a camera. The text appears to be constructed on the following frame:

Phase

I from   "Being thus arrived in a good harbor

   to   is tedious and dreadful was ye same into him"(1-11)

II from   "But hear I cannot but stay and make a pause…"

   to   "much more to search an unknown coast"(12-30)

III from   "Besides, what could they see but a hidious and desolate wilderness"

   to   "how the case stode between them and ye marchants at their coming

            away, hath already been declared"(30-63)

IV from   "What could now sustain them but…

   to   "his wonderful works before the sons of men"(63-77)

Phase	Lines	Mode	Content
I	1-11	Narration	God has delivered them from all the perils of the ocean and so they landed safely.

II	12-30	Narration with intrusion of the writer	Sympathy of W.Bradford towards the plight of these Pilgrims.
III	30-63	Narration	Pilgrims are caught in a hostile world not able to come back to any civilized nations.
IV	63-77	Quotation	Quote from the children of these Pilgrims. Remarks made for posterity.

This text is mainly narrative evincing the ordeals of traveling by sea, the first contact with the new world with the physical and moral strain imposed on them. Then, the environment, including the Indians, are shown as hostile. It finishes by revealing that the only moral

sustainment came from God.

6.1.4 The Puritans versus the Environment

The first ordeal the puritans had to face was to overcome a tumultuous ocean; notice how W.Bradford makes the clause "they fell upon their knees and blessed the God of heaven" central not only in terms of position, but also in terms of importance. The ordeal of travelling by sea is also emphasized through a reference to Senecca who believed that he had rather travel by land for twenty years rather than by sea in a short time.

In his use of language, we may draw attention to his often starting a sentence with a participial clause that makes the central part of the sentence prominent: *Being thus passed ye vast ocean, and..., they had now no friends... to welcome them, nor inns to entertaine or refresh their weatherbeaten bodys, no houses or much less towns to repair too, to seeke for succoure*. A prominent feature of this sentence is the use of structural parallelism which underscores the feeling of pity any reader might feel for them. This entails that the environment they faced could bring no comfort whatsoever.

Net only did they face a desolate and harsh environment, but also the encounter with the Indians was to meet their arrows. All this

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taking place in winter which meant that it was hard to settle in an unknown place subject to force storms. Notice the repetition of *winter* to reinforce a dreadful season in the lines 26-27. We may remark that W.Bradford is a skilled writer of both the "textor's art" and the "historian's craft: his use of a rhetorical question which in itself contains the answer in an evidence of this: *Besides, what could they see but a hideous and desolate wilderness, full of wild beasts and wild men?* and object placed in an unusual place for emphasis: *what multituds ther might be of them they knew not*. Look at the object of this last sentence which is a whole clause followed by the verb in the negative form placed at the end for end-focus. The inversion of subject and verb in the next sentence to stress that unlike the Jews led by Moses, the Puritans could not glimpse their promised land. W.Bradford well emphasizes that the environment provided no comfort whatsoever through his intrusion to describe their conditions (beginning of paragraph two), the use of repeated prallel structures to inspire sympathy and pity, use of contrast in the behaviour of Indians (instead of refreshing them, they were ready to attack them with their arrows, the repetition of words (winter), the use of rhetorical questions, the reference to Moses and the Jews, the repeated reference to the whole countrie full of woods and thickets, the irrevocable barrier that the ocean represented that cut them from all civilization.

W.Bradford adds to this the feeling of nostalgia when they thought of the help given to them at Leyden, Holland by their brethren who were nolonger here to help them.

W.Bradford is skilful at imparting a truth that will remain for posterity : after listing all the unbearable ordeals the Puritans had to face, he leaves the children of these pilgrims have a last word as a final climax : *Our fathers were Englishmen which come over... before ye sons of men.*(p.65-77)

6.1.5   Definition of Foregrounding and illustration with a

passage from the same book 1

With this text, the teacher has to explain archaic forms, old spelling, old structures, but it also is appropriate for a stylistic analysis especially Book 1 as it is fraught of foregroundings. We did not introduce this concept of foregrounding with my first generation of students (2006-2007), but we did with this experimental group (2008-2009) as we came across the concept after reading Mick Short's *Exploring the Language of Poems, Plays and Prose.* It is a key concept in stylistics as it is a special arrangement of words, often deviant, sometimes using repetition or parallelism for special prominence. Katie Wales (2001) well defines this concept in her *Dictionary of Stylistics:*

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Foregrounding is the throwing into relief of the linguistic sign against the background of the norms of ordinary language.......But within the literary text itself linguistic features can themselves be foregrounded, or 'highlighted',' made prominent', for specific effects, against the (subordinated) background of the rest of the text, the new 'norm' in competition with the non-literary norm. It is on this 'internal' foregrounding that critical attention is largely focussed.

Foregrounding is achieved by a variety of means, which have been largely grouped under two main types: DEVIATION and REPETITION (Leech 1965). Deviations are violations of linguistic norms: grammatical or semantic, for example (p.126).

If we look at William Bradford's Book 1 and look at the notion of foregrounding, this is what the students found:

They noticed the recurrence of the passive voice because the Puritans' destiny was not in their own hands but in the hands of God who had brought them over the vast and furious ocean (active voice) in contrast to the Puritans who were brought safe to land(passive voice) by God almighty. Again they mentioned the use of the passive later in the lines: *Being thus passed over the vast ocean, and..., they had now no friends to welcome them, nor inns to entertain'or refresh their*

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weatherbeaten bodys, no houses or much less townes to repair too, to seeke for succour.

Within this same sentence, they noticed the use of structural parallelism which is also a salient and foregrounded feature. It underscores the feeling of pity any reader might feel for them. It also suggests that the Puritans could find no comfort in the environment they faced. The students also found a deviation which is also a feature of foregrounding: they said that the direct object is placed first in: *what multitudes ther might be of them they knew not* speaking of the Indians and the wild beast the Puritans came across. They also mentioned the negation placed at the end as end-focus. It was important for us that the students could find by themselves some features of foregrounding because it serves no good that the teacher gives the students all the answers. It is well known in SLA research that it is more beneficial to elicit the responses from the students to have a better uptake. Only then can we agree, disagree or complete their answers. They also take a greater interest in the workshop when they are full participants in it. Although Book 1 is written in old English, it is a good example of stylistic analysis illustrating Katie Wales' definition that foregrounding is achieved through two main means: deviation and repetition.

They also saw how the author inverses the subject and verb in the

next sentence to stress that unlike the Jews led by Moses, the Puritans could not glimpse their promised land: *neither could they as it were go to the tope of Pisgah, to vew from this wilderness a more goodly cuntrie to feed their hopes.* We noticed that there were a lot of stative verbs and subject complements since the text is a description as in *The whole cuntrie ...represented a wild and savage heiw.*

After that, we asked them if there were other instances of repetition in the text and *they* answered affirmatively giving the example of *winter* or giving the hyponym of season to enhance the dreadful season in which they landed. The author places the word *season* at the beginning of the sentence for emphasis: *And the season, it was winter and they that know ye winters of ye cuntrie know them to be sharp and violent ...* He also repeats *barbarians* and later *savage barbarians* to qualify the hostile Indians.

The students also found a deviation in the use of questions that of a rhetorical question asking for no answer but a confirming remark on the desolate state of the land:

What could they see but a hideous and desolate wilderness full of wild beast and willd men?

The students remarked that the repetition and parallelism could

occur at the level of syntax, vocabulary and phonology as in the repetition of the sound which contributes to expressing that the journey over the ocean was extremely trying and that the landing on a stable earth was welcome *again to set their feete on y firme and stable earth, their proper elemente.* They also noticed the repetition of plosives and sibilants which are used to express uneasiness, difficulties, and harsh experiences therefore reinforcing the theme of the passage.

After this, we asked the students the following question: what was the purpose for a writer to use foregrounded elements?

They replied that it was a very personal way of reinforcing his message drawing the readers' attention by using *unusual forms against the background of ordinary language* (Katie Wales' definition). We also came closer to the way an author sees and conveys a reality, and so it was also a mirror of the author's soul. The students added that the author well conveyed the Puritans' ordeals and living conditions when they settled on the American continent.

6.2   William Bradford "Of Plimmouth Plantation" The II Booke

6.2.1   A Sample Text

The introduction to the second part needs to be rephrased in contemporary English and it may be expressed as follows:

I shall narrate the rest of this history (if God give me life and opportunity) in the forms of annals mentioning only the main and worth-telling events as they occurred chronologically. And this may be presented on the second book.

This word 'book' can refer to a book of records which he is exactly doing: record the main events that happened to them (or in old English "events that's befell on them in order of time"); we also have the phrase "to put on the books" meaning to record in written form for posterity. We may also point out the phrase "to swear on the Book" implying to swear on the Bible and to give a truthful record of what he is saying. The Book may also refer to a collection of songs and prayers as well as the book of laws. This word 'book' may well be worth lingering on and thought out as W.Bradford may well have intended all these meanings at once.

6.2.2   The Development of the Scene

The scene develops through passages of narration (using first

person and third person narration) and reporting of legal documents (The Mayflower compact and the official agreement with the Indians) which alternate. We can discern with some certainty the development of the text on the following frame:

Phase

I   From   "I shall a little return

        To   …, and in some respects more sure (1-13)

        Mode   Narration

       Content   Narration of firm intention and decision making

II   From   The form was as followeth

        To   … and of Scotland y fiftie fourth. An Don 1620 (14-20)

        Mode   Reporting of official document 'The Mayflower compact'

        Content   Legal document reported showing their intention of settling down

                a new form of government

III   From   After this, they chose

To   … and as cases did require (l.21-32)

Mode   Narration

Content   Practical actions taken to settle down.

IV   From   "In these hard and difficult beginnings…

       To   … but their recompence is with the lord

       Mode   Narration

       Content   Dessimation of the population due to the spread of

                   diseases. Outstanding behaviour of sympathy

V   From   … But I may not hear pass by an other remarkable

passage…

       To   ; and yet ye pore fellow dyed before morning."

       Mode   Narration

       Content   As opposed to the previous paragraphs, attitude of

repulsion

                   towards the infected men.

VI   From All this while ye Indians came skulking about them…

       To   they made a peace with him… in these terms

       Mode   Narration

       Content   Contact with the Indians

VII   From   that neither he nor any of his…

To   they should leave their bows and arrows behind them.

Mode   Official document

Content   Official contract and agreement

6.2.3   The Actors

a) William Bradford

b) The Settlers

c) The Indians

a) William Bradford

W.Bradford starts introducing himself in the second book drawing our attention to the fact that mutinous and discontented speeches arose on board the ship, insisting on the Puritans' determination to set up a new government when they reached New England, affirming they owed no submission or duty to anyone except

to the Virginia company which sponsored the trip. These opening lines show a strong and determined will to set up their own form of government and to use their own liberty. The logical statements and the idea of ratiocination reinforces the fact that they nolonger have any moral or political duty towards England.

W.Bradford uses a first person narrator (himself), and thus he is part of this holy expedition to the New World and narrates the story from inside, something he can tell about with truth and conviction.

What is striking in terms of language is the use of past and present participles which is recurrent in this first paragraph which is a way of avoiding long sentences with subject, predicate, complement and adjunct. This contributes to reducing the length of the sentences:

I shall a little return backe and begin with a combination made by them before they came ashore, being ye first foundation of their government in this place, occasioned partly by ye discontented and mutinous speeches…

He could have written: *They made this combination which was the first foundation of their government and which was partly occasioned by the discontented and mutinous speeches.*The recurrent use of the past and present participles may also belong to old English language so to W. Bradford it was not uncommon to use this type of

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elevated style. After using the first-person narration, in the first introductory paragraph and quoting "The Mayflower Compact", W. Bradford is going to present the plight of Americans as they arrived in America, this time using the objective, third-person narrator, he presents the scene of the Puritans facing the adversity of settling down in a new, unknown land. He is like an onlooker describing what happens after unloading their goods, they began building small cottages. They had to face the harshness of the weather and in two or three months, half of them died due to the spread of infectious diseases.

Through a social and historical document, he illustrates and celebrates the courage and perseverance of the Pilgrim colony as an uprooted and suffering people. He also tried to be a faithful reporter of the events that occurred to them.

b)The Settlers

In the passage focussing on the Settlers (l 21-32), the past simple is used revealing successive actions done in the past and which are over : *they chose, confirmed, began some small cottages, they met, consulte, found, died, remained, spared no pains, fetched them woode, made fires, drest meat, made their beds, washed their lothsome clothes, cloathed and uncloathed them.* They are mostly transitive verbs and

verbs of action denoting their settlement.

The next paragraph gives explanation about the difficulties of settlements and is full of adverbials and passive voice (l.33-38)First of all, discontents arose among them.Then, They were infected by the scurvy and other diseases. Half of them died. To these difficulties, W.Bradford underlines two different types of human attitude: on the one hand, seven persons showed an outstanding behaviour helping the diseased in their weak situations despite the risk of being contaminated. The accumulation of active and transitive verbs is significant of a dedication to the diseased persons: … spared no pains, fetched them wood, made them fires, drest them meat, made their beads, washed their loathsome cloaths, cloathed and uncloathed them".

The next sentence throws light on the kind of heroism displayed by the seven persons and so in terms of language, the use of several pre-modifiers qualifying either the object *(did all the homly and necessarie offices*) on the subject (dainty and quesie stomacks), the use of style adjunct (all this willingly and cherfully, of prepositional phrases (*without any grudging in the least*) and finally of a present participle followed by an object and an object complement serves to highly define the outstanding behaviour mentioned above (*showing therein their true love unto their friends and bretheren)*. Notice that

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'bretheren' is the word used in the Bible for brothers, and so it therefore implies a strong sense of brotherhood, sympathy, and compassion upon one another. W.Bradford is going to pay homage to them by naming them and saying he himself was indebted to them in his weak condition. The recompense is that they were not affected by the diseases they were in contact with. In addition, another exceptional attitude is that of the former-passengers towards their boastson: although the latter caused and scofed at them, they had pity of him and helped him in his illness. On the other hand, human behaviour is not always laudatory, and people who had been good companions began to desert one another because of the spreading contaminating diseases: stress is put on these people by placing the subject at the beginning of a clause preceded by the preposition "for"; *for they who had been boon companions in drinking and joylity in ye time of their health and welfare, began now to desert one another in this calamitie…"*. This clause is built on the idea of contrast finishing on an unremitting pitiless abandonment of their former friends: …, *but if they dyed let them dye."* The settlers are shown in a desperate situation :one was cursing his wife saying it was because of her that they had come this unlucky voyage; another was cursing his fellows because the latter did not want to help him anymore although he did and spent a lot for them. The climax of the situation comes when a man promised to give

another all he had at his death; he only asked him to help him in his last days, but as the latter did not die as he expected, he swore he would choke him but the poor man died before he had to commit his premeditated crime. The next difficulty the settlers encountered was that of the encounter with the Indians.

c) The Indians

After the debasing attitude of some of the settlers towards one another, another difficulty cropped up that of the Indians skulking around. The verb "skulk" is well chosen as it indicates that they show and hide themselves at the same time. They are seen as flitting and ungraspable, stealing the settlers' tools and running away. In contrast to this attitude, an Indian introduced himself boldly one day and told them he was not of this region but learned English when he was in contact with English fishermen. The settlers learned a lot from him, for example, the people in the eastern parts, their number, their strength, their situation, their distance from here etc... The Indians came back again another day bringing all the stolen tools and telling them that their great chief was coming, called Massasoyt with another chief called Squanto with whom the settlers could make a contract of agreement on the relationships that would now prevail between the

settlers and the Indians.

In terms of language, this passage starts with a lot of time clauses ('while' or 'when' or 'once'coordinated by 'and' or 'but' which unveil a narration and events of theft and encounter with the Indians). The use of a relative gives information on the type of broken English spoken by the Indian and a direct object in the form of a subordinate gives detailed information on his region: *At length, they understood by discourse with him, that he was not of these parts, but belonged to ye eastern parts....*A legal document follows listing six points: of non-aggression, of return of stolen things in either case, mutual protection. This document will be sent to other neighbours, and finally the document stipulates that they should leave their arrows and bows behind when they come to discuss with the settlers.

Study of Sentence Structure through an extract from Book II (lines 33-69)

This passage is about the Puritans trying to survive the first hideous winter in America. It is also a tribute to some of the men who devoted their time and efforts in relieving the diseased persons. The first sentence starts with a time adverbial (A) followed by a subject (S), a predicate (P), an object (O) and an implied relative (which arise

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among some and mutinous speeches and carriages (which arise among others). The author, by placing the adverbial of time right at the beginning makes an association between difficult beginnings and discontents. The first clause is put in contrast with the second which starts with "but" which here sets a contrastive relationship with what has preceded. The discontents were quelled or subsided (made less) by the moral qualities of the governor (*wisdom, patience and just and equal carriage*). The result was that the settlers remained together (*wich clave faithfully togeather in ye maine).* The second sentence starts with a contrastive conjunction 'But' and the subject of this sentence is a whole relative followed by a verb (to be in the past) and an adjunct and again subject and verb followed by an adjunct; this is a long sentence since after the semi-column a passive form is used to reinforce they were in the grips of spreading diseases (*being infected with the scurvie and other diseases* followed by a relative consisting of relative pronoun, subject, predicate, indirect object (l.42-44); the next clause introduces a consequence ('so') followed by a subordinate clause of manner ('*as ther dyed*

 some times 2 or 3 of day, in ye foresaid time; that of 100 and odd persons,

scarce 50 remained.)

6.2.4   Conclusion

As a conclusion, our study of W.Bradford's text (Book I) has been analyzed according to its symmetry, its structure and narrative development, the Puritans versus the environment and for book II, its structure, a study of W.Bradford himself, the settlers and the Indians. We have added a study of the structure of sentences for book I and an extract of book II inspired from N.F Blake in his *Introduction to the language of Literature*. This has been added to the students as reinforcement to their mastery of structure at the level of the sentence.

Besides, the way W.Bradford writes the history of *Of Plimmouth Plantation* reveals a deeply religious man who writes with honesty, simplicity, dignity and directness. He developed a skill for the written text: he plays with the position of words in the sentence; he uses a lot of adverbials to explain and comment on their conditions, he also uses a lot of participial phrases, but that must perhaps belong to old English, he also resorts either to historical or religious figures such as Senecca, to Moses and the Jews, to the language of the Bible which pervades his text from the opening lines to the end. It is an outstanding book of

reference for all students of American history that is why, although the students find it hard to study, it remains a must for students of American literature.

A last comment on William Bradford's *Of Plimmoth Plantation* and the author's rendering of reality through his style:

William Bradford is a writer immersed in Puritan ideology who saw the fate of his compatriots in Biblical analogies. The writer's rendering of reality is clearly seen through his style. At the beginning of his narrative, Bradford announces that he is going to write in the Puritan's 'plain style' sticking to the simple truth in all things. His style \is directly indebted to his Puritan ethics: in his writings he always tried to decipher *God's* plans behind mere events. Puritans always sought to see God's plans or provindential guidance behind history. The hardships and the hideous winter they went through on arriving to America were part of God's plan; Bradford makes several allusions to the Bible: he makes an analogy between the Pilgrims and the Jews in search of the Promised land: 'neither could they, as it were, goe up to ye tope of Pisgah, to view from this wilderness a more goodly cuntrie to feed their hops'. Here, the writer refers to Moses who was allowed to see the Promised Land before dying; the Jews had hopes of seeing the promised land unlike the Puritans, the author suggests. He even takes verses from the Bible word for word as at the end of Book 1: 'but they

cried unto y the lord, and he heard their voice, and looked on their adversitie,etc...'...Here, as for the Jews, the quotation applies perfectly to both the Puritans and the Israelites. Their strong faith helped them overcome the hard living conditions of settlement. Bradford also mentioned Psalm CVIII in which the redeemed were exhorted to thank God for his many providences. Consequently, the author sees the Puritans 'plight in Biblical terms.

Bradford also evinces a distinctive style fraught with foregroundings which he uses to enhance that the Pilgrims 'destiny was in the hands of an omnipotent God (use of the Passive Voice), parallel structures to arouse pity for them, repetition of words such as winter, barbarians, rhetorical questions to stress that the environment was hostile and that they were trapped in this new environment. Behind Bradford's text is a search for meaning that is highly conveyed through a religious vocabulary and which was to have a tremendous impact on American writing. Besides, other writers of that period such as Ann Bradstreet and Edward Taylor both accepted God's will even if it caused them personal despair: ' I blessed His name that gave and took'(Northern Anthology, 212). At last, Puritans integrated religion so much in their lifestyle and government that the society they created was a blend of secular and religious life. As Sacvan Bercovitch (1978) in *The American Jeremiad* quoting Danforth (1670)in *Errands in the*

Wilderness states:

The errand was a corporate venture, leading from society to self. What conscience meant for the preparationist was in the conscience of the tribe- the great migration, the founders' city on a hill, the sacred communal past. But in both cases the object of the ritual was to link saint and society in the framework of New England's destiny (p.49).

6.3 The Short Story: *The Fall of the House of Usher* by Edgar Allan Poe.

6.3.1 Introduction

After the historical-literary document, we introduced a new genre: the short story because we wanted our course to also be an introduction to the different genres: the short story, the novel, the poem taking writers from a Puritan background from William Bradford to Nathaniel Hawthorne to Robert Lowell encompassing the centuries from the beginning of the 17th century to the 20th century.

The short story was well illustrated by Edgar Allan Poe since he is said to be the father of the short story which he conceived as having a

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unity of time, place and effect. *The Fall of the house of Usher* was a good example of that: the action takes place at the end of the day and at the end of the year and takes place in the *melancholy house of Usher*. There is also a unity of action, the purpose of the narrator being to come to visit Usher in order to relieve his gloomy friend. The death and *the fall of the house of Usher* as both family and physical house are highly illustrated throughout the story through the many correspondences reinforcing the atmosphere. Even the twin-sister and brother are united in death at the end. The unity of effect is perfectly achieved. Here again, the same stylistic approach will be applied to the text.

The opening passage of *The fall of the house of Usher (The text is in the appendix)*

6.3.2 A Sample Text from the opening passage

Our first reception of the text is that it deals with a close (something ending), gloom and strangeness. A narrator comes to visit

his friend on the latter's urgent invitation on the ground that he is ill. This narrative text evolves around a description of the surrounding and of Roderick Usher: The study of a particular vocabulary and the special grammatical patterns will highlight the kind of intent the writer wanted to bestow on the reader. We shall focus our attention on the general patterning of the text as a narrative framework, the structuring of its content and the relevance of stylistic device to structural intention. The text is that of 'The Fall of the House of Usher' from Major American Short Stories, OUP, 1980, U.S.A, p 135-151. Lines are numbered for convenience of subsequent reference.

6.3.3   Setting and Symmetry

An eminent feature of this passage is the symmetry of its scenic arrangement: it begins and ends with the description of the House of Usher and its surrounding and ensconced between the two is the description of R.Usher.

In the first part of the text, strangeness and mystery are combined with gloom. The predominance of the adverbial of time and place are striking and set the time of this short story: *During the whole of a dark and soundless day near the end of the year when the clouds where hanging low in the heavens*.

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What is prominent is that we are at the end of the day therefore we already have the idea that something is finishing which will be the main theme of this short story. It is from the start an oppressing atmosphere since the clouds are hanging low in a dark and soundless atmosphere. The use of adjectives evolving around darkness, gloom, oppression, deterioration are striking and constitute the main semantic backbone of this story whether in the first or last paragraphs :

Adjectives are listed below according to their recurrent semantic purports.
Darkness : dark (1^{sts} §) gray, dark (3rd §)
Silence : soundless, quiet
Mystery : strange, slow-moving (air)
Oppression : heavy, sickly
Deterioration : decaying, decayed
Concerning the verbal phrases, they also contribute to reinforcing the above semantic meanings of oppression and strangeness.
'hanging low'

'filled my spirit' (with spirit as a recipient)
(evening) fell
Nominal phrases impart, gloom and sadness:
'with little life or beauty'.
'a sense of heavy gloom'

Table 2: The Use of Adjectives, Nouns, and Verbs in Poe's *The Fall of the House of Usher*

At the end of the first sentence, the 'House of Usher'comes last as end-focus after the long adverbials of both time and place. We can also notice the use of the negative being stressed: *I know not* to highlight the state of incomprehension. Besides, strong words are used, *gloom* instead of sadness *filled my spirit*; he could have said': *I felt a sense of heavy gloom* . A series of adverbials of place follows one another (in a parallelism) to stress that the surrounding of the narrator was completely amazing in its strangeness and sadness (lines 4 and 5). It is if he was assailed by a series of unexpected, astounding feelings he could not control: he felt coldness*, a sickening of the heart*. These

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feelings are heightened as they cannot be explained: the narrator finishes the first paragraph with the idea of strangeness and mystery reinforced in a question *what was it*?

The author uses the 1ˢᵗ person narrator which makes us share his immediate response and overwhelming feelings at the first sight of the House of Usher.

The symmetrical paragraph three also begins with an adverbial of time and the same impersonal forms are used to introduce feelings as in the 1ˢᵗ paragraph : *There grew in my mind a strange fancy* as *in there was a coldness, a sickening of the heart* completed by a relative clause or an adjectival complement. The feelings of oppression, heavy weight and strangeness are also recurring and symmetrical with the 1ˢᵗ paragraph. ∗But this time, it was the air which was different, it was not ambient: it rose from the decayed trees, the gray wall and the quiet lake. The air is said to be sickly, heavy, gray, and slow-moving; there is a parallelism in the listing of the adjectives, and the narrator personifies the air which he sees moving. End-focus is also used in this paragraph as in the first and is always related to the house: « The most noticeable thing about it seemed to be <u>its great age »</u>. The building is presented as being in an advanced condition of decay: no stones had fallen, but its state can crumble in an impending moment for a break is already noticeable in the front of the building from the top to the bottom of the

house. In summary, the symmetrical devices appear to be similar in paragraph 1 and 3: first, the focus is on the house and the surrounding; second, the use of adverbials of time and place with an outpouring of strong and strange feelings introduced by an impersonal form as *There grew in my mind...* are found in both paragraphs. Moreover, the use of parallel forms in the first and third paragraph has also been evidenced.

6.3.4 The Development of the Scene: Phases and Modes of Narration

The passage develops through passages of narration and description as the narrator approaches the House of Usher where he is to meet his ill friend who has summoned him to come. The scene develops through passages of description which intermesh gradually with the human figure presented

Phase

I   from : During the whole of a dark and soundless day…

   to : I could find no answer.

II   from : I pulled my horse

   to : eye-like window.

III from : Neverthless\in this house of gloom…

to : the family and the family home.

IV from : when I again uplifted

to : dark waters of the lake

phases	lines	Mode	Content
I	1-8	Description	Description of the surrounding of the House of Usher
II	9-10	Narration	He stops at the house and looks in the lake (kind of pause)
III	11-19	Narration	Acquaintance with his strange friend.
IV	20-29	Narration and	Description of the house and

description   the air around it

6.3.5   The Actors

a)Roderick Usher:

Our feeling about Usher is that he forms one with his house since both inspire gloom, strangeness and collapse. The Fall of the HOUSE OF USHER is not only the physical house crumbling down but Usher himself collapsing but first of all it is the feeling of strangeness and mystery which is overwhelming in this passage about Usher.

After commenting on the decayed, gloomy house, the author puts a

stress on the adverb of place by positioning it just after the linking word of contrast *Nevertheless* to suggest his uneasiness at settling in this ghastly house for a few weeks. This second paragraph introduces R.Usher who is, as said earlier, ensconced within the two descriptions of the house both figuratively and literally. In a narrative mode, we learn that he was his friend as a boy. Already, the link between the first two sentences is that **its** owner was R.Usher, the owner of this house of gloom already linking the building of gloom with R.Usher. We also learn that he received a wild letter, the adjective *wild* qualifying the sender and not the letter, and that he should come and visit his friend in person.

Here a parallelism of nominal phrases follows one another in

an attempt at qualifying his illness and at underscoring the urgency of the call due also to the hyphens separating the nominal phrases. Very often, Poe will use impersonal form such as « It was » … and complete it with a relative clause that exemplifies and gives new important information: *It was the heart in it which did not allow me to say no -* ,and this hyphen also stresses the kind of sincere and excited emotion contained within the letter.

The idea of strangeness is strengthened and reiterated in 'although' and 'yet' although the 'yet' should not be in the following sentence: *Although as boys, we had been much together, (yet) I really knew little of my friend* The linking words of contrast, coordinating conjunctions or subordinating conjunctions of opposition are plentiful in this paragraph : 'nevertheless', 'but', 'although', 'yet', 'however'. They are used to set a contrast and stress strangeness as, for instance, when as boys, they had been much together and yet knew little of each other.

R.Usher is also known by tracing him back to the kind of family he belongs to: a family which has a refined knowledge of art and is known for its acts of charity and a unique family dwindling down to one member and its twin–sister. The House of Usher represents both the house and the aristocratic family which is coming to an end.

b) The Narrator

A first-person narrator is sharing his feelings and thoughts with the reader making this introduction to the house and Roderick Usher a thrilling moment to spend. Right from the beginning, he gives us the creeps by focussing on the gloomy house he is to spend a few weeks in. He partakes of his strangeness not only of the house but also of his friend, and it is with this close narrator that we enter the ghasty house of Usher.

6.4 Nathaniel Hawthorne's The Scarlet Letter: introduction to the novel *(*The texts are in the appendix).

6.4.1 Introduction to the Scarlet Letter

As with Poe's short story, *The Scarlet Letter* well represents W.Nash's blending of the planes of articulation and information: *The Scarlet Letter* is structured around three scaffold scenes that reveal the beginning, the middle and the end of the novel. They are also important moments in the novel since in the first scene; Hester Prynne is tried for adultery in front of all her Puritan community. In the second scaffold scene, it is Dimmesdale who out of

extreme remorse and guilt ascends the scaffold in the middle of the night and tries to avow his guilt of adultery, but none is here to hear him. In the third scaffold scene, Dimmesdale once again ascends the scaffold in a last attempt for expiation. He finally reveals that he is the worst of sinners and should have worn a scarlet letter the very day Hester did. Each scaffold scene will be studied stylistically as they represent important moments in the novel culminating in Dimmesdale's expiation and death. This is for the linear aspect of the novel, there is, in our opinion, another underlying structure which sets the different characters, representing types and personalities, in contrast: we shall take an extract showing each of the four main characters in opposition since it is from the interplay of the characters and what they represent that Nathaniel Hawtorne will derive his moral position.

6.4.2 The First Scaffold Scene, a sample text p. 80-81

The text is that of the penguin (1973) edition of Nathaniel Hawthorne, *The Scarlet Letter and Selected Tales*, p80-81 starting with *when the young woman...It had the effect of a spell, taking her out of the ordinary relations with humanity, and inclosing her in a sphere by herself.* All the texts we studied are in the appendix at the end of the

thesis, and all the quotations from *The Scarlet Letter* are from this book.

6.4.2.1.   Setting and Symmetry and the First Scaffold Scene

N. Hawthorne has built his novel around three scaffold scenes which are important in the development of the novel. The first one starts with Hester Prynne who is sentenced by her Puritan judges to stand for long hours with a scarlet letter 'A' on her bosom as a sign of her adultery and as a punishment for her wrong doing. The first scene is entitled *The Market Place*.

A prominent feature of the passage is the symmetry represented by the scarlet letter in the first paragraph, and in the last lines of the text. In the first instance, it is the minute description of the scarlet letter which is surrounded by an elaborate embroidery and flourishes of gold thread; we can notice that two constituents of the sentence are put into prominence and stress: the adverb of place at the beginning of the sentence and subject « the letter A » as end-focus: *on the breast of her gown, in fine red clothe, surrounded by an elaborate embroidery and fantastic flow of gold thread appeared the letter A*. We also remark the inversion of subject and verb at the end of the sentence , and between the adverb of place and the subject is a detailed

description of the scarlet letter. Emphasis is reiterated at the end of the text with the scarlet letter written in capital letters, and it becomes the central focus of the Puritan society. It is said that the letter transfigured the wearer as if she was under the effect of a spell. Hawthorne will often resort to the use of magical effects in the novel. Hester Prynne was so transformed by that scarlet letter that the people who knew her did not recognize her and Hawthorne gives us this information in a parenthesis or here between hyphens. The author shows her as being resplendent instead of downtrodden as the mean people or matrons of Boston would like to see her. She appears as a supernatural figure.

The text starts with a time clause announcing that Hester Prynne is to stand on the platform with her infant in her arms: *when the young woman – the mother of this child – stood fully revealed before the crowd,* … notice that there is a parenthetical information '*the mother of this child*' which is an anaphoric reference to the phrase of the previous paragraph: *she bore in her arms a child*. Hester is said to clasp the infant to her bosom, and the writer gives us the real reason for it: she wishes to hide the scarlet letter. She did not do it out of affection for her child. But, she realizes that the baby itself is a proof (the physical embodiment of her sin, and Hawthorne uses the present participle *judging that one token of her shame …* and a contracted

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form in order to give importance to the main clause : … *she took the baby on her arm and looked around at her townspeople and neighbors.* Between these two independent clauses coordinated by 'and', the author inserts adverbials of manner: *with a burning blush*, a *haughty smile, a glance that would not be abashed* (relative). So we may conclude that the position of the words and phrases are so placed as to give a special importance and a pre-conceived communicative effect. It shows the personality of Hester who is full of dignity and who does not want to lose her self-respect despite her wrong doing.

The second paragraph starts with a physical description of Hester Prynne; she looks like an oriental lady with abundant, black hair and deep black eyes. He does not hesitate to make her appear feminine and lady-like. The people who expected her to see her dimmed and obscured were astonished to look at how beautiful and dignified she appeared. Hawthorne wants her to appear gorgeous to run counter to the whole dismal severity of the Puritanic code. Besides, it is said that she wrought the letter A according to her own fancy which expresses the attitude of her spirit. She is gifted with an artistic talent which expresses the recklessness of her mood. She acted and committed her sin out of spontaneity and without thinking of the consequences of her sin. Her gift for needlework will help her and her community as she

will become a sister of mercy, serving her community. As Nina Baym (1986) puts it in *The Scarlet Letter: A Reading*: *if her nature includes the character of outcast, rebel, lover, mother, and sister of mercy, it also includes the character of artist.* (p. 101)

6.4.2.2.   The Development of the Scene: Phases and Modes of Narrative

Phase

   I: from: When the young woman – the mother of this child

      To: townspeople and neighbours.

   II: from: On the breast of her gown; in fine red cloth…

      To: the sumptuary regulation of the colony.

   III: from: The young woman was tall…

      To: … by its wild and picturesque peculiarity.

   IV: from: But the point which drew all eyes, and as it w

      To: … and inclosing her in a sphere by herself.

Phase	Lines	Mode	Content
I	1-11	Narration	Appearance of H.Prynne with her baby on the scaffold
II	11-19	Description of the Scarlet letter	It is presented as an elaborate embroidery
III	20-42	Description and Narration	Description of Hester Prynne remarks on how she appeared
IV	42-49	Description of the Scarlet letter	The scarlet letter sets her apart a in a realm of magic

6.4.3   The Second Scaffold Scene: a sample text

A Sample Text (p 168-169) from *And thus, while standing on the scaffold... retired from the window*

Our intuitive response to Dimmesdale as he is presented here in this second scaffold scene is that we feel pity and sympathy for him because there is an effort at revealing his guilt and at assuming it. He has tried to transcend his weakness and act like a ' man.' Dimmesdale is the symbol of purity for the Puritan society as he is the highly respected minister. He has committed a sin of adultery with Hester

Prynne, and he feels that he is a pollution and a lie, and so he does not deserve the respect and honor from the colony. He is a man struggling with his agony and moral scruple well expressed in this passage which will be studied stylistically.

6.4.3.1.   Setting: Contrast and Perspective

This text is mainly developed according to a contrast set between an ardent desire for Dimmesdale to avow his sin in the first part and a complete non reception of it by both governor Bellingham and Mistress Hibbins or the community at large in the second part. The character of Dimmesdale or rather his guilt is well portrayed through a metaphor in the first paragraph whereas in the last paragraph, the only persons who awoke did not remark anything at all.

What can also be noticed in this text is the reference to witchcraft and witches in which, even the writer believed in: Miss Hibbins is said to be one. Apparently, Nathaniel Hawthorne depicts the world of the first-generation of puritans and the events take place approximately between 1640 and 1660.

6.4.3.2. The Development of the Scene: Phases and Modes of Narrative

Phase

I: from: And thus while standing on the scaffold…

to: were bandying it to and fro.

II: from: « It is done!»

to: and find me here! »

III: from: But it was not so…

to: with whom she was well known to makes excursions into the

forest.

IV: from: Detecting the gleam of governor Bellingham's

to: …, he could see little farther he might into a millstone – retired

from the window.

Phase	Lines	Mode	Content
I	1-13	Narration	Metaphor for his suffering

II	14-16	Direct speech	Revelation of his sin
III	17-41	Narration	Appearance of Governor Bellingham and Mistress Hibbins
IV	42-48	Narration	Miss Hibbins and governor Bellingham retire to their house Without having heard Dimmesdale

6.4.3.3. The Actors

a)**Dimmesdale**

The first sentence of the text starts with « And thus » pointing to, a relation with what precedes and meaning 'in this way' or 'as a result', Mr Dimmesdale, the main character in this second scaffold scene is in the grips of his own torments and turmoil because he feels that the universe is gazing at a scarlet letter on his naked breast, right over his heart. The power of Hawthorne's imagination is so great that he could not better express his guilt. It seems that a scarlet letter has appeared on his breast therefore the pain has been gnawing in him so

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much that his own obsession has now taken a real appearance everyone can see. Notice the use of strong verbs: instead of simply shouting, he shrieks aloud implying it is a shrill scream which is sharp and unrestrained. This sentence starts with an adverbial of manner, and so it is stressed to imply he shrieked without any restraint: *Without any effort of his will, or power to restrain himself, he shrieked aloud …* Moreover, in a splendid metaphor of guilt, Hawthorne imagines a company of devils who might play with Dimmesdale's outcry like a ball bandying it to and fro stressing that even devils made fun of this guilt. The outcry or the loud outburst of sound is beaten back from one house to another and returned from the hills in the background. We can remark here again the power of Hawthorne's imagination and his psychological insight into the tortuous and remorseful mind of Dimmesdale.

Then, a direct speech is introduced making Dimmesdale utter his relief *It is done* and in this simple phrase, we can understand that he is completely unburdening himself, trying to release the pressure of his heavy guilt, and he is now happy that everyone will rush to find him there.

The next sentence starting the second paragraph is short but to the point emphasizing that Dimmesdale was mistaken if he thought that everyone heard him : *But it was not so* and *The town did not awake*. If

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the town heard anything, the writer uses the conditional clause; it was either in a dream or from the noise of witches. Hawthorne makes a peculiar remark concerning the presence of witches as if, he himself believed in them and in so doing re-creates the atmosphere of Witchcraft which prevailed in America at the end of the 17th Century culminating in the Salem witch trials of 1692. He even tells us that witches rode with Satan through the air.

The only persons he could distinguish in the night were Governor Bellingham who appeared like a ghost evoked from the grave, reminding us of the scaring stories of E.A Poe. Mistress Hibbins, also glanced at another window, from the same house. Hawthorne uses the adjectives 'sour' and 'discontented' to describe her face which must have been like all the matrons of puritan New England. Hawthorne creates a supernatural atmosphere full of evil spirits and witches making excursions into the forest. He even makes Mistress Hibbins go up in the clouds. The minister retired to his house, and everything was quiet again and came back to a normal life. We feel pity for him since he has wasted so much energy for nothing at the end of the day. The agitation taking place at the beginning stands in contrast with the calm tempo of the end of the text.

6.4.4   The Third Scaffold Scene

6.4.4.1.   **A sample text** (p. 266-267) starting from *Partly supported by Hester Prynne, and holding one hand of little pearl's... whose brand of infamy and sin ye have not shuddered.*

That is a very solemn text that is going to be presented now, that of the reverend Dimmesdale ascending the scaffold scene for the second time and facing all the community of Boston. He is partly supported by Hester Prynne and his daughter Pearl, and he addresses the venerable rulers of New England.

He is seen here again trying to overcome his weakness. This third scaffold scene represents an important moment and a climax in the novel where a psychosomatic mark (the letter A) will appear on Dimmesdale's breast to which Hawthorne is going to give several interpretations and alternatives. It is up to the reader to select the one he finds more convincing. Moreover, Dimmesdale has been so obsessed with his sin that he has become cut off from reality. The only one he knows is that of his guilt. For Dimmesdale, the letter A is associated with moral agony and leads to death. Let us analyze his dignified address to the people of Boston.

6.4.4.2.   Setting and symmetry

This is the third scaffold scene closing the novel where Arthur Dimmesdale marks all his words by using parallel structures. The symmetry takes place through the language which will be examined with the character of Dimmesdale.

6.4.4.3.   The Development of the Scene: Phases and Modes of Narrative

Phase I

I: from: *partly supported by Hester Prynne…*

    to: *to put in his plea of guilty at the bar of Eternal justice.*

II: from: *people of New England! cried he, with a voice that rose over*

       them …

    to: … *whose brand of sin and infamy ye have not shuddered !*

Phase	Lines	Mode	Content
I	1-11	Narration	Rev Dimmesdale addresses himself to the community.
II	12-27	direct speech	he indirectly avows his sin

6.4.4.4.   The Actors

a)<u>Dimmesdale</u>

The first sentence of the first paragraph stresses the moral comfort provided by both Hester and Pearl who are at the side of Dimmesdale in this tense moment ; Hawthorne places this information first in the sentence : *Partly supported by Hester Prynne, and holding one hand of little Pearl's…* Being reassured by his former lover and child, he can now turn to the dignified rulers of New England. We remark the repetition of an indirect object: he turned *to the dignified and venerable rulers; to the holy ministers who were his brethren*; *to the people …* This repetition may be interpreted in two ways: that he addresses himself to everyone, or that he changes position as he speaks. Notice also the biblical word « brethren » which is used for brothers referring to the ministers who where close to Dimmesdale. Besides, Hawthorne makes the people sensitive to what is going to be revealed

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to them, and he makes Dimmesdale stand out as a ray of sunshine beams over him; he is not only standing and being tried in front of the people but also in front of God at the bar of Eternal justice as though he were to die. The sun referred here exophorically is part of the universe and it is as though Dimmesdale had the consent and sympathy of the whole universe.

A direct speech start the second paragraph in which Dimmesdale at last addresses his community *People of New England*! and his voice is this time assertive ; the adjectives qualifying it are « *high* », « *solemn* », « *majestic* » evincing that his address is dignified and respectful. But behind it, as usual, are traces of remorse and woe, the latter are the poetical word for *suffering*. Dimmesdale is now going to criticize his fellow-men sharply through the repetition of the structure: - *ye, that have deemed me holy* ! – *ye, that have loved me* ! – *behold me here the one sinner of the world.* In fact, Arthur Dimmesdale has always been gnawed from within because of this blind reverence the people of Boston have always had towards him. For them, he was their highly respected minister, the symbol of purity to whom the people owed respect and esteem. Now, he tells them to look at him as he really is: a lie and pollution as he mentions earlier in the novel. Again, the repetition of at last! – at last ! brings his own relief into prominence insisting that he should have stood with Hester Prynne seven years

before, and that is thanks to her that he has now the courage of telling the truth ; she *sustains* him at this moment from humiliating himself. Moreover, the interjection used by Dimmesdale 'lo' makes it a lively and real speech. In fact, Dimmesdale by accusing himself is also accusing his community of being blind-folded. He underscores the fact that they have all trembled at this letter A that Hester wears ; they even loathed her and repelled her, but you have never shuddered at the one who was close to you (« in the midst of you ») who was as sinful as Hester. This is a magnificent condemnation not only of himself, but of his whole community, and this solemn address leaves a definite imprint on any reader of *The Scarlet Letter* because his speech has a tempo and a rhythm, and he marks all his words.

6.4.5   Contrast between the Characters: Hester versus Dimmesdale.

6.4.5.1.   A sample text (p.93-95) starting from *The Reverend Mr. Dimmesdale bent his head… She will not speak*! »

The passage starts with on the one hand Dimmesdale asking Hester Prynne to reveal the name of her fellow sinner knowing pertinently that it is him and ends on the other hand with his relief that

she will not speak and denounce him. The text alternates between direct speech and narration and monologue. Harassed by Reverend Wilson, she is urged to utter the name of her fellow-sinner.

6.4.5.2.   Symmetry

The symmetry occurs in this text by the ever-recurring question asked to Hester Prynne as to who her child's father is (by Reverend Wilson and Dimmesdale)

6.4.5.3.   The Development of the scene: phases and modes of Narrative

Phase

I : from : *The Reverend Mr Dimmesdale bent his head, …*

   To : *… that is now presented to thy lips. »*

II : from : *The young pastor's voice was tremulously sweet, rich, deep and broken.*

     To : *…, and compelled to ascend the scaffold.*

III : from : *Hester shook her head*

      To : *she shall never know an earthly one ! »*

IV : from : *She will not speak !...*

    To : *She will not speak* !

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Phase	Lines	Mode	Content
I	1-21	direct speech	Dimmesdale asks Hester to reveal the name of her fellow sinner.
II	22-35	Narration	The reaction of the audience to the words of A. Dimmesdale
III	36-54	direct speeches	Conversation between Reverend Wilson and Hester Prynne concerning the name of her fellow sinner.
IV	55-59	Monologue	Dimmesdale is relieved that Hester Prynne will not reveal his name.

6.4.5.4. The Actors: Hester Prynne versus Arthur Dimmesdale

This text has especially been chosen as it reveals two distinctive and opposite attitudes: that of Hester and Dimmesdale.

Hawthorne shows Dimmesdale's hypocritical attitude as he bends his head in prayer and advances towards Hester asking her insistently to avow the name of her lover. He of course uses a religious language to be able to be more convincing: *thy earthly punishment will thereby be more effectual to salvation …* Strangely enough he makes allusion to himself by telling Hester not to pity or have tenderness for him.

When we read his argument that the guilty lover had better stand on the same pedestal of shame, we wonder whether he is sincere or not. He himself affirms that this fellow-sinner adds hypocrisy to sin, and so Hester would in fact help him if she denounced him. The same type of religious language pervades his speech: *Heaven hath granted thee an open ignominy,* and you have to purge your soul and redeem yourself, he seems to tell (*work out an open triumph over the evil within thee* »). He implies that she should denounce him because he does not have the courage to do it himself.

After this direct address of Dimmesdale to Hester, the author remarks how his voice was sweet, rich, deep, and broken, a series of adjectives that reinforces how emotive his voice was, and how a great impact it had on its audience. It even affected little Pearl who turned her eyes towards the plaintive murmur of Dimmesdale. After such an appeal, everyone thought that the guilty one would spontaneously reveal himself. In a direct speech much harsher than that of

Dimmesdale, Reverend Mr Wilson is going to attack Hester Prynne to compel her to reveal her fellow sinner's identity. Having seen that she refused any revelation by shaking her head, he now uses the imperative mode to give orders : *Woman, transgress not beyond the limits of heaven's mercy ! … speak out the name ! In return, we may take that scarlet letter off your breast.*

Hester Prynne is as determined as ever while she is looking at the deep and troubled eyes of Dimmesdale. Look at the well-chosen adjectives 'deep' and 'troubled' to reflect on A. Dimmesdale's state of mind and how firm and assertive H.Prynne is. She takes full responsability for her sin and assumes his as well as hers. She is a woman of great integrity and compassion. Despite Reverend Mr. Wilson's hammering on her revealing the truth by again giving orders: *Speak, woman!* She will not give herself away easily even though she is under pressure. Her direct and straightforward answer *I will not speak* shows a strong, unflexible woman who has taken upon herself not to disclose her secret. My child will have a heavenly father and not an earthly one.

As opposed to Hester who sticks to her principles, Dimmesdale is weak, hypocritical and is quite relieved that she has not revealed his identity: that of the well-respected minister of the community. He utters *She will not speak* twice with his hand over his heart, the physical

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gesture reflecting the inner turmoil. As usual in Hawthorne's symbolical imagination, an outward object or token is a reflexion of an inner reality: for example, the Scarlet Letter is a symbol of adultery but also of guilt, sinking of the heart, misfortune but of also a strong acceptance of sin.

Poor Dimmesdale is sighing and recognizes the strong qualities of Hester: *wondrous strength and generosity of a woman's heart! She will not speak*! We cannot but notice the recurrent use of exclamation marks which give a certain purport to the statements: for Hester, the exclamation marks signify determination and decision-making, but for Dimmesdale they mean surprise and relief.

6.4.6   The Character of Pearl

6.4.6.1. A Sample Text (p. 222) from *The small denizens of the wilderness… for she saw the clergyman*! (The text is in the appendix).

This passage shows us that Pearl is readily adapted to the wild creatures of the forest. Each reacts in a different way, but each reacts sympathetically towards the child. She is the fulfilled Pearl that belongs

to the realm of nature and is far better there than in the midst of the town of Puritans. She has never been able to adapt to the rigor and sternness of the Puritans. She represents the poetic, lawless view of the world (a wild natural being) standing in contrast to the harsh inflexible Puritan authority.

6.4.6.2.   Symmetry and Contrast

The text is developed according to a progression and gradation in terms of Pearl's insertion within the woods. First, the denizens of the wilderness are all reacting differently towards her but do not repel her because they feel a kindred spirit in her. It is even said that a wolf offered his savage head to be patted by her. The contrast that is marked in this text is that of the transitional sentence starting the second paragraph. The sentence is not long but pregnant with meaning. Pearl neither feels at ease in the midst of the Puritans: the grassy margined streets of settlements or in her mother's cottage. Contrary to the law-abiding imposition, inflexibility, severity of the Puritans, she represents the freedom of a broken law who cannot be curbed. She also feels better here than in her mother's cottage because she is also the physical extension of the Scarlet Letter and as such an embodiment of sin, her mother's retribution and torture. She is nevertheless her

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happiness too. Then, back again in the realm of nature, we see Pearl this time completely fused with her environment and her decorating herself with the flowers means that she has subdued herself to a world that perfectly fits her temperament.

6.4.6.3. The Development of the Scene Phases and Modes of Narrative

Phase

I   from: *The small denizens of the wilderness…*

   To: *…kindered wildness in the human child.*

II   from: *And she was gentler here than in the grassy margined*

                 streets of the…

   To: *slowly; for she saw the clergyman!*

Phase	Lines	Mode	Content
I	1-21	description	Pearl is progressively adopted by the wild denizens of the wilderness
II	22-35	Narration	she becomes an infant-dryad

6.4.6.4.   The Character of Pearl

Straightaway from the very start, we notice that the creatures of the forest do not stand aloof from her, and this is particularly expressed by the adverb '*hardly*' in the first sentence and the prepositional phrase ' *out of her path* '. Then, the author presents a number of different denizens, one after another, all being frightened at first, but soon regretting their first rebuffing movement: like the partridge which showed fierceness at first but then relented and calmed down her brood of ten. The same happens to the pigeon, the squirrel, the fox, and we may also remark the words of opposition which Hawthorne uses each time greeting / alarm, anger / merriment, choleric / humorous, to steal off / renew his nap to show the different attitudes of distancing at first and then trusting. The last sentence of the first paragraph encapsulates the whole situation, namely, that all these creatures recognized a kindred or similar wildness in Pearl. As the latter has not been brought up amidst the Puritans, she retains her naturalness that those denizens have perceived in her. This is a synthesizing sentence.

The second paragraph opens with a contrast embedded in the use of a comparative *she was gentler here* than either among the iron-visaged Puritans or in her mother's cottage because Pearl stands for the freedom of a broken law who has not been curbed by the

strictness and severity of the Puritans. She was brought up on the outskirt of the town. Hawthorne then personifies the flowers, and this device is very often used in literature cohere inanimate beings are associated with verbs that apply to human-beings: the flowers appeared to know it: they even have a cognitive knowledge. This is called a violation of collocation rules. They also whisper and speak, and Pearl complies with their request by adorning herself with flowers. H.G Widdowson in *Stylistics and the teaching of literature (1975, p.16-9)* gives us several examples of this aspect of literature. The story of Pearl in the forest soon turns out into a fairy tale, a wonderland. Even the trees are animated and hold down the variety of flowers and twings before her eyes. « With these » having a fronted position, stress is put on the numerous flowers she decorates herself with: the violets, the anemones and columbines so much so that she becomes a wood nymph or dryad from Greek mythology. And notice how the adjective « antique » qualifying wood has probably a link with dryad from Greek mythology, a remote past. As Nina Baym puts it in her book *The Scarlet Letter, A reading: Pearl, like nature, seems to exist outside the human field; but, like nature, she does so only so long as nobody looks at her. (Baym, Nina, 1986, p.100).* From this evasion and reverie, Pearl comes back to reality as she hears her mother's voice and comes slowly back.

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The adverb 'slowly' starts the next and last sentence and so is given prime weight underlying Pearl's reluctance to confront Dimmesdale, a father who has not recognized her yet.

6.4.7   The Character of Chillingworth

6.4.7.1.   <u>**A Sample text**</u> (p160-161) from *After the incident last described...and pointing with their fingers at his breast !*

Chillingworth is embarking on his obsessive quest for the « A » in Dimmesdale and assumes the role of Satan. The scarlet letter 'A' is synonymous of vengeance, purposeful torture on Dimmesdale. In this man (the character of Chillingworth), we can see a disconnection of the heart and intellect, the latter being prime. He learns the arts of evil practice, and his only aim is revenge. Without it, he has no purpose in life, and so he dies. Hawthorne may have wanted to highlight the danger of separating the head from the heart in this character.

6.4.7.2.   Contrast and Climax: The Development of the scene

This text is built according to contrast and climax. 'Contrast' because although Chillingworth shows an extreme motivation in wreaking revenge on Dimmesdale, he doesn't succeed in it. The only thing he achieves is to play, as he likes, with Dimmesdale's feelings and this is what I call the climax of the text which we will be developing below.

III   The Development of the Scene: Phases and Modes of Narrative

Phase	Lines	Mode	Content
I	1-19	Narration	Chillingworth's secret intention to wreak revenge on Dimmesdale
II	20-42	Narration	presupposed intimate relation of Chillingworth with Dimmesdale so that he can manipulate him as he likes.

6.4.7.3.   The Actor: Chillingworth

In a previous conversation with Dimmesdale,

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Chillingworth had tried to make him reveal his sin of adultery by referring to a man who died with a heavy secret on his soul, and so on his grave grew bad herbs and plants and insisting that he tortured himself uselessly.

The revenge is clear for Chillingworth, *he has a sufficiently plain path before it*. Despite his appearance, and notice here the successive adjectives used : *'calm'*, *'gentle'*, *'passionless'* showing he is self-controlled, Chillingworth is the incarnation of the devil with a quiet depth of malice and a revenge no other human being could have imagined to wreak upon an enemy.

His shrewd plot is to make himself, the one trusted friend to whom all Dimmesdale's anguish can be released; we can remark the long list of moral dilemma Hawthorne writes about Dimmesdale*: the fear, the remorse, the agony, the ineffectual repentance, the backward rush of sinful thoughts* all characterized Dimmesdale. We can also notice the use of two adjectives that qualify Chillingworth written with a capital letter: *to be revealed to him, the **P**itiless, to him, the **U**nforgiving* showing how cruel, heartless his motives are! It is worth noting that Dimmesdale's ordeals represent a dark treasure for him and if it could be lavished on him, namely, provided abundantly that could be the best of rewards for him.

The first sentence of the second paragraph is short and brief and

by being so marks the point that this scheme has been balked because of the shy and discreet nature of Dimmesdale. Chillingworth seemed to know his very nature and inmost soul, not merely his external presence. The danger of this is that he could handle and manipulate him as he wished: *a chief actor in a poor minister's interior world.* He could make his heart beat as he liked, and he knew how, notice the phrase Hawthorne uses to signify that poor Dimmesdale was constantly under torture: *The victim was forever on the rack,* and a rack used to be an instrument of torture stretching victims' joints-therefore this is a very powerful way of enhancing Chillingworth's insidious power to do harm to him. Hawthorne resorts to a lot of metaphors to express Chillingworth's dominion over his feelings, for example, he uses the word 'spring' to refer to his ability to affect Dimmesdale in the way he chooses *: it needed only to know the spring that controlled the engine ; and the physician knew it well !* The effect of the awful tooth of remorse is grand here and expressed in the form of a metaphorical tale (because of its length) in Hawthorne imagining how at the waving of a magician's wand, not only a grisly phantom causing horror and fear but a thousand phantoms flocked (like sinister birds) around reverend Dimmesdale, and besides, they were all pointing their fingers at his breast. What magnificent if horrible way of expressing Dimmesdale's guilt!

We can notice that Hawthorne reaches a climax here and a pitch of consciousness especially through the use of metaphors which gives full meaning to abstract ideas and feelings. His fertile imagination is given shape and expression in the form of symbols, metaphors and allegories.

Finally, Hawthorne's style and perception of reality are undoubtedly dipped into allegory and symbolism, from the material world turning into something mysterious which cannot be resolved or settled: one event offers multiple possible meanings rather than, like his ancestors' view, one correspondent divine idea. Hawthorne is well known as a writer of romance, a mingling of the Actual and the Imaginary that allows him to transfigure elements in his story, for example, his description of the scarlet letter in the first scaffold scene. Behind his symbolical style and romance, Hawthorne seeks to discover the secrets of the inner life: its guilt, torment and fulfillment. The best device to enhance such multiple realities is to turn the allegory into perplexing symbolism as in the letter A of the title which stands along the novel for many things : it starts standing for Adultery and acquires the significance of 'Able', 'Adorable' to finish with the meaning of 'Angel'. This novel spins around pivotal and conflicting issues: society versus the individual, the wilderness versus the settlement but also the conflicting nature of the characters themselves, in particular, the highly

obsessed reverend, Dimmesdale.Through his style, the author does not impose one view, but many alternatives and it is up to the reader to give his own interpretation so that the book is open. The style is fluid and expresses a relative sense of experience, by arousing questions rather than fixities.

6.5   Robert Lowell's *The Quaker Graveyard in Nantucket*

6.5.1   Introduction

The last literary work we wanted to focus on was Robert Lowell's *The Quaker Graveyard in Nantucket* because it offers the student another genre: the poem while still originating from a writer with a Puritan descent but belonging to the 20th century thus spanning time. We did not have time to study it because the second semester was very short, but this is how we would have studied the first section:

The poem is part of the first book of poems written by Robert Lowell in 1946 entitled *Lord Weary's Castle,* or later entitled Poems 1938-49.

Many of the poems   contain images of a tempestuous ocean as in *Moby-Dick* or in *Colloquy in Black Rock, Mother Marie Therese*, *Winter in Dunburton*, our poet's most famous elegy' *The quaker*

Graveyard in Nantucket' and its sequel *Salem.*

In this poem, Lowell condemns the history of America with its heritage of violence and an actual second world war in which his cousin, to which this poem is dedicated, lost his life. What strikes us right away is the overchurned violence of the sea and its fury and the regular iambic pentameter showing the formalism of the poems. As a matter of fact Lowell belongs to the formalist writers of the 1940's who was influenced by poets like Allen Tate and John Crowe Ransom.

The epitaph with which the poem starts 'let man have dominion over the fishes of the sea…' opens with his denunciatory tone: the poem is both an elegy or lament for the loss of his cousin but also a critical denunciation of a world of war, materialism, and greed. All these elements of criticism, elegy and denunciation are expressed through the symbol of the sea, furious and destructive, rising against the deeds of man. The sea is also actual with the poem enacting the sounds of a destructive ocean. The poem consists of seven parts and begins with the drowned sailor who is picked up by a ship. We shall focus on this first part.

In part 2, Lowell is skillful at creating the physical presence of a storm. Both the storm and the death of his cousin are associated with the Quaker whalers whose destruction of the whales represent materialism and greed. Like the war-time soldiers, they are doomed to

dissolution. Through the symbol of a furious sea well recreated in our ears, the poet emphasizes the sea as equated with the ineluctability of death.

Part 6 stands in contrast to the other parts as here the world becomes quieter and more harmonious: the setting is rural and our lady of Walsingham represents peace a solution to the above mentioned world of destruction. What is remarkable in this poem is the rhetorical energy and verbal violence appropriate to the theme of present and past destruction. The poem reminds us of the paintings of the English painter W.Turner, and his painting entitled 'the Shipwreck' but with Lowell's poem, we add the musicality and the sounding of the waves crushing against the rocks.

6.5.2   The Formalist or New Critical Approach

This poem shows Lowell as a very literate poet who makes full use of literary references to, for example, Thoreau's *Cape Cod*, Melville's *Moby-Dick*, and E.I Watkins's *Catholic Art and Culture* in the section ' *Our Lady of Walsingham';* The poem also highlights that Robert Lowell received a concentrated literary training. He started writing in the formalist 'forties' when a high degree of formalism and multiple cross-referencing characterized the poetry of the day. To

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define' formalism', it is a school of literary criticism and literary theory having mainly to do with the structural purposes of a particular text. It originated in Russia as Russian formalism, one of the most important movements of the early twentieth century. One of its proponents is Roman Jakobson who is linked to the Prague School which he founded , and it was also him who spread western structural linguistics and poetics in the U.S. In the 1920s and 1930s, the formalists were critics, scholars, writers who defied the traditional moral/philosophical and historical/biographical approach to literature. They were called either formalists or New critics. The main concept of the formalists is that a work of art is complete in itself, is united by its form and written for itself alone. The poem becomes an autonomous and independent artifact that can be studied without concern for the historical/biographical or cultural context. For the formalists, unity is important and so they are going to focus on how the parts of a text relates or do not relate to one another: its form. The analysis of a text is complete only when the form, and its parts: its language, images, tone etc... are united in a form which gives it meaning. How are all these to produce unity? This view is very close to that of Walter Nash in his critical approach starting with the plane of information of a text (our own approach to the literary text) which is enmeshed with the plane of information so we quite clearly see how stylistics and formalism share

common grounds but in the former historical and biographical aspects, the context of a text must be taken into consideration where it is not in the latter. In the formalist approach, the text is like an organic unity in which all the parts must give meaning to this overall unity.

In conclusion, the formalist or New Critical approach sets a main emphasis on the text itself, not so much on what it means, but how it means. The formalists would agree that to be a critic you have to look at a work of art as 'achieved content', the form, not only as experience and the difference between experience or content, is technique (Mark Shorer, 1948, as cited in Milner & Milner.2008. p.166). The formalists also believe that by looking at the form, the technique and how the parts form the unity and meaning of a text, a reader will probe into its essential truth (Brooks, 1947/1968 as cited in Milner and Milner.2008.p.166). The text will be studied more deeply. In addition, formalism was the predominant academic literary study in the US at least from the end of the Second World War through the 1970s.

6.5.3   Part one of the Poem*: The Quaker Graveyard in Nantucket*

Let man have dominion over the fishes of the sea and the fowls of the air and the beasts and the whole earth,

And every creeping creature that moveth upon the earth.

A brakish reach of shoal off Madaket,-

The sea was still breaking violently and night

Had steamed into our north Atlantic Fleet,

When the drowned sailor clutched the drag-net. Light

Flashed from his matted head and marble feet,

He grappled at the net

With the coiled, hurdling muscles of his thighs;

The corpse was bloodless, a botch of red and whites,

Its open, starring eyes

Were lusterless dead-lights

Or cabin-windows on a stranded hulk

Heavy with sand. We weight the body, close

Its eyes and heave it seaward whence it came,

Were the heel-headed dogfish barks at its nose

On Ahab, void and forehead; and the name

Is blocked in yellow chalk.

Sailors, who pitch this, at the portent at the sea

Where dreadnoughts shall confess

Its hell-bent deity

When you are powerless

To sandbag this Atlantic bulwark, faced

By the earth-shaker, green, unwearied, chaste

In his steel scales; ask no Orphan lute

To pluck life back. The guns of the steeled fleet

Recoiled and then repeat

The hoarse salute.

6.5.4   Detailed analysis

We start with a description of the waves breaking on a shoal or a cliff at night. The night has as its verb 'steamed' which is not an adequate verb for the night, but this coexistence blends the night and the violence of the sea and has an impact on the American fleet, in other words, the fleet is swallowed by the foamy waves. Then, we have the narration of a drowned sailor clutching the dragnet in an attempt at saving his life. The iambic pentameter is the most appropriate metre to express an ominous moment to happen because of the alternation of first the weak and then the strong stress, and at the end of the fourth line, Robert Lowell uses what John Sinclair calls 'an arrest' in having a full stop (pause) and then the noun 'light' making the noun prominent or foregrounded at the end of the line, and the verb 'flashed' at the beginning of the next line enact a lightning hitting the sailor's body grappling at the net. The poet makes us feel that there is death in this sailor embodied in the 'marble' feet, that we are witnessing his last moments since the body becomes the corpse with open, staring eyes.

This body is in fact the body of his cousin, Warren Winslow, dead at sea during the Second World War, and this poem is an elegy dedicated to this cousin. He is in the process of grappling at the net in a last, desperate moment; notice the staccato rhythm with the series of short, accentuated syllables in:

He grappled at the net

with the coiled, hurdling muscles of his thighs

His muscles are stretched, a desperate attempt to save his life, but suddenly he becomes like cabin-windows on a stranded hulk, an inanimate heavy and stranded thing. The only remaining thing to do is to return the body to the sea, becoming a victim of man's madness in a senseless war as in *Moby-Dick* in which he pequod would not sink to hell till she had dragged with her all the crew in Ahab's obsessive, monomaniac pursuit of the white whale: the reference to Melville's *Moby-Dick* is eloquent here and is in contradiction with the opening quotation from the Bible: 'let man have dominion over the fishes of the sea'…This is the fate of what happens to man when he attempts at committing violence at either animals or human-beings. Lowell condemns the violence at either animals or human-beings. He condemns the violence in an actual Second World War or the greed of

his ancestors (the 19th century pursuit of whales)

The unrelenting waves of the opening lines are here to remind us that man is powerless in front of the power of the ocean. It can sweep away and submerge whatever creature caught in it.   Lowell makes an allusion to Orpheus who, in Greek mythology, lost his wife to Hades, the God of the Underworld, and Orpheus travelled to Hell in order to seduce Hades with his lute; He was given his wife back only if he promised not to look back. Lowell, by comparison, implies there is no such deal with the ocean, once a man is caught in it, he is gone forever that is why' the guns of the steeled fleet recoiled, and repeat (incessantly) the hoarse salute.**'** **Hoarse'** means that the salute is not given in the right key.

Finally, the writer's expression of self is quite obvious in his style and as a matter of fact, he once wrote, alas I can only tell my own story. He also believed he could be a representative of his own culture being a descendent of two distinguished New England families.

His style is marked in his early work *Lord Weary's Castle* by an eruptive, swelling verse and as in the Quaker Graveyard in Nantucket breaking on the rocks. It is ebullient, violent to the point of putting the lines out of control if it was not for the regular patterns of the verse.

Lowell's style flares up due to his condemnation of a world at war and a heritage of violence in American culture (reference to the

Quakers' in *Moby-Dick*). Noone else could so adequately mirror the violence outside the self as it reflected a violence inside him. His early volume raises a sharp criticism with his outrage at the bombing in World War 2, with his condemnation of Calvinism, capitalism, war, evil, New England history, but at the same time, Lowell's personal presence is undoubtedly there. Any readers would be struck by the extremely private aspect of the writing. Randall Jarrell tells us that his early poetry does not only present generalizations, but the poet himself; Gabriel Pearson mentions the turbulence of Lowell's initial reaction to his own times,"the verbal tensions and the hardly contained explosiveness of *Lord* Weary's *Castle*; he underlines the fact that there is an intense pressure from without and a countervailing pressure from within. Irvin Ehrenpreis confirms the *vastness of the public themes* and the *closeness of Lowell's private view.* The poet is well known for conflating public and private concerns, this is, what we showed in a previous research work on Robert Lowell.

7. Methodology

7.1 Setting the Criteria for analyzing our students 'papers according to H.G Widdowson's and Mick Short's definitions of a stylistic Analysis:

In any literary analysis, the critic's aim is to summarize his finding(s) or interpretative position and to carry on with his more detailed analysis. This will be the **first criterion** we shall ask our students to abide by.

Moreover, one of our goals in this research work is to probe into whether our students have understood the stylistic analysis. We have already shown that stylistics is concerned with relating linguistic facts (linguistic description) to meaning (interpretation) in as explicit a way as possible. The student analyses linguistic structure at various levels

(e.g. phonetic, graphological, syntactic, lexical, discoursal, semantic, pragmatic, other) in order to understand the message of the text. In stylistics, the linguistic description and its relationship with interpretation should be discussed as explicitly and as systematically, and in as detailed a way as possible. This is, at least, the main principle adopted by most stylisticians in Ronald Carter's *Language and Literature* (1982).This will constitute **our second criterion**. H.G Widdowson states that stylistics can provide a way of mediating between two subjects English language and literature, that the literary critic is first of all concerned with messages, and his interest in codes lies in the meanings they convey in particular instances of use. And this is what the students are attempting to show through their analyses making a link between structure and meaning.

    A third criterion that seems to us extremely important in a stylistic analysis was the notion of **foregrounding** we discovered with Mick Short in his *Exploring the language of Poems, Plays and Prose(1996)* and with Katie Wales in her *Dictionary of Stylistics(2001):* Foregrounding is thus

    'The throwing into relief of the linguistic sign against the background of the norms of ordinary language. But within the literary text itself linguistic features can themselves be foregrounded, or

'highlighted , 'made prominent, for specific effect, against the (subordinated) background of the rest of the text...It is on this 'internal 'foregrounding that critical attention is largely focussed(p.156).

Authors will often convey specific effects by using linguistic deviations, parallelisms or repetitions. Looking for aspects of foregroundings and how they relate to the interpretation of the passage as a whole will be our third criterion by which our students will be assessed concerning their understanding of a stylistic analysis.

7.2   Students 'Reactions through a Study of their Written Performances

At the end of the academic year, we gave an extract from N.Hawthorne's *The Scarlet Letter* to analyze to all the 160 students but we kept only 114 of them for our experimental group. As we explained earlier, the 114 students were more reliable since they didnot exceed two absences during the whole experiments. The exerpt we gave the students portrays the relationship between Chillingworth, the so-called physician and Hester's legal husband and Dimmesdale, our respected reverend of the town of Boston, Hester Prynne's secret lover and partner in sin. The text goes as follows. It is extracted from the 1973

penguin edition of *The Scarlet Letter and Selected Tales* edited by Thomas E.Connolly; it is the beginning of chapter eleven; the students had to answer the following question:

Analyse the actor Chillingworth in his relationship with Reverend Dimmesdale.

The Interior of a heart

After the incident last described, the intercourse between the clergyman and the physician though externally the same, was really of another character than it had previously been. The intellect of Roger Chillingworth had now a sufficiently plain path before it. It was not, indeed, precisely that which he had laid out for himself to tread. Calm, gentle, passionless, as he appeared, there was yet, we fear, a quiet depth of malice, hitherto latent, but active now, in this unfortunate old man, which led him to imagine a more intimate revenge than any mortal had ever wreaked upon an enemy. To make himself the one trusted friend, to whom should be confided all the fear, the remorse, the agony, the ineffectual repentance, the backward rush of sinful thoughts, expelled in vain! All that guilty sorrow, hidden from the world whose great heart would have pitied and forgiven, to be revealed to him, the Pitiless, to him, the Unforgiving! All that dark treasure to be lavished on the very man, to whom nothing else could so adequately pay the debt of vengeance!

The clergyman's shy and sensitive reserve had balked this scheme.

Roger Chillingworth, however, was inclined to be hardly, if at all, less satisfied with the aspect of affairs, which Providence-using the avenger and his victim for its own purposes, and, perchance, pardoning where it seemed most to punish-had substituted for his black devices. A revelation, he could almost say, had been granted to him. It mattered little, for his object, whether celestial, or from what other region. By its aid, in all the subsequent relations betwixt him and Mr. Dimmesdale, not merely the external   presence, but the very inmost soul of the latter seemed to be brought out before his eyes, so that he could see and comprehend its every movement. He became, thenceforth, not a spectator only, but a chief actor in the poor minister's interior world. He could play upon him as he chose. Would he arouse him with a throb of agony? The victim was forever on the rack; it needed only to know the spring that controlled the engine; - and the physician knew it well! Would he startle him with sudden fear? As at the waiving of a magician's wand, uprose a grisly phantom,- uprose a thousand phantoms,- in many shapes   of death, or more awful shame, all flocking roundabout the clergyman, and pointing with their fingers at his breast!

    The text was followed by these instructions:

-Read the text several times.

-Start your essay by summarizing your interpretation of the text concentrating on the actors. You may indicate how you are going to develop your paper.

-Then proceed to a more detailed analysis according to your interpretation. By 'stylistic analysis', we mean an interpretation of the message based on the codes(linguistic items)so, study the forms and meanings which are related and relevant to your point of view that describes the character of Roger Chillingworth. Try to find any foregrounding too (namely, linguistic deviations and their effects, any repetitions (lexical, structural, etc...), any parallelisms.

-Summarize your findings in a conclusion.

-Reread your paper correcting your mistakes!

We also gave them definitions of the words: intercourse, lay out, to tread, malice, hitherto, latent, wreak upon, to confide, ineffectual, expel, to lavish, shy, balk, scheme, Providence, avenger, perchance, thenceforth, throb, 'to be on the rack', the spring, wave, wand, to uprise, grisly, to flock.

At the end of our assessment, we had three types of responses to our three criteria:

1/Students who reacted according to the first, second and third criterion.

2/ Students who responded according to the first and second criterion.

3/ Students who fulfilled the first and third criterion.

The population of our students are the 114 assiduous students

I referred to previously but out of these students, we assessed 62 students who fulfilled one of the above type of response and were considered successful in understanding this approach. Whichever of these three reactions the students adopted, we accepted them because they are all fundamental aspects fulfilling a stylistic approach. A student might study the text only according to its foregroundings and this is a stylistic approach 'par excellence' because the choice and arrangement of words, their repetitions, parallelisms or linguistic deviations, if any, are all pre-determined and fulfill 'a preconceived design' in the total meaning of the text. We are going to give one example of each and the total 62 students who are considered successful in grasping this approach can be found, one by one, in the appendix under the title: 'Our Students 'Stylistic Analyses.

We are going to illustrate the three kinds of responses we obtained from the students, give their full paper followed by a table where the students fulfil the first, second and third criterion; the first and second; the first and third.

Our first student's paper goes as follows:

The idea that runs throughout the passage is the well planned revenge of Roger Chillingworth upon the clergyman, as the providence or the sensitive reserve and shyness of the latter led him to play upon

his victim. So he becomes his close and intimate friend to better torture him.

The text is developed through gradation as the writer progressively stated the revealed character of Roger Chillingworth, hitherto latent, using black devices to punish his victim and get his revenge, thus I will develop my work according to prominent features of foregrounding at the level of grammar and vocabulary.

Grammatically, the writer starts with the adverb of time to state the previous conversation of the two men which are different from these stated in the passage by using the conjunction of coordination of contrast 'but', 'though', yet' to show the contrast between the latent attitude of the physician as calm, gentle(his appearance), and his current attitude and behaviour.

He also put into relief the adjectives of manner such as 'calm',' gentle', at the beginning of the clause to enhance these manners as they were important to the passage. The use of the infinitive phrase as: 'to make himself the one trusted friend', as to say that he can act upon the events.

Vocabulary: the writer uses plenty of modifiers and qualifiers as the text needed them as it describes the attitude and behaviour of Roger

Chillingworth and his devilish devices that he used to accomplish his planned revenge. Many nouns are also used to describe the current feeling of the clergyman: 'the fear , the remorse, the agony' and the use of modifiers to qualify Roger Chillingworth as 'unforgiving'. He also uses a rhetorical question: would he arouse him with a throb of agony? As to arouse the reader's attention and put emphasis on the agony.

Grammatically, he uses repetitions in the passage too:' Uprose a grisly phantom,-uprose a thousand phantoms...'to put emphasis on the action of the fear on the clergyman.

The writer in this passage wanted to say that a human being when it is in front of some bad feeling can behave and act with pitilessness and a dark heart: 'all means are possible to take his revenge.

Student 1:

Criterion number 1: Has the student 1 summarized his findings or interpretative position and carried on with his more detailed analysis?

Yesþ   No

Yes, she has, since she writes that the idea that runs throughout the passage is the well-planned revenge of Roger Chillingworth upon the

clergyman as the sensitive reserve and shyness of the latter led him to play upon his victim. So he becomes his close and intimate friend to better torture him.

Criterion number 2: Has student 1 understood the principle of stylistic analysis by relating linguistic facts (linguistic description) to meaning (interpretation) in as explicit a way as possible?

Yesþ No☐

Sentence from the text	Structure or linguistic item targeted	Branch of language study	Its meaning according to the student
After the incident last described, the intercourse between the clergyman and the physician, though externally the same was really of another character...	Conjunctions of coordination or subordination expressing contrast	grammar	Grammatically, the writer starts with the adverb of time to state the previous conversation of the two men which are different from these stated in the passage by using the

			conjunction of coordination of contrast 'but', 'though', yet' to show the contrast between the latent attitude of the physician as calm, gentle(his appearance), and his current attitude and behaviour.
Calm, gentle passionless as he appeared... a quiet depth of malice.

' | Adjectives in front position | vocabulary | He also put into relief the adjectives of manner such as 'calm','gentle', at the beginning of the clause to enhance these manners as they were important to the passage Hawthorne used numerous adverbs showing how the |

			intercourse between Dimmesdale and the clergyman changed despite appearances.
To make himself the one trusted friend'...	infinitive phrase	vocabulary	The use of the infinitive phrase as: 'to make himself the one trusted friend', as to say that he can act upon the events.
'...The fear, the remorse, the agony... The pitiless...the Unforgiving...	list of nouns	vocabulary	. Many nouns are also used to describe the current feeling of the clergyman: 'the fear, the remorse, the agony' and the use of modifiers to qualify Roger Chillingworth as 'unforgiving'.
Would he arouse him with a throb of agony? He could play upon him as he chose	rhetorical questions	semantics	. He also uses a rhetorical question:

			would he arouse him with a throb of agony? As to arouse the reader's attention and put emphasis on the agony.

A. Foregroundings			
Linguistic deviation		Repetition or parallelism	
Phrase from the text	Connotation	Phrase from the text	Connotation
		.. uprose a grisly phantom,-uprose a thousand phantoms,-...	Grammatically, h uses repetitions in th passage too:' Upros a grisly phantom, uprose a thousan phantoms...'to pu emphasis on th action of the fear o the clergyman.

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			.

Criterion number 3: Has the student 1found any foregroundings (linguistic deviations, repetitions or parallelisms?)

Yesþ   No☐

B. Conclusion on the student's remarks on foregroundings: do they relate and contribute to the interpretation of the passage as a whole? Yesþ   No☐

General conclusion:

1) Has the student satisfied the three criteria?

<div align="center">Yesþ   No</div>

2) Has the student satisfied the two criteria 1 and 2 or 1 and 3?

<div align="center">Yes   No</div>

3) Has the student satisfied the first criterium?

<div align="center">Yes   No</div>

4) Has the student satisfied none of the criteria?

<div align="center">Yes   No</div>

Is the student's paper successful in analyzing the text stylistically?

<div align="center">Yes þ   No</div>

Our second student is going to illustrate the first and second criterion in the following paper:

Roger Chillingworth's unfortunate fate and his strong will to take revenge are the thoroughly and painstakingly illustrated ideas in the text. Roger Chilingworth shifted from a gentle and loyal man into a man congested with sorrow and soaring hanker for revenge and vengeance. Mr Dimmesdale invaded his inner life and he could play upon him as he chose.

Mr. Dimmesdale and Roger Chillingworth's relations took another shape and changed deeply although externally the same. The physician

*changed and became a man full of evil thought as the words 'malice'
and 'vengeance' suggest. The words 'fear, remorse, agony illustrate
Dimmesdale's sorrow and his deep pain. The comparison 'intimate
revenge than any mortal had ever wreaked upon an enemy' shows
clearly the obsession to take revenge. The clergyman invaded the inner
life of Roger Chillingworth as it is in the opposition:' not merely the
external presence, but the very inmost soul' and'' not a spectator but a
chief actor. The contrast is blatant in the clergyman's point of view in
comparison with the physician's aim to make evil. The author made use
of the interrogative form 'Would he arouse him with a throb of agony?'
and 'would he startle him with sudden fear?' in order to strengthen the
idea that he would surely arouse him. The use of comparison 'as at the
waiving of a magician's wand 'has the aim to illustrate the cruelty of
the act . There is a parallelism in, uprose a grisly phantom...,- uprose a
thousand phantom'.*

*In a descriptive pattern, the author throws the light on the change in
the relations between the clergyman and the physician, the physician's
soaring hanker for revenge as well as his destructive invasion of the
reverend's interior world.*

Student 2:

Criterion number 2: Has the student summarized his findings or interpretative position and carried on with his more detailed analysis?

Yes **þ**   No☐

Yes, he has since he writes that Roger Chillingworth's unfortunate fate and his strong will to take revenge are the thoroughly and painstakingly illustrated ideas in the text. Roger Chilingworth shifted from a gentle and loyal man into a man congested with sorrow and soaring hanker for revenge and vengeance. Mr Dimmesdale invaded his inner life and he could play upon him as he chose.

Criterion number 2: Has student 1 understood the principle of stylistic analysis by relating linguistic facts (linguistic description) to meaning (interpretation) in as explicit a way as possible?

Yes **þ**   No☐

Sentence from the text	Structure or linguistic item targeted	Branch of language study	Its meaning according to the student
, gentle, passionless, as he appeared, there was yet, we fear, **a**	'malice '...'vengeance'	vocabulary	Mr. Dimmesdale and Roger Chillingworth's relations took another

quiet depth of malice, hitherto latent, but active now, in this unfortunate old man, which led him to imagine a more intimate **revenge** than any mortal had ever wreaked upon an enemy.		vocabulary	shape and changed deeply although externally the same. The physician changed and became a man full of evil thought as the words 'malice' and 'vengeance' suggest.
		Grammar	
...the fear, the remorse, the agony...	nouns		The words 'fear, remorse, agony illustrate Dimmesdale's sorrow and his deep pain.
intimate **revenge** than any mortal had ever wreaked upon an enemy.	comparison	Grammar	The comparison 'intimate revenge than any mortal had ever wreaked upon an enemy' shows clearly the obsession to take

			revenge.
not merely the external presence, but the very inmost soul of the latter seemed to be brought out before his eyes	not merely...but not...only, but....	semantics	The physician invaded the inner life of Dimmesdale as it is in the opposition:' not merely the external presence, but the very inmost soul' and'' not a spectator but a chief actor.
He became, thenceforth, not a spectator only, but a chief actor	Rhetorical questions.	semantics	The author made use of the interrogative form 'Would he arouse him with a throb of agony?' and 'would he startle him with sudden fear?' in order to strengthen the idea that he would surely arouse him.

Would he arouse him with a throb of agony?Would he startle him with sudden fear? He could play upon him as he chose 'As at the waiving of a magician'wand, uprose a grisly phantom,-uprose a thousand phantoms	metaphor		The use of comparison 'as at the waiving of a magician's wand 'has the aim to illustrate the cruelty of the act. There is a parallelism in, uprose a grisly phantom...,- uprose a thousand phantoms'.

General conclusion:

1) Has the student satisfied the three criteria?

Yes   No   þ

2) Has the student satisfied the two criteria 1 and 2 or 1 and 3?

Yes   þ   No

3) Has the student satisfied the first criterium?

<center>Yes   No</center>

4) Has the student satisfied none of the criteria?

<center>Yes   No þ</center>

Is the student's paper successful in analyzing the text stylistically?

<center>Yes þ   No</center>

Finally, our third student chose to analyse the text according to the first and third criterion. Here is her full paper word for word:

The passage is taken from Nathaniel Hawthorne's most famous novel <u>The Scarlet Letter</u>, in this passage we may understand the relationship between the physician and the clergyman before and after the revelation of the secret, and how the feelings of Roger Chillingworth gradually change towards the clergyman including the intentions for a revenge with its consequences. So, the study of the language with its foregrounding may inflect the personality of Chillingworth and may be highlighted.

In the first paragraph, Hawthorne uses a contrast to describe Chillingworth well before knowing the identity of Hester's lover, by using the adjectives: calm, gentle, passionless; they are strong adjectives placed first in the sentence as a deviation to show that Roger

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got a strong personality which upsets the others, and after discovering the secret, he became active and started to imagine the best way to take his revenge. We also notice the use of nouns: agony, remorse to express Roger's reluctance in taking the revenge and what forbade him to do it, since each person has a good and bad side. Hawthorne ends his description of feelings by using words 'unforgiving' and 'pitiless' written with capital letters, to focus on the committed sin that has to be unforgivable.

In the second paragraph, the writer uses the passive voice" A revelation had been granted to him" to express that the revelation was more important than the reveller himself; Hawthorne also uses a metaphor in which he turns the sin scene into a film or a tragedy where he made a spectator and a chief actor, to explain how Roger's thoughts were.

We also notice the use of rhetoric questions by Hawthorne to focus more on Roger's description of feeling about the revenge: 'would he arouse him with the throb of agony? The writer added another one in "would he startle him with sudden fear?" to explain and to demonstrate that Chillingworth thinks about the consequences of the revenge and its events. What may be highlighted too, is the repetition of the verb"uprose' to explain to what degree the fear of Dimmesdale is. He ends with gerund phrases"flocking roundabout the clergyman" and

pointing with their fingers at his breast" which are also considered parallel structures.

As a conclusion, we may say that the personality of Roger Chillingworth is inflected by gradation of events that started by the revelation and the idea of revenge, and contrast in his behaviour before and after the revelation, and all this proved by the foregrounded language that Hawthorne used and that I tried to use as arguments for supporting my point of view.

<u>Student 3:</u>

Criterion number 1: Has the student summarized her findings or interpretative position and carried on with her more detailed analysis?

Yesþ   No☐

Yes, she has since she writes that, in this passage, we may understand the relationship between the physician and the clergyman before and after the revelation of the secret, and how the feelings of Roger Chillingworth gradually changes toward the clergyman including his intention for a revenge with its consequences. So, the study of the language with its foregrounding may inflect the personality of

Chillingworth and may be highlighted.

Criterion number 2: Has student 3 understood the principle of stylistic analysis by relating linguistic facts (linguistic description) to meaning (interpretation) in as explicit a way as possible?

Yes   No þ

Criterion number 3: Has the student found any foregroundings (linguistic deviations, repetitions or parallelisms) ?

Yes þ   No

A. Foregroundings			
Linguistic deviation		Repetition or parallelism	
Phrase from the text	Connotation	Phrase from the text	Connotation

Calm, gentle, passionless...	In the first paragraph, Hawthorne uses a contrast to describe Chillingworth well before knowing the identity of Hester's lover, by using the adjectives: calm, gentle, passionless; they are strong adjectives placed first in the sentence as a deviation to show that Roger got a strong personality which deceives the others, and after discovering the secret, he became active and started to imagine the best way to take his revenge	Would he arouse him with a throb of agony? ...Would he startle him with sudden fear?	We also notice the use of rhetoric questions by Hawthorne to focus more on Roger's description of feeling about the revenge: 'would he arouse him with the throb of agony? The writer added another one in "would he startle him with sudden fear?" to explain and to demonstrate that Chillingworth thinks about the consequences of the revenge and its events.
Unforgiving,...Pitiless		.. uprose a grisly	

	Hawthorne uses words such as' Unforgiving' and 'Pitiless' with Capital letters, to focus on the committed sin that has to be 'unforgivable.'	phantom, -uprose a thousand phantoms,- ...	. What may be highlighted too, is the repetition of the verb "uprose' to explain to what degree the fear of Dimmesdale is.

B. Conclusion on the student's remarks on foregroundings: do they relate and contribute to the interpretation of the passage as a whole?

Yes þ   No

General conclusion:

1) Has the student satisfied the three criteria?

Yes   No þ

2) Has the student satisfied the two criteria 1 and 2 or 1 and 3?

Yes þ   No

3) Has the student satisfied the first criterion?

<div align="center">Yes   No</div>

4) Has the student satisfied none of the criteria?

<div align="center">Yes   No</div>

Is the student's paper successful in analyzing the text stylistically?

<div align="center">Yes þ   No</div>

3.3 Data Collection and Results obtained

Out of 114 assiduous students, 62 students were considered successful according to the three criteria we have selected. Considering the fact that the students only practised the literary analysis during one short second semester, we can consider our results as encouraging. We can now opt for extending the period to one full academic year and remark if we can improve our results by adding a lecture for all the students and workshops for the practical analyses of texts. Up to now, we only have had workshops and started introducing the field of stylistics during the first semester before dealing with the analyses of texts. We have adopted this resolution this year. Besides, the students complained that 2 hours for the exam were not enough to accomplish the task, so we should have given them 3 hours especially considering

the fact that we ourselves could spend a whole afternoon on just a little text! Here are the results in the form of a table:

Total students: 62 students out of 114.		
First, second and third Criterion.	First and second criterion	First and third Criterion
31 students	27 students	4 students

Table 6: Results Obtained on Students' Stylistic papers

Chapter 8   Investigating Students 'main syntactical weakness in

writing through the Stylistic Approach.

In such guise had Pearl adorned herself,

when she heard her mother's voice,

and came slowly back.

Slowly; for she saw the clergyman!

Hawthorne Nathaniel, *The Scarlet Letter*

And Selected Tales (Connolly,T,(ed),1973,

p.222)

8.1   Introduction

It is with this quotation from the end of the chapter 'Pearl' that we would like to start this chapter with our students' most recurring error. In this quotation, it is a purposeful linguistic deviation to emphasize that Pearl was reluctant to approach Dimmesdale who stood aloof from her daughter and did not recognize her as such. In our students'papers, it is an error frequently made. This chapter focuses on how through a 'broad trawl' or 'pre-test', we caught in our net our students' most recurring error: the use of fragment sentences. It was an important error since we noticed it through several generations of students. This chapter seeks to answer this question:

When raising the issue of error correction, what comes to our mind is how students respond to different kinds of error treatment or feedback in an adult EFL classroom, and what the best kind of feedback we can provide them with is. Iliana Panova and Roy Lyster tackled the issues of the different types of feedback a learner can receive from recasts, explicit correction, clarification requests to metalinguistic feedback and elicitation. They remark that it is not enough for a teacher to implicitly provide the correct form to the learner; they insist on the fact recasts and explicit correction are not sufficient; students have to self-repair. Elicitation and metalinguistic feedback are more efficient than just repetition of error (Panova and Lyster, p. 577). Learners have to be elicited in order to foster language

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development: retention must involve learner-generated uptake (p.579) in the context of communicative language teaching because learners remember items they have themselves generated, not the ones provided to them. Panova and Lyster suggest a balance of different types of feedback according to contextual, linguistic and cognitive factors rather than using just any one type of feedback. For the past ten years, research in second-language writing has focused mainly on how different types of feedback can have different results on the revised drafts, but not many have focussed on the long term post-test. This chapter presents the results of a nine-month experiment of the efficacy of written corrective feedback followed by oral metalinguistic explanations to assiduous 114 intermediate second-year EFL students of Bejaia University, Algeria. The writing of complete sentences instead of fragments was what was targeted in the feedback. It is true that John Truscott claimed in 1996 that written corrective feedback can be ineffective and harmful, but we have to consider that the range of studies done so far were limited in terms of the efficacy and research design. Our present chapter shows the experiment we conducted in our department over an academic year to deal with what we consider a major syntactical problem of our students: the use of fragment sentences. The 114 students were divided in 4 groups of workshops from the very start of the academic year. A pre-test aimed at catching

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whatever came into the net ,'a broad trawl' was to test our students 'recurring errors: they were mainly fragment sentences, the use of the definite article, and the subject-verb agreement, but this study will focus only on fragment sentences as they can prevent the flow and coherence of our students' writing. A written feedback was written on their papers which were followed by oral metalinguistic explanations derived from M.A.K Halliday's notions of the 'Clause complex'. Throughout the second semester and at the end of each text we studied in our course of stylistics, we came back to the notion of the type of relationship that exists between clauses taking a few sentences from the text studied from the point of view of the 'functional-semantic relations that make up the logic of natural language'(Halliday, p.193), but we shall come back to this notion in further details. At the end of the semester, a post-test was carried out showing that only one student out of 47 was still writing fragment sentences. This syntactic error correction feedback has taken place within our course of stylistics, a course based on the mingling of both form and meaning and as Lingren,E and Sullivan,K.(2003) write: *the general consensus in the classroom today is that some focus on form is necessary to optimize second language acquisition (p.172).* Lingren and Sullivan carry on pointing out 'there is, however, no consensus on how and when or what form any focus on form intervention activities should take….One of the

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central questions that needs to be considered also examining the appropriateness of focus on form in second language teaching and acquisition, is the learning process upon the take-up of focus on form instruction' (p.172). This chapter is an example of this.

8.2.   Background Literature

What immediately strikes us when we focus on error/grammar correction is the hot debate between Professor John Truscott and Dana Ferris concerning their position towards grammar correction feedback to the learners. John Truscott is mainly arguing that it does not serve any good to correct students and give them feedback. Dana Ferris, on the contrary, affirms that there is more evidence in favor of error correction from researchers in the field than those who are against it. In his article, John Truscott (1996) is against grammar correction for the purpose of improving a student's ability to write accurately. However, he is not against the correction of content, organization, or clarity of a composition. He expands on a few experiments of L2 correction but they are just generalizations as, for example, on page 330:

His   own   work   [Henrickson'   (1978,   1981)]   indicated   that correcting all errors was no better than correcting only those that produced communicative problems: Neither method had any significant

effects.   A   few   more   recent   papers
(Krashen,1992;eki,1990;VanPatten,1986a,1986b)   have   briefly
reviewed   the   evidence,   all   of   them   reaching   the   same   conclusion:
Grammar correction is ineffective.

Here   John   Truscott   does   not   present   Henrickson   's   detailed arguments   and   experiment   to   convince   us   so   although   he   affirms grammar   correction   is   ineffective,   we   are   still   not   persuaded.   He   also mentions a study by Robb, Ross, and Shortreed (1986) which used four types   of   feedback   from   explicit   correction,   through   the   use   of   a correction code to no indication of where the errors are to be located except   for   a   marginal   reference.   The   students   were   asked   to   rewrite   and correct   their   texts.   At   the   end,   John   Truscott   states   that   the   researches found   no   difference   in   students   'writing   skill   between   those   who received   explicit   feedback   and   those   who   received   indirect   feedback thus pointing to the ineffectiveness of grammar correction.

He gives another example that of Kepner (1991) who practiced two forms of feedback in intermediate Spanish as FL. Feedback   was   given on sentence-level errors for one group and on content for another. After 12 weeks, the students 'papers were assessed in terms of grammar and vocabulary   errors   and   for   content.   Kepner,   Truscott   writes,   found   no difference   in   accuracy   but   improvement   in   the   measure   of   content   by

looking at the number of "higher-level propositions". Consequently, he concludes that grammar correction is not useful. John Truscott's overall idea is that correction does not help by giving us several examples of researchers and their experiments: he will carry on with Sheppard (1992) who carried out two different kinds of feedback in a writing class: one group was given a correction code and discussed their errors with the instructor. For the other group, feedback was on the content of the students 'writing, but it proved that the latter better performed in matter of accuracy. The contradiction comes, however, when Truscott says that both groups improved on the accuracy of verb forms: "*In accuracy of verb forms, there were no differences between the groups, both improving significantly (p. 333).* But he keeps repeating that correction is not helpful and even does not lead to learning taking Sheppard (1992), Semke (1984) and Kepner (1991) as examples of research into feedback. His referring to other researchers such as Steinbach, Bereiter, Butis and Bertrand indicates that feedback did not help students in their grammar, diction or mechanics. He carries on saying that the results did not depend on the following criteria: FL or SL, the TL or the learners'L1. Correction was found unhelpful in ESL, EFL, German FL, and Spanish FL; notwithstanding that the students 'L1 differed widely. Besides, both forms of direct and indirect feedback were used, the time factor did not matter as well for retention.

We could also take in consideration aspects such as gender, age, educational background, aptitude, the teacher and the learning environment, but for practical purposes, Truscott continues, we won't. Finally, there is the idea that perhaps the correction was not provided at the right time, the students being corrected on grammar points they had not seen before. He then looks at the theoretical background behind correction and learning. He, for example, asserts that the acquisition of a grammatical structure is a gradual process, not a sudden discovery as the intuitive view of correction would imply'. It means that it must be practiced over time and not done but once and we would agree with the fact that we should be aware if learning has really taken place and is not simply what might be called pseudo learning. But then, he believes that grammar correction is not achieved according to the processes by which the linguistic system develops or according to the learner's current developmental stage. What seems obvious from his article is that we should also not expect to see student self-editing whether in the long or short term. We could find quarrel with him insofar as he is too systematic in declaring that *correction amounts to an unpleasant waste of time (p. 338).* He carries on expressing the fact that correction is not only useless, but harmful and that teachers spend more time on correcting errors rather than looking at the organization and logical development of arguments. The main assumption he makes is that

teachers should help learners adjust to its absence (of correction). John Truscott's pieces of advice strike like a toll: his last principle is that grammar correction should be abandoned. To replace grammar correction, he advises extensive experience with the TL-experience in reading and writing. He finishes by suggesting that further future research will question his thesis, for example, research on learner variables and on developmental sequences but for the present, he maintains his assertion that grammar correction should be abandoned. It was not long before Jean Chandler replied to him by going through all the different experiments John Truscott refers to. Chandler first highlighted the fact that it was one part of the writing instruction. He conducted a research with two groups writing five assignments; in the first, he underlined the errors but didn't ask the students to correct. They wrote five assignments without any correction, but they developed fluency. With the second group, he underlined the errors and made the student correct them before their next assignment. On the 4th assignment, the latter group improved in accuracy and in fluency. He concluded that the writing practice induced fluency but it brought about fluency and accuracy in only 10 weeks for the second group. He also takes the example Robb et al (1986) whose students, after receiving feedback, improved in syntactic complexity. Chandler mentions that Truscott commented on the latter experiment by saying it produced no

improvements, and that it was even harmful; then how can he assert it since the author pretends the contrary and how can he say so, Jean Chandler asks, when there was even no control group? All groups improved in accuracy, fluency and syntactic complexity, but Truscott denies it by even referring to a control group which was inexistent since each group received a feedback and the least salient one was to reread each line of their composition looking for errors to correct so there was no control group that could confirm whether the feedback was positive or not. Chandler also tries to understand why it could be more harmful than beneficial. He also comments in the same way for Lallande's experiment in which one group only received an error code to rewrite and another had a direct correction from the teacher. As in the previous experiment, there was no control group and so the study could not prove its positive or negative results. Chandler also draws our attention to the fact that different types of feedback can have different results: for example, his second study showed that students having their errors underlined or corrected directly by the teacher and having the students correct them after outperformed the students whose errors were marked with a description of the type of errors and their location. He also adds that Truscott did not take into account the recent studies by Ashwell(2000), Ferris and Roberts (2001),and Lee (1997) and Fathman and Whalley (1990) who all confirmed the positive impact of

feedback on rewrites over groups who received none and he takes only those that side with his view and even distorts their explanations. Chandler therefore concludes that his arguments are unfounded.

Not only did Jean Chandler retort to J. Truscott but also Dana Ferris in her 1998 TESOL convention paper. She, for example, replied that we could not easily put aside students' requests for feedback although Truscott says we are not obliged to give it to them. In addition, he does not take all the research done that is in favor of correction feedback, but she agrees with him as to the need to carry on research because error correction in L2 writing is still insignificant. From then on, Dana Ferris is going to express the state of the art concerning grammar correction in L2 writing. She found that we cannot compare previous studies because they were designed differently, and present researchers generally showed the effectiveness of written error correction. Dana Ferris, like Chandler before, looks at Truscott's assertion that correction is harmful by answering that so far researchers have not compared students' recurring feedback with those receiving no feedback over a long period of time; we have had rather researches comparing different methods of feedback (one such example is John Bitchener, 2008). In the recent second language literature, six studies made the comparison between 'correction' and 'no correction': these are Ashwell,2000, Fathman and Whalley,1999, Ferris and Roberts,

2001, Kepner,1991;Polio et al.;1998 and Semke,1984 and only Polio et all,1998 and Kepner,1991 made a research over a long period of time. Here is a table summarizing the latest research findings in this area:

Research question	Studies and Findings
Do students who receive error Correction produce more accurate texts than those who receive no error feedback?	Yes: Ashwell(2000),Fathman Whalley (1991)
Do students who receive error correction Improve in accuracy over time?	No: Polio et al (1998) Unclear: Semke (1994)
	Yes:Chandler(2003),Ferris1995a,1997),Ferris(2004) Lallande(1982)Robb and al.(1986),Sheppard(1992) No:Cohen and Robbins(1976),Polio et al(1998) Unclear:Semke(1984)

The next point she makes is that these researches could not be compared because the design was different and the research parameter was extremely varied concerning, for example, the population targeted ranging from' American college foreign language students versus ESL students or EFL students, the size of samples and treatment groups, the duration of treatment or study period, types of writing considered, of treatment or study period, types of writing considered, types of feedback being given, who was providing the error feedback, how errors were defined, and how accuracy and improvement were

measured.

She also answers back to Truscott by saying he could not make generalizations because the researches carried out were all different in design and parameters.

Her next observation is that research foresees a positive impact for written error correction and particularly for adult second language learners who need to have their errors made prominent to carry on developing linguistic competence. Second-language acquisition reveals that when researches examined the effects of both grammar instruction and error feedback (in the form of an oral correlate of written correction, there was an immediate and post treatment positive performance and even delayed effects and this is exactly what we have shown in this present experiment. We do agree with Dana Ferris when she states that it is Important to have both measures; immediately after the feedback to evaluate the students' uptake of corrections, and later on to make sure that the learning becomes part of our students' developing competence in L2. Research over the long term tends to be missing. For the time being, we may retain that studies that are both longitudinal and controlled are both missing, but so far we have learned that adult learners need to have their errors indicated and corrected; students who receive feedback will improve on their revision more than

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those who receive no feedback; finally, students appreciate and expect feedback on their errors, and this motivates them. We find Dana Ferris' paper even more seminal than John Truscott's because she suggests a framework for analyzing and designing error correction studies by defining basic parameters such as subject (students and teachers), instructional procedures(such as type of writing considered) and research design(for example, the use of control group, pretest and postest variables).

There are also questions we may ask concerning error feedback that are crucial. As Dana Ferris (2004) puts it:

(1) *Is there a difference in student progress in accuracy if students are allowed or required to revise their papers after receiving feedback?*

(2) *Does supplemental grammar instruction (especially if it is tied to the concerns of error categories addressed in teacher feedback) affect student progress?*

(3) *Does charting of written errors help students to engage cognitively in error analysis and facilitate long-term Improvement?*

(4) *Are certain types of errors (lexical, morphological, and syntactic) more amenable to treatment than others?*

(5) Does the relative explicitness of teacher feedback (direct, indirect, location, labeling, etc.) have an Impact on student uptake and long-term progress?(p. 9)

At last, Dana Ferris' article shows her as a researcher aiming at relevant questions and giving the main gist of what we should know concerning the state of the art: more research is needed by carrying out longitudinal and controlled, replicable studies. One last thought about John Truscott's 1996 article is that although we do not agree with him concerning the ineffectiveness of error correction ,we would like however to side with his idea that '*Sometimes, a teacher may not give the appropriate explanation because he does not know why the student made this particular mistake, what was going on in the student's head that led to the error*'(p. 351-352) or when he says that '*the best understanding of grammar now available is provided by current linguistic theories*' and this is again what we are going to show in this experiment.

8.3   The Study

Our study is meant to correct only one common syntactic error our students often make and research has proved that when we correct only one mistake at a time, students are quick on the uptake and learning takes place. At the start, they were given a pre-test in order to analyze their recurring errors; three were predominant: the use of the definite article, the agreement subject-verb and the use of fragment sentences which are, in our opinion, the most hampering in terms of comprehension and may get in the way of our readers' understanding of a text. Fragments can be a clause without a verb or without a subject , but we are here more concerned with a word group which is merely a subordinate clause introduced by a subordinating conjunction such as 'because' or 'when 'or a relative introduced by 'who', for example. Let us look at the chart below provided by Diana Hacker (2009) on page 149:

Test for Fragments

Is there a verb? ⟶ No ⟶ It is a

fragment.

  Yes

Is there a subject? ⟶ No ⟶ It is a

fragment.

  Yes
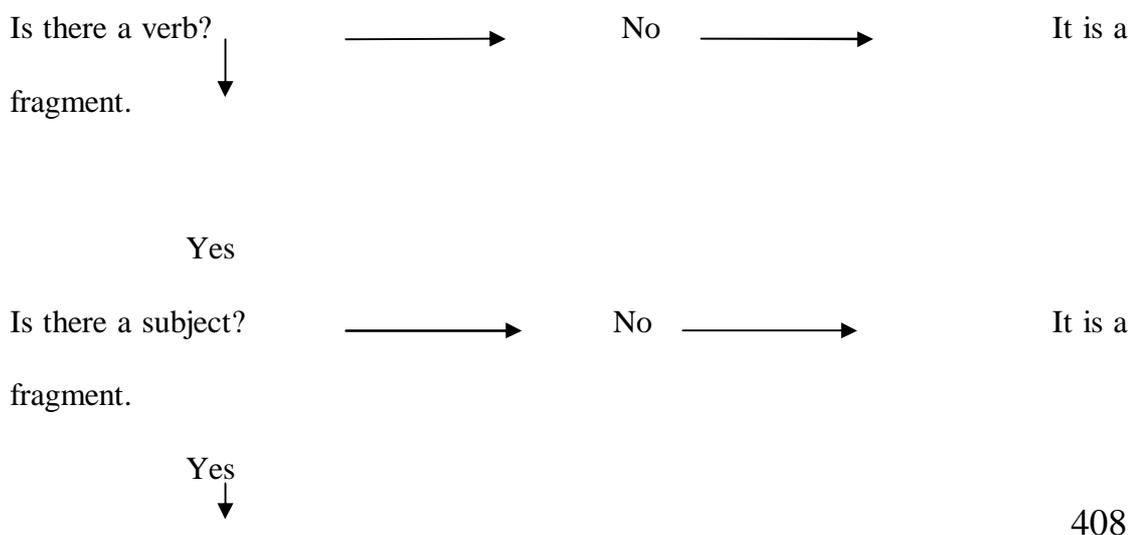
Is the word group merely

       A subordinate clause (because ⟶   yes⟶   It is a fragment.

It begins with a word such as *because* or *when)*

          ↓

       No

   It is a sentence.

Figure 5: Test for Fragments

Using this flowchart, our students can check if they have written a fragment sentence. Diana Hacker advises to 'attach the fragment to a nearby sentence' or 'to turn the fragment into a sentence' (p. 149). As for Klammer (2010), in his book' Analyzing English Grammar' (p.354), He tells us that 'because a dependent clause contains both a subject and a predicate, student writers sometimes confuse them with independent clauses, which are able to stand alone as sentences. A dependent clause, set off by a capital letter and a period as though it were an independent sentence, is called a fragment and is considered a serious error in writing. To recognize fragments, he advises to bear in mind the list of subordinators and reminding ourselves that they create dependent clauses or we can apply the question transformation by moving an auxiliary verb (or do) to the beginning without changing

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anything else, you can in this way verify that it is a sentence. If not, it is a fragment. For example:

1) *Yasmin finished a remarkable painting.*

   Did Yasmin finish a remarkable painting?

   2)because Yasmin achieved a remarkable painting.

   Did because Yasmin achieve a remarkable painting?

The second clause is a fragment because it cannot undergo the question transformation. It is a dependent clause.

If a student keeps writing fragment sentences, instead of clauses related to one another either through parataxis or hypotaxis (sentence structure an English speaker uses), he will disrupt the connectedness of his clauses and the fluency and coherence of his prose that is why, fragment sentences were   to be given due attention and remedial work.

We began with 'a broad trawl sample' (Carl James' term, 1998) and submitted 160 students to this pre-test. The initial 160 students were reduced to 114 students (those who had no more than two absences); out of those 114 students, 47 were writing fragment sentences, almost half of them.   In this pre-test, we caught whatever errors got in our net and we sifted those errors, and the most recurring ones were those mentioned above. So far, we have included only a treatment group with

a pre-test followed by written and oral metalinguistic feedback and then again an essay representing the post-test. This is what Dana Ferris(2004) calls 'a longitudinal measurement of accuracy improvement in new pieces of writing by means of pre-test and post-test comparisons'(p. 108). Our main aim here is to see whether after our feedback, our students will be able to learn, correct and write well connected sentences. Another post-test has recently been carried out with the same treatment group (to check retention over time) and with a control group which has received no feedback at all to compare between the two groups. For the time being ,what we are going to evaluate is a pre-test followed by a written and oral grammatical feedback and post-test; furthermore, we have coped with only one linguistic feature; a deviation from a normal complex sentence structure. One additional element to be mentioned is that the study was conducted over an academic year.

8.4.   Target Structures

The target structure was the fragment sentence used erroneously and repeatedly by our students, not only by these students, but also by more advanced students if not taken care of. This is mainly due to the

interference from the Arabic language in which the students are immersed in elementary and secondary education and from the kabyle language, their first language. In both languages, a complete sentence can be a relative standing on its own without any head clause or a subordinate introduced by 'because ', for example, can also be a complete sentence. Keiko Koda, from the department of linguistics at Ohio University', Athens well points out how L2 learners use their sentence processing strategies from their L1 rather than from their L2 linguistic features. Consequently, there was a strong L1 influence on L2 cognitive processing.

8.5   Treatment

Treatment was provided by referring to M.A.K Halliday's **clause comple**x(1985) which is a grammatical unit that is contained between full stops and 'a sentence is a constituent of writing ,while a clause complex is a constituent of grammar'(p.193). What appealed to us in the linguist's approach to the clause complex is his referring to the functional-semantic relations that characterize the specificity of natural language. He considers two interpretations: one is the interdependency of parataxis and hypotaxis which is typical of any complexes whether we take the word, group, phrase or clause. The other interpretation to

the clause complex is the logico-semantic system of expansion and projection which is an inter-clausal relation; M.A.K Halliday calls it a 'relation between processes, usually (but not always) expressed in the grammar as a complex of clauses. These two together will provide the functional framework for describing the clause complex (p. 193).

What was interesting for us as a teacher was to direct our students' attention to the fact that English uses two main types of sentence structure that is achieved through **parataxis (**coordinated clauses) **or hypotaxis** (a subordinating clause dependent on a head clause or a preceding clause), the single clause structure being the limiting case. Examples with head and modifiers will be given to the students to understand the notions of progressive modification: when each subordinating clause modifies the one preceding it. But the pattern can not always be as regular as this, and there are subordinating clauses which can branch out at different places. When one clause modifies another, the status of the two is unequal but there are other clauses with equal status with neither clause being dependent on another. Halliday (1985) well points out that *the general term for the modifying relation is hypotaxis between a dependent element and its dominant,, the element which it is dependent. Contrasting with this is parataxis, which is the relation between two like elements of equal status, one initiating and the other continuing. All logical structures in language are either*

(a   )   paratactic   or   (b)hypotactic.   The   clause   complex   involves relationships of both kinds' (p. 195).

What better and clearer explanations than these can there be to a student of English trying to comprehend the types of relationship that exist   between clauses and for binding at all. We find Halliday's explanations of the binding between clauses the most explicit to a learner of English sentence structure. Furthermore, the other interpretation of the clause complex is the logical-semantic system of expansion and projection. Expansion means expanding a head clause by elaborating it, extending it or enhancing it; projection implies that the secondary clause will be presented as a locution or an idea. Several examples were given to the students and will be mentioned later.

8.6   Instruments

The following algorithm by S.P Corder will be used to analyze our students' errors:

<u>Student number1</u>

1. Sample learner language

2. Register each utterance* of sample and its context

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$\downarrow$

3. Is utterance x normal?

      (Wholly or in part ?)

    In this context yes $\longrightarrow$ ACCEPT (non deviant)

$\downarrow$

      No (unacceptable)

4. Reconstruct intended form (NS target form) and

   note the miscorrespondence(s)

                     5(a) Level and unit of the TL system

5. Describe the Error in terms of

                     5(b) learner modification of target

                     (Omission, etc)

6. Can the learner self-correct?   6(a) Yes…unprompted $\longrightarrow$ SLIP

                            6(b) yes …prompted $\longrightarrow$ MISTAKE

                            6(c) No…Ignorance/Incompetence $\longrightarrow$ ERROR

7. Carry out a back-translation of deviant form into learner's L1.

8. Is the translation good? Yes INTERLINGUAL (Interference/Transfer)

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No Alternative diagnosis, INTRALINGUAL, INDUCED, etc…

9. Determine gravity

10.Remedial work / modify syllabus.

Figure 6: S.P Corder's (1981) Algorithm for Error Analysis*

Before assessing our students' papers, we asked them to answer comprehension questions on a text by Kate Chopin (this was the first pre-test); after this, each student had his algorithm for error analysis.

*Algorithm for Error Analysis (Adapted from S.P Corder, 1981, p. 23)

* The word 'utterance' refers more to a written expression here.

reprinted in James, Carl.(1998) *Errors in language learning and use.* England: Pearson educated limited. p.269. Print.

KATE CHOPIN (1851-1904)

The Story of an Hour

Knowing that Mrs Mallard was afflicted with a heart trouble, great care was taken to break to her as gently as possible the news of her husband's death.

It was her sister Josephine who told her, in broken sentences; veiled hints that revealed in half concealing. Her husband's friend Richards was there, too, near her. It was he who had been in the newspaper office when intelligence of the railroad disaster was received, with Brently Mallard's name leading the list of « killed. » He had only taken the time to assure himself of its truth by a second telegram, and had hastened to forestall any less careful, less tender friend in bearing the sad message.

She did not hear the story as many women have heard the same, with a paralyzed inability to accept its signficance. She wept at once, with sudden, wild abandonment in her sister's arms. When the storm of grief had spent itself she went away to her room alone. She would have no one follow her.

There stood, facing the open window, a comfortable, roomy armchair. Into this she sank, pressed down by a physical exhaustion that haunted her

body and seemed to reach into her soul.

She could see in the open square before her house the tops of trees that were all aquiver with the new spring life. The delicious breath of rain was in the air. In the street below a peddler was crying his wares. The notes of a distant song which someone was singing reached her faintly, and countless sparrows were twittering in the eaves.

There were patches of blue sky showing here and there through the clouds that had met and piled one above the other in the west facing her window.

She sat with her head thrown back upon the cushion of the chair, quite motionless, except when a sob came up into her throat and shook her, as a child who has cried itself to sleep continues to sob in its dreams.

She was young, with a fair, calm face, whose lines bespoke repression and even a certain strength. But now there was a dull stare in her eyes, whose gaze was fixed away off yonder on one of those patches of blue sky. It was not a glance of reflection, but rather indicated a suspension of intelligent thought.

There was something coming to her, and she was waiting for it, fearfully. What was it? She did not know; it was too subtle and elusive to name. But she felt it, creeping out of the sky, reaching toward her through the sounds, the scents, the color that filled the air.

Now her bosom rose and fell tumultuously. She was beginning to recognize this thing that was approaching to possess her, and she was striving to beat it back with her will-as powerless as her two white slender hands

would have been.

When she abandoned herself, a little whispered word escaped her slightly parted lips. She said it over and over under her breath: «free, free, free!» The vacant stare and the look of terror that had followed it went from her eyes. They stayed keen and bright. Her pulses beat fast, and the coursing blood warmed and relaxed every inch of her body.

She did not stop to ask if it were or were not a monstrous joy that held her. A clear and exalted perception enabled her to dismiss the suggestion as trivial.

She knew that she would weep again when she saw the kind, tender hands folded in death; the face that had never looked save with love upon her, fixed and gray and dead. But she saw beyond that bitter moment a long procession of years to come that would belong to her absolutely. And she opened and spread her arms out to them in welcome.

There would be no one to live for her during those coming years; she would live for herself. There would be no powerful will bending hers in that blind persistence with which men and women believe they have a right to impose a private will upon a fellow-creature. A kind intention or a cruel intention made the act seem no less a crime as she looked upon it in that brief moment of illumination.

And yet she had loved him-sometimes. Often she had not. What did it matter! What could love the unsolved mystery, count for in face of this possession of self assertion which is suddenly recognized as the strongest impulse of her being.

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«Free! Body and soul free! » she kept whispering.

Josephine was kneeling before the closed door with her lips to the keyhole, imploring for admission. «Louise, open the door! I beg; open the door-you will make yourself ill. What are you doing, Louise? For heaven's sake open the door. »

«Go away. I am not making myself ill. » No; she was drinking in a very elixir of life through that open window.

Her fancy was running riot along those days ahead of her. Springs days, and summer days, and all sorts of days that would be her own. She breathed a quick prayer that life might be long. It was only yesterday she had thought with a shudder that life might be long.

She arose at length and opened the door to her sister's importunities. There was a feverish triumph in her eyes, and she carried herself unwittingly like a goddess of victory. She clasped her sister's waist, and together they descended the stairs. Richards stood waiting for them at the bottom.

Someone was opening the front door with a latchkey. It was Brently Mallard who entered, a little travel-stained, composedly carrying his gripsack and umbrella. He had been far from the scene of accident, and did not even know there had been one. He stood amazed at Josephine's piercing cry; at Richard's quick motion to screen him from the view of his wife.

But Richards was too late.

When the doctors came they said she had died of heart disease-of joy that kills.

Answer the following questions on the text :

1) Who told Mrs Mallard the news of her husband's death?

2) How did Mrs Mallard feel at hearing the news of her husband's death?

3) Who said that she saw beyond that moment a long procession of years to come that would belong to her absolutely?

4) How does the writer express the idea that Mrs Mallard did not fully love her husband?

5) What feeling was most important to her?

6) Who kept repeating « Free!Body and soul free! » ?

7) Who was kneeling before the closed door imploring for admission?

8) Why did Mrs Mallard carry herself like a goddess of victory?

9) Who entered a little travel-stained and tired?

10) What did the doctors say she had died of?

Here is the algorithm for student 1:

STUDENT 1 :

1) Sample learner language :

Mrs Mallard who said that she saw beyond that moment a long procession of years to come that would belong to her absolutely.

2) Context of sample :

This is the answer to question number three: on the text *The Story of an Hour* by Kate Chopin 'Who said that she saw beyond that moment a long procession of years to come that would belong to her absolutely?' The students were asked to give full answers to the questions.

3)The utterance is unacceptable and ungrammatical.

4)The intended form was « *It was Mrs Mallard who said that she saw beyond that moment a long procession of years to come that would belong to her absolutely.*

5)The error occurs at the level of grammar and syntax and the student has omitted the main clause.

6) Can the learner self-correct? No, he cannot because of ignorance but especially because of language transfer. It is an ERROR.

7) The back-translation of the above deviant form into the learner's L1 is :

السيدة مالاد هي التي قالت بأنها شاهدت قبل هذا الوقت أن سلسلة من الأعوام المقبلة ستكون لصالحها تماما.

8) The translation is good: it is a language transfer.

9) The error when repeated (the student did it twice) can be serious especially in a paragraph where the arrangement and the connectedness of the clauses is what

makes the passage fluid and coherent. This is what enables ideas to be well-expressed and flowing. This is part of the cohesion of the text. Imagine the student writing a whole paragraph or essay with these types of fragmented sentences, the reader would be at a loss because we could no longer follow the stream of the students' reflections. It would unsettle the reader and as Joseph M Williams (2007) has said *if we can't follow a line of thought , we are going to be defeated by general incoherence. If we can't follow a line of thought, we are likely to give up* (p.199). Therefore, it is a must for us teachers to correct those fragment sentences.

10) Remedial work / modify syllabus:

As this error was a very recurring error in our students' sentences, we had to include a remedial work in our syllabus based on M.A.K Halliday's notion of parataxis and hypotaxis. This will be explained in depth subsequently.

We finally had 47 algorithms out of 114, almost half the students made this error. Therefore, this was worth providing a treatment.

A few months later, we gave the students a post-test in the form of an essay based on the type of relationship that prevailed between two characters Chillingworth and Dimmesdale in Hawthorne's *The Scarlet Letter.*

After assessing ,in this new essay, only the students concerned with the syntactic error of fragment sentences, we found that only one out of 47 students still wrote fragment sentences.

Figure7: Algorithm for student 1

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8.7   Analysis and Results

This experiment showed that a written corrective feedback on students' papers, for example, a note such as 'mind the structure of your sentence ' and Immediate oral metalinguistic grammatical explanations provided by M.A.K Halliday's theory proved very effective. Judging from our students 'anonymous answers to our question: 'Did our reference to 'parataxis' and 'hypotaxis' help you in correcting the structure of your sentences? They anwered that it enabled them to make the difference between different kinds of clauses, for example, dependent and independent clauses. Another wrote *that' by referring to this theory, you have helped us correct our sentences; generally when we are not limited by time (when we have enough time to look deeply at our structures to correct them. It is not yet a reflex but we have to develop it'*. 43 students out of 46 said that it did help them.

When we come to explain why the students write fragment sentences we have to point out the language transfer from L1 to L2 because L2 learners use   sentence processing strategies from their L1 on their L2 utterances to form Selinker's interlanguage' being a

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language in between L1 or mother tongue and TL or target language. Although there are many types of errors such as developmental errors, overgeneralization, simplification errors, misuse of formulaic expressions, we consider our students' errors as coming from a negative language transfer from L1 with high probability since students with the same background language make the same type of errors and because we have applied S.P Corder's algorithm which confirms that it is a language transfer. Furthermore, Keiko Koda (1993) in *Transferred L1 strategies and L2 Syntactic Structure in L2 sentence Comprehension* also tells us that L2 learners use sentence processing strategies heavily geared to their L1, rather than L2 linguistic features and this can also be explained by the theory of Universal Grammar which stipulates that a student may have only partial access to U.G and so has no possibility of parameter resetting otherwise he would not make this error; this is another way for accounting for language transfer as Bley-Vroman(1989, as cited in Myles and Mitchell, 2004, p. 87) expresses it in the comparison he makes between child language development and adult foreign language learning where the child has access to U.G whereas the adult language learner has access to his native language knowledge and learns his L2 through general problem-solving systems. This is how he accounts for the problem of transfer. L2 grammar is not attained and is more like L1 grammar through a

cross-linguistic influence. In this hypothesis, learners have access to U.G only through their first language and set parameters to the first language values, and this is the basis for their second language development (Mitchell and Myles, 2004, p.87). If the parameters of the second language are different from the first, students will have to use other strategies for the second language data to correspond with their internal representations. Adult L2 learners, thanks to their cognitive maturity and to problem-solving capacities will be able to relate internally to second language data if given the incentive or feedback. The feedback we provided our students with was as follows: after giving metalinguistic feedback on their own papers, we *picked up a few instances of their sentences which we wrote on the board explaining that in English the subordinate is always dependent on a main clause or in Halliday's terms, an' alpha', a 'head' modified by other clauses. We carried on introducing his notion of the clause complex which is characterized by the functional-semantic relation of all clauses. In more concrete terms, we examined the two types of relationship* that exist in English sentence structure: parataxis and hypotaxis. The former is the relationship that pertains between two clauses of equal status linked by one of the coordinating conjunctions' F.A.N.B.O.Y.S' and hypotaxis the dependent type of relationship between one clause and another with a head and a dependent clause to which it is attached

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through elaboration, extension or enhancement. We studied the structural and semantic relationship between the clauses through several examples highlighting that in hypotaxis, we can have subordinates following one another (e.g. progressive modification) or branching out at different places (e.g. modification with nesting). Following our explicit metalinguistic feedback concerning English sentence structure, we came back after each text studied to this notion of the relationship between clauses and would point out where the head of the clause was to be located, what the type of relation between the subordinate and the main clause was: one of elaboration, extension or enhancement, and I have noticed that the students were even better at that than myself. Moreover, recent approaches insist on extensive exposure to the target forms (Nassaji and Fotos, 2004, p. 137). Besides, if we reflect a moment on this notion of explicit feedback, the literature in the field well points out that it is the explicit metalinguistic feedback which provides more uptake and system learning as Rod Ellis, Shawn Loewen and Rosemary Erlam have expressed in *Implicit and Explicit Corrective feedback and the Acquisition of L2 Grammar* where they compare implicit feedback in the form of recasts to explicit feedback in the form of metalinguistic explanation. It is this explicit metalinguistic feedback which will also be converted into long-term implicit learning:

> *Explicit knowledge can enhance the processes involved in*

the development of implicit knowledge (e.g noticing and cognitive comparison). That is, the awareness generated by metalinguistic feedback promotes the kind of synergy between explicit and implicit knowledge that is hypothesized to underlie L2 learning (p.330).

In other words, it is this explicit feedback which will foster the development of implicit knowledge (as long term uptake) or more exactly it is the combination of the two which seems to underpin L2 learning. It is also Nick Ellis (2002) who is said to have written that *language learning is implicit in nature(cited in Hossein Nassaji and Sandra Fotos,2004).* What is also extremely important and often reccurs in the SLA literature is that the focus on form should be taught within a meaningful communication where form and meaning blend epitomized in the subject matter of stylistics, the course we teach our students. When discussing the usefulness of grammar instruction, Nassaji and Fotos (2004) refer to Spada(1997) who asserts that *when learners receive communicative exposure to grammar points introduced through formal instruction, their awareness of the forms becomes longer-lasting and their accuracy improves (Nassaji and Fotos.2004,130).*

Namely, students retain grammatical points more when they are illustrated in a meaningful context. From our results (see our detailed results below), written and follow-up oral metalinguistic explanations

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from functional grammar does provide correction and learning, but the latter was confirmed with the examination of another post-test for retention learning six months after . During this period, the students had a break from their study (vacation) and then started their third academic year. They were then tested again with the same kind of text and comprehension questions. The results of another post-test are added to the results below. It is also worth mentioning that after each text studied since our course was a course of stylistics, we chose a few sentences and commented not only on the type of relationship between the clauses, but also on the logico-semantic interpretation of the dependent clauses. For example, what kind of expansion does the subordinate add to the main clause? Is it one of elaboration, extension or enhancement? By elaboration, we mean re-expressing in other words, specifying with more details or simply adding a commentary; by extension, we mainly suggest adding something new and by enhancement, the clause gives a notion of time, place, cause or condition. We have to admit the students were very good at that. This way of studying the clauses in terms of its functional-semantic aspect reinforced my course of stylistics which is a blend of form and meaning. The actual results we obtained between the first pre-test and the first post-test are as follows (in between they had received the feedback mentioned above in detail):

	Pretest: (beginning of the academic year)	Post-test (end of the academic year)	6 months later:
S1	2	Fragment sentences have disappeared	no fragment sentences
S2	1	" " "	" " " "
S3		we cannot see; she has used only coordinated sentences.	
S4	1	Fragment sentences have disappeared	
S5	1	" " " "	No fragment sentences
S6	2	" " " "	1 fragment sentence
S7	1	" " "	
S8	3	The sentences are well bound but they are not always clear so that although the student does not express himself well, he has understood the type of relationship there exists in an English sentence.	
S9	3	There are no fragment sentences but the student has used an embedded relative clause that did not contain a verb. The minimum constituents of an English clause is subject and verb or subject and predicate.	
S10	1	All the sentences are well bound except for sentences 2 and 3 so we consider it a negative paper	
S11	3	No fragment sentences	
S12	1	" " "	

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S13	2	" " " "	1fragment sentence
S14	2	" " "	
S15	1	Bad writing but no fragment sentences	no fragment sentence
S16	4		
S17	1	No fragment sentences	no fragment sentence
S18	1	No fragment sentences	
S19	2	" " "	no fragment sentence but another kind of

error,for example,'He was Frederick Douglass who fought against both Hughes and Covey.'He made this error three times.

S20	1	" " "	
S21	1	" " "	1 fragment sentence
S22	2	" " "	
S23	2	" ""	
S24	3	not found	
S25	3	bad English but no fragment sentences	no fragment sentences
S26	1	No fragment sentences	" " " " "
S 27	2	No fragment sentences	" " " " "

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S28	1		No fragment sentences		" " "
S29	1	short answer but no fragment sentences	No fragment sentences.		
S30	1	No fragment sentences	No fragment sentences		
S31	4	No fragment sentences		"" " " "	
S32	2	No " " "			
S33	5	" " ' "			
S34	2	No " "	No fragment sentences		
S35	1	No " "	No fragment sentences		
S36	2	" " "			
S37	4	No " " "	No fragment sentences		
S38	1	No " " "			
S39	1	" " " No fragment sent but the same mistake as above: 'He was the slave who fought against Hughes and Covey;' He was Covey who trembled like a leaf.'			
S40	5	" " "			
S41	2	bad writing but no fragment sentences			
S42	2	no fragment sentences	1 fragment sentence		

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S43	3	no fragment sentences	No fragment sentences
S44	1	" " "	" " " " "
S45	3	" " "	
S46	1	" " "	2 fragment sentences.
S47	4	No fragment sentences and a lot of Progress.	

8.8   Results Obtained and Comparison with a Control group

If we summarize our results, they are as follows:

First Pre-Test	Post-Test	Post-test 6months later.
90 errors/for 47 students	1/47 students	12/47 students.

Table 7: Results Obtained on Students 'Syntactic Error (pre-test, post-test, post test 6 months later)

We can therefore conclude that there is still an intake with the second post-test but the best results were achieved in the first post-test. According to our results, error correction is effective. It is effective if we compare our results with a control group.   This control group consisted of the same number of students as the treatment group (114) which attended the same course of stylistics but which did not receive any feedback on the correction of fragment sentences ;namely, they did not have correction on their papers, no oral metalinguistic explanations and remedy with M.A.K Halliday's theory of parataxis and hypotaxis, no enhancement and elicitation through the analysis of the way the

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clauses are bound through extention, elaboration or enhancement or the functional-semantic relationships between the clauses at the end of each text. Our remark about this control group is that they were only 22 students making the syntactical error, and by the end of the year, they were still making it whereas our 46 out of 47 were nolonger making it(in our experimental group, there were 47/114 who were writing fragment sentences). We can therefore conclude that although our students were more numerous, half of them was making the error, they benefited from our feedback and consequently we can affirm that error correction is effective, and we can rely on the value of education. Here follows a table in which we show the number of fragment sentences the 22 students were making on a similar text with comprehension questions to answer as our experimental group.

22 Students in the post-test.	Number of fragment Sentences
A	1
B	1
C	2
D	2

E	2
F	1
G	1

H	1
I	2
J	1
K	1
L	3
M	1
N	2
O	1

P	2
Q	1
R	1
S	1
T	2

U	1
V	2

Table 8: Results Obtained with the Control Group.

8.9 Conclusion, Recommendations and Suggestions

We should always consider our learners' language backgrounds before devising educational curricula. Knowing the kind of cognitive strategies learners transfer from L1 may help us to give them the appropriate feedback that will help them achieve more proficiency in the target language. Besides, knowing the 'essential syntactic features' of the Target Language, well expounded by Halliday for the English language will also help learners gain mastery. Contrastive linguistic analysis between L1 and L2 concerning syntax must also be provided to first-year students of English in addition to their course of general linguistics. Finally, using a stylistic analysis of texts where students apply their linguistic knowledge to the functional meanings of linguistic patterns in context can reinforce their mastery of the Target language.

4.10   Students' Remarks on the Course through an Anonymous Questionnaire.

At the end of the academic year, I gave 75 students out of 114 students (3/4 were present) an anonymous questionnaire about the course of stylistics we had just been teaching; they could absolutely express themselves freely. They were only 75 because the workshops stopped, and I gave them an appointment to give them their papers back and after returning them, I gave them the following questions to answer:

1. Is an examination of the language structures, the categories of words used help in understanding the message and the intention of the writer better?

2. Is the course of stylistics an interesting way of dealing with literary texts?

3. Do you think that by studying the way a writer structures his text and the way he arranges his words in a given form (declarative, interrogative, exclamative...), by studying the clause structure help you

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in your own writing?

4. Do you think this course helped you? In which way? If not tell why?

5. Did you like the course of stylistics? If yes, say why; if no, state the reasons.

1)   In answer to the first question, 64 out of 75 answered positively especially if the reader is skilled enough in an examination of language structures. Three wavered between 'yes' and 'no', and two replied negatively. One expressed the idea that language is a carrier of ideas, emotions, feelings and beliefs, so we can understand better his way of writing, and how he manages to construct and convey his ideas. Another wrote that it is impossible to get its real meaning without analyzing the form of the text. Still, another student made an interesting remark about how it helped do the autopsy of the writer's personality, and the way he thinks.

        One student added that when we know the meaning of the structure, we will understand the meaning. One of them made a very pertinent remark stating that the study of the linguistic structures is called 'the linguistic analysis but the study of the message is the

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stylistic analysis. However, we will never understand the message without referring to the codes or the language structures, so to understand the message we need the codes.

This student has well understood that the form and the content are interdependent. At last, another said:

'To study why the writer chooses to use this and not that, to define the structures and the aim of the use, we understand the message easily.'

If we apply the mathematical rule of three to obtain a percentage, we shall have the ratio 85% of the students who answered positively.

2)   To the second question: is the course of stylistics an interesting way of dealing with literary texts?

These are the answers we have gathered:

-Yes, it is especially when the teacher asks us to deal with the text in a free way where we feel that we are free to deal with it according to our understanding of it and our experience in life as a human being.

- Yes because it gathers both the content and the language and through this, we can develop our style of writing.

- It is an interesting way because it combines two major methods of dealing with literary texts that are: the content and the language. In the course of stylistics, we study both methods without neglecting one of

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them.

- It is the best way of dealing with literary texts because the signs of the language contain the meaning conveyed by the writer, so by a stylistic approach, and by studying the language through linguistics helps us to break the language down into its components to extract the meaning it contains.

-Yes, in my opinion the course of stylistics is a very interesting way of dealing with literary texts because we are studying both the content and the language. It is new for us to understand the content through the analysis of the language, and I have really enjoyed dealing with this course.

- I think that yes, because the analysis of both language and meaning is a very useful way to reach the real message, and as it is said above, it helps to understand the writer better.

72 put of 75 told that stylistics is an interesting way of dealing with literary texts. The students found it interesting because if they follow all the steps of analysis of a text, they well understand the meaning, the goal and the author's intention. A lot of them stated that it helped to develop their own language, improve their style, vocabulary and writing skills. Some highlighted that:

"In a literary text, we are brought to a world of meaning and impression with the strong use of language and the specific style of

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writing because language is a system, this system can be a means to a good text.

Someone also said that it is an important course as it clarifies and deciphers the meaning of obscure texts. Others have pointed out the fact that with stylistics, we can break the text into codes, analyze it and understand it better. They liked the freedom of interpreting texts according to their own understanding of it and their experience in life as a human being. Finally, someone added that this course is the best way of dealing with literary texts as stylistics deals with the structures and deviations in them, the deep and underlying meaning that these structures carry.

This course, the students added, is the best means to improve our literary intuition, to review the basic rules of literary intuition; review rules of grammar, their usefulness in literary writing their usefulness and prominence in literary texts.

Finally, we apply the mathematical rule of three to get a percentage, we shall have 96%.

3)   In question 3, the student answered that the arrangement of structures and words of the writer gives us a sample from which we may start our own writing as it is said: 'nothing comes from nothing'. But a new text comes from an old web of texts. Another writes:

- of course, it is very helpful when we study the way a writer structures his text and the way he arranges his words in a given form, we learn how to write well.

What follows are other responses to the question:

- of course, this helps me in my writing since I may learn how I can create a deep feeling and reaction of the reader, and how I can use only words in order to make the reader know what I want to say.

- This makes me learn more about the way I can convey the message I want by using some techniques of writing.

70 out of 75 answered positively to the question, 2 replied negatively, two wrote no answers, and one wrote 'somehow'.

A student wrote that: "after dealing with the course of stylistics, I have changed many things in my writing; I started including forms of sentences such as interrogative. I also started using parallelism to emphasize some ideas. In addition, I began to take into consideration the choice of words to transmit the message efficiently. For this reason, I think that studying a way a writer structures his text and the way he arranges his words in a given form and studying their clause structure have had a great impact on my own writing.

As we can notice, the student has made full use of the course, using even the device of parallelism in his own writing, selecting his choice of words for special effect and varying the choice of sentence

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forms from interrogative to declarative.

Another student said that her writing is progressing since she studies stylistics especially the structure of the texts and the way the ideas are arranged. Besides,he made an interesting remark stating that a new text always comes from an old web of texts. Another said that it expanded his imagination. We will learn new phrases and how to use them enriching our way of writing by acquiring new vocabulary. Another stated this course has helped me both to analyze and to write. One of them insisted on the idea of how to use structures to express ideas, how to attract the reader and to be better understood and the most important aspect is to use correct structures. Still another pointed out that we learn more in grammar, vocabulary... by reading literary texts. One added that he learned from the arrangement of ideas and the use of foregrounding to distinguish the purpose. The students often said that they learned how to write well by looking at how a writer arranges his words in a given form. Another student learned how he could create an emphasis, a deep feeling, and a reaction of the reader. Some remarked that not only can writers' styles influence their way of writing but they can also differentiate a writer's style from another.

Our most provoking feedback was when several students confirmed that it helped them with the structure of their clauses and when one of them wrote:

'Sometimes, I did not make and distinguish between the clauses and their kinds, but now I know them and I can study them.'

If we apply the rule of three, we shall obtain this percentage: 93%.

4)   To the next question of how this course has helped them or not, the students replied:

- It has helped me in writing and speaking because when we read and analyze such text of a great writer, it can help us to acquire a knowledge in the way of writing and speaking.

- It helped me in developing my style of writing because in this course when analyzing a text we analyze the language and in it we find structures and different forms.

- This course has helped me especially in the understanding of the text because when we study language, we understand the context more.

- Yes, of course, it shows us the way we organize clauses, words for a specific target, emphasis, importance, prominence, respecting an order.

- Yes this course has helped me. Each time I read a text or a story, I find myself analyzing the language. I notice if the writer uses an inversion, adverbial clauses, and repetition. So I cannot read the content without dealing with the language.

This course has helped me in the way that thanks to it, I could discover that the use of language is so flexible and vast, and that when I read a story or any piece of writing I must consider every detail to reach the meaning.

69 out of 75 stated that the course helped them, 6 said it helped them a little, one did not answer the question. The students wrote that it helped them, in both reading and writing, and one observed that when he reads a text, he finds himself analyzing the language: the use of inversion, adverbial clauses, repetition... ,so he cannot read the content without dealing with the language. Another student wrote that he became fond of literature, and he became aware of the importance of words and structures in a literary text; it developed his imagination too. Still another student felt through his writing that he was progressing. Some others insisted that both the writing and the speaking skills were improved that they could understand the meaning in texts and analyze a literary work. It is easy to analyze any types of text stylistically.

Another student stated that at the beginning, he did not think that it helped him, or that it could help him because it was hard to follow, but now he is sure about the help it brought him because now he can do an analysis, and he noticed that there is a better understanding of the text when we make its analysis, and we discover many things we haven't noticed. An idea which was repeated was that they understood and

analyzed the literary texts better and developed their own writing as well. One said that 'it opened a door to the world of literature; it pushed me to study more analytically with an awareness of language structures and their meanings'. When a student tells you so it means that he has grasped the stylistic analysis, or when another writes:

'This course has helped me in realizing that the study of language structures helps in understanding the message of the writer'.

They added that they could deal with any text without any fear of misunderstanding. At last, two students mentioned that this course has also helped them in the course of civilization (initiation to culture). Finally, the percentage we obtain by applying the rule of three is 92%.

5)   Question 5 was enquiring about whether the students liked the course of stylistics or not.

69 students out of 75 answered that they liked the course. 4 said they did not like it, one did not understand it, and one gave no answer.

One student wrote he liked the course of stylistics because everything is included: grammar, semantics, writing and so on. Another wrote that it enabled him to build his personal world imagination and importantly his language and style.

Still another student expressed the idea that he liked "the course of stylistics very much because he liked the study of literary texts which

are full of deviations and ungrammatical sentences as other texts do not permit them. We can say that we can play with words without altering the meaning.

Another pointed out that it is one of the important courses of our program in which he learns about literature, the structure of language and literary analysis." Others wrote that 'when they studied stylistics, they felt free to express their feelings and points of view and their own interpretation.' Another said that 'at first, he found it boring but when we started going through the stories and the stylistic analysis, I really enjoyed it'. Another idea is that it is an interesting method for understanding and studying literary works.

Another student mentioned he appreciated it because of the close relationship between linguistics and literature. Finally, a student wrote:

'Yes, I like the course of stylistics because it gives me an access to literature as well as to linguistics. I like it because it helps me to develop my language ability. I like it because I think it is a good way to learn the practical side of linguistics, and it is a good way to understand works of literature.

Some other responses were:

'It helped me to criticize a text, and it is the best way to reach the meaning beyond the signs'.

'Yes, I like the course of stylistics for only one reason: because our

teacher of stylistics is a very good nice and ambitious teacher. It is of course Miss Senhadji, and when the teacher is good, we like it more.

- 'I like the course of stylistics since it opened a door to me from which I can develop my reading and writing at the same time.

- Yes, because I learned many things I was ignoring before about how to read and how to write.

At last, our percentage for this question is 92%.

8.11   Conclusion of part two

What we would like to draw from our experiment with our students 'use of fragment sentences is that 'in the early stages of acquisition, strategies of L1 are used in processing L2. At later stages, L2-based strategies tend to dominate L1-based strategies as kees de Bot, Wander Lowie and Marjolijn Verspoor (2006) state in *Second Language Acquisition* (p. 64), and as many second-language researchers have shown acquisition seems to be' gradual, 'takes time', and requires numerous doses of evidence(Gass and Selinker,2009,p. 330-1). The concept of noticing in students 'acquisition is important since it precedes the processing of the input and the latter to be achieved must be backed up by input enhancement. 'Salience, in Sharwood Smith's view (as cited in Gass and Selinker, 2009, p.388) can come about by a

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learner's own internal devices (his or her own processing mechanisms) or by something that is externally created; this latter is input enhancement. Sharwood Smith (idem) refers to two variables involved in externally created salience: elaboration (e.g repetition) and explicitness (e.g metalinguistic information). These are the kinds of feedback we provided our students with, and we also added elicitation. Moreover, *Tomasello and Herron found that the corrective feedback was more meaningful after learners had been induced to produce an error as opposed to 'preventing' an error (as cited in Gass and Seliker, 2009, p. 375)* because there is obviously more noticing, and from noticing we should give them input enhancement which will result in language processing and acquisition.

More than just correcting their fragment sentences, our students need to have a sound, theoretically-based and practical course of writing especially as, very recently, we noticed that teachers tend to indulge in giving students questions where they will only choose between1, 2 or 3 or a fill-in-the- gaps exercise or correct the false statements exercise. A contemporary approach to writing is to use the process and post-process approach. In the process model, we imply that writing, whether by a beginner or expert writer, requires some time for pre-writing, writing, and re-writing. This is by nature recursive. This process of pre-writing, writing and re-writing is included officially and

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marked by the teacher under what is called first and second drafts: the student can have an appointment with either the teacher or with a tutor at a writing centre, centres which are widespread in U.S universities or abroad, in Japan, for example. Those centres offer international students, tutors whose task is to help them with the first and second drafts so that the students will not be guided only by the teachers' tastes. This is one main assumption of the process approach. Other assumptions are that humans need to communicate, and writing satisfies this need, and they write more when they are not dependent on topics given by the teacher. Another principle is that we tend to see writing as an extended process with pre-writing, revising, and editing ,but this is not a definitive set of steps, and it includes in fact more steps than simply these ones:

Inventing brainstorming, listing, webbing, and nonstop writing to discover ideas for writing

Arranging looping together the best ideas into patterns and structures that make sense

Drafting Writing at top speed so that composing tries to keep pace with thinking

Uniting rereading a draft all at once to see how it can be made to move

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forward in a purposeful way

Proofreading reading a paper slowly after one time has elapsed since drafting to find the mistakes

Peer Reviewing partnering to get an outsider's view of the writing

Revising reviewing the writing to see if it does what it was intended to do and reshaping it to do just that

Editing reading of the writing by more mature writer so that important help can be offered

Finishing using the help of an editor to revise and proof so that the writing best meets the writer's hopes

Evaluating assessing the worth and status of the writing by the writer and/or teacher

Publishing putting the writing forward in the world so that it can reach its fullest audience

Figure 8: Steps in Writing.

We think it would serve our English departments to create such a writing centre to help with the students' editing and finishing steps as their papers are marked progressively according to their first and second drafts so the students will necessarily contact one of the tutors if they want to better their marks.

Another fundamental assumption is that the student should try all modes of written discourse, not only analytical and expository writing ,but also narrative, descriptive passages, and provide the students with the structures that help them do so. Students should also feel responsible for their writing, paying attention to their insights and to the reactions of other readers. Another important aspect is conferencing which is about the teacher trying to see what the student's intention is in his writing and helping him best with suggestions. Students can also have responses from other readers provided the latter give them real recommendations and alternatives. One is aware with the writing process that those different steps we have presented are not divisible but recursive, whether we have three or eleven steps. We can write and revise and resume writing again so that the writing process is *a rocking back and moving forward which are always at work* (Milner, 2008, p. 355). Nowadays, a new approach known as the Post-Process approach tends to be more adapted than the Product approach or the Process approach. This Post-Process approach is in fact a combination of the two as the following figure shows:

Product Approach	Process Approach	Post-Process Approach

1. Topics are assigned.	1. Writing is self-initiated: everybody has a story to tell.	1. Writing is sometimes self-initiated and sometimes teacher-assigned.
2.Expository essays are the staple of school writing	2. All modes of writing are respected equally.	2. All modes of writing are respected equally, but teachers will intervene to make certain many genres are undertaken.
3. Grammar study, handbook Rules, and exercises Lead to good writing.	3. Prewriting, writing and rewriting produce good writing. Minilessons and student-teacher conferences are the basis of good instruction.	3. Prewriting, writing, and rewriting produce good writing. Minilessons are still primary, but mini-lessons may be longer and more sequenced.

4. Good writing is based on models and formal Guidelines.	4. Meaning precedes and determines questions of form.	4. Teachers may intervene more directly than in a process model to tell writers which forms work and which donot.
5. Teachers are the single audience for student writing.	5. Writing should read be like literature by a diverse audience.	5. Writing should be read like literature by a diverse audience and by teachers.
6. Teacher-corrected papers are central to the teaching effort.	6. Conferencing with students and organizing other readers is central to the teaching effort.	6.Conferencing with students and Organizing other readers is central to the teaching effort.

Table 9: The Product Approach, the Process Approach

and, the Post-Process Approach. (Milner & Milner, 2008, p.355)

This figure shows us that teachers adopt the post-process approach nowadays when a lot of teachers are still clinging to the product approach in our English departments. The process approach implies that writing is a recursive process, and all writers go through the pre-writing, writing and re-writing that should be taken into consideration.

Another fundamental assumption is that the students should try all modes of written discourse, not only analytical and expository writing, but also narrative, descriptive ,and teachers should provide the students with the structures that help them do so. Students should also feel responsible for their writing) paying attention to their insights and to the reactions of other readers. Another important aspect is conferencing which is about the teacher trying to see what the student's intention is in his writing and helping him best with suggestions. Students can also have responses from other readers, provided the latter give them real recommendations and alternatives. One is aware with the writing process that those different steps we have presented are not divisible but recursive, whether we have three or eleven steps. We can write and revise and resume writing again so

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that the writing process is 'a rocking back and moving forward which are always at work (Milner, 2008, p.355). Nowadays, a new approach to writing, known as the Post-Process Approach tends to be more adopted than the Product approach or the Process-approach. Furthermore, our intention is to foster our collaboration with teachers of writing and even to teach one this year.

Now to come back to our conclusion, we can say that our analysis of our students 'papers reflect our own readings in stylistics, the correlation between form and meaning as well as the various linguistic deviations that H.G Widdowson (1975) emphasized, the notion of foregrounding well underlined by Mick short(1996) and well defined by Katie Wales (2001). All our readings and how we transmitted them to our students are reflected in their own papers. Having them practise the literary analyses for just one short semester, and having half of them succeed in it is already a good promise. We intend to extend the period to 2 semesters with our introduction to stylistics in the amphitheatre as a lecture, and the practical analyses in workshops right from the beginning. One important note to add: I have followed Walter Nash's approach with all the texts we have studied, but as you have probably noticed, it is a very long one therefore we told the students that they would only study the part on the actors that is why the question for the exam was about examining the character of

Chillingworth in his relationship with Dimmesdale.

General Conclusion

To conclude, let us summarize our results for the first and second experiment. As far as the first experiment is concerned, they are as followed: Out of 114 assiduous students, 62 students were considered successful according to the three criteria we have selected. Considering the fact that the students only practised the literary analysis during one short second semester, we can consider our results as encouraging. We can now opt for extending the period to one full academic year and remark if we can improve our results by adding a lecture for all the students and workshops for the practical analyses of texts. Up to now, we only have had workshops and started introducing the field of stylistics before dealing with the analyses of texts. We have adopted this resolution this year. Besides, the students complained that 2 hours for the exam were not enough to accomplish the task, so we should give them 3 hours especially considering the fact that we ourselves could spend a whole afternoon on just a little text! Here are the results in the form of a table:

Total students: 62 students out of 114.		
First, second and third Criterion.	First and second criterion	First and third Criterion
31 students	27 students	4 students

At the end of our assessment, we had three types of responses to our three criteria:

1/Students who reacted according to the first, second and third criterion.

2/ Students who responded according to the first and second criterion.

3/ Students who fulfilled the first and third criterion.

Whichever of these three reactions the students adopted, we accepted them because they are all fundamental aspects fulfilling a stylistic approach. A student might study the text only according to its foregroundings and this is a stylistic approach 'par excellence' because the choice and arrangement of words, their repetitions, parallelisms or linguistic deviations, if any, are all pre-determined and fulfill 'a preconceived design' in the total meaning of the text. We have given

one example of each and the total 62 students who are considered successful in grasping this approach can be found, one by one, in the appendix under the title: 'Our Students 'Stylistic Analyses. We have illustrated   the three kinds of responses we obtained from the students, given their full paper followed by a table where the students fulfilled the first, second and third criterion; the first and second; the first and third (see in the part entitled 'Students' reactions through a study of their written performances).

Besides, we would like to come back to our reasons for our choice of Walter Nash's approach on a passage from Lawrence's' Odour of Chrysanthemums' The first one is that the writer starts from literary concerns and backs them up with linguistic facts underpinning those very concerns. Consequently, we start from the literary critic's position which is the most familiar to students of literature and this approach is the most pedagogical and practical introduction to stylistics, linking literature with linguistics. We became aware that the more the students mastered the system of language, the more they were able to interpret the text with more insights that is why advanced students can be remarkable when interrelating the two systems: the interrelated structures of language and literature. It is also worth noting that a foreign language learner is better equipped with a grammatical terminology than his English counterpart and that enables him to increase his understanding and awareness. Besides, by giving as explicit and thorough an analysis as possible, students are relieved of

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misunderstandings and ambiguities. Grammar is no longer taught in a rote or mechanical way but in a creative use of language by skilled writers who know how to create particular literary aesthetic effects.

The second reason why we have chosen Nash's article and analysis is that he puts great importance on structure. He refers to two structural levels or planes of analysis: the first is a plane of articulation, the cohesion in the text and the second level is a plane of information and the two are intertwined. For him, articulation is paramount and is a preliminary to further remarks on the text. This framework is underpinned by its content and stylistic features which confirm the scheme. Therefore the two planes of articulation and information are intertwined , and we would like to draw the students' attention to the fact that as in a sentence, syntax and semantics are equally intermeshed and are interdependent as far as meaning is concerned. Syntax is important for students to master because of the normal ordering of constituents in words, phrases and sentences. This grammatical ordering has a communicative effect. By syntax, we adapt words morphologically and organize them syntactically so that they are capable of encoding the kind of reality we want to express. Syntax is important to master because it not only gives a certain ordering to words and phrases, but it also participates in triggering a functional communication. The way words are arranged and presented will have a communicative impact on meaning. It is not only semantics which contributes to meaning in sentences, syntax also participates in orienting the communication in a certain direction and giving an

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intended meaning and for the student of style , a study of syntax will reveal further areas of choice in language. In addition, our students need to reinforce their knowledge on how clauses are linked together, and the choice of the cohesive conjunction may mark a stylistic difference as in *John runs but he can't walk* and *John runs. Yet he can't walk.* (W.C Turner, 1973, p. 70). We have rightly elaborated in a second part in our practical stylistic analysis on how clauses are linked through coordinating conjunctions, subordinating conjunctions or simply through punctuation and attribute these sentence structures to the legacy of the Greek tradition in giving 'perspective' through subordination. Our students' mastering of the conjunctions which link clauses is very important since it brings coherence and fluency. If you remember at the end of the first text *Of Plymouth Plantation,* we focussed on the structure and meaning of the sentences, and then we discovered M.A.K Halliday's concept of the '**Clause complex',** and inside this concept, the students are introduced not only to subordination(hypotaxis for Halliday), the structure, but also to the semantic link between the main clause (or 'head' or 'Alpha')and the subordinate clause (or 'modifier' or Beta) through **elaboration** (one clause elaborates on the meaning of another by further specifying or describing it (Halliday,M.A.K, p.203), **extension** (one clause extends the meaning of another by adding something new to it (Halliday,M.A.K, p.207), **enhancement** (one clause enhances the meaning of another by qualifying it in one of a number of possible ways: by reference to time, place, manner, cause or condition. (Halliday,M.A.K,

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p.211) therefore linking the form with the meaning ; from then on, we only referred to the model propounded by Halliday thus intermeshing one more time Walter Nash's level of articulation and level of information.

In brief, we made a parallelism between the concept of the level of articulation and information which are intermeshed in the whole text with the syntax and semantics of a given sentence! Consequently, our approach provided a link between our first and second experiment.

As far as our second experiment is concerned, S.P Corder's algorithm provided a better apparatus and a broader range of possible explanations for our students'errors as opposed to the contrastive Analysis Hypothesis for which the major source of errors only come from the native language. In fact, there are two main types of errors: interlingual and intralingual. Interlingual errors come from the native language (through a cross-linguistic comparison as we did for our students). Intralingual errors come from learning the language, independent from the native language. S.P Corder's algorithm was therefore an appropriate instrument to use to differentiate whether our learners' errors were intralingual or interlingual. Moreover, we have seen how Bley-Vroman accounts for a cross-linguistic influence for adult foreign language learning because L2 grammar is not attained and

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is more like L1 grammar since the learner has access to UG for his first language only, with no parameter resetting for L2. Rosamond Mitchell and Florence Myles (2004) well explain that learners have access to UG only through their first language values, and this is the basis for their second language development (p.87). This perfectly explains our students' errors. The results we obtained are as follows:

First Pre-Test	Post-Test	Post-test 6months later.
90 errors/for 47 students	1/47 students	12/47 students.

We can therefore conclude that there is still an intake with the second post-test, but the best results were achieved in the first post-test. According to our results, error correction is effective. It is effective if we compare our results with a control group. What is this control group? It is a group with the same number of students(114) which attended the same course of stylistics but which did not receive any feedback on the correction of fragment sentences; namely, they did not

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have correction on their papers, no oral metalinguistic explanations and remedy with M.A.K Halliday's theory of parataxis and hypotaxis, no enhancement and elicitation through the analysis of the way the clauses are bound through extention, elaboration or enhancement or the functional-semantic relationships between the clauses at the end of each text. Our remark about this control group is that they were only 22 students making the syntactical error and by the end of the year, they were still making it whereas our 46 out of 47 were nolonger making it. We can therefore conclude that although our students were more numerous, half of them were making the error, they benefited from our feedback, and consequently we can affirm that error correction is effective and we can rely on the value of education. Here follows a table in which we show the number of fragment sentences the 22 students were making on a similar text with comprehension questions to answer as our experimental group.

22 Students	Number of fragment Sentences in the post-test.
A	1
B	1

C	2
D	2
E	2
F	1
G	1

H	1
I	2
J	1
K	1
L	3
M	1
N	2
O	1

P	2
Q	1
R	1

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S	1
T	2
U	1
V	2

Let us recapitulate: we started this thesis by expressing the idea about how our students might respond to the use of stylistics when approaching literary texts. We explained why it was interesting for our students to resort to this field of study and perspective. We discovered that stylistics not only bases itself on purely linguistic theories but also on grammar and syntax and vocabulary, and this could provide an appropriate help to our students who study English as a foreign language.

Studying grammar within the context of literary texts has made the students aware of the link between the grammatical structure and the intended meaning in the literary work (its communicative effect). Not only does this stylistic approach back up their mastery of language , but it makes them closer and more sensitive to the literary text. Language gives them a tool in the interpretation of the texts, and it

makes the students make very interesting and pertinent remarks on the text they study: on both the linguistic features and their corresponding meaning: for example, one student concentrating on 'The interior of a heart' by Hawthorne writes: the writer prefers to show Chillingworth's good appearance first as calm, gentle and passionless; by placing adjectives in front position, he puts emphasis on the fact that this is only external. Then he uses "yet" to show the contrast between the appearance and the real characteristics of the physician toward the unfortunate old man.

Hawthorne, as in the whole novel, uses a parallel structure in the first paragraph, which starts with "all" and finishes with an exclamation mark. There are three sentences with the same structure:

1- *All the fear, the remorse, the agony, the ineffectual repentance, the backward rush of sinful thoughts, expelled in vain!*

2- *All that guilty sorrow, hidden from the world, whose great heart would have pitied and forgiven, to be revealed to him, the pitiless, to him, the Unforgiving!*

3- *All that dark treasure to be lavished on the very man, to whom nothing could so adequately pay the debt of vengeance!*

We notice, in the sentences above, the use of strong words. This

is a main characteristic of Hawthorne's language. For example, we find: vain, unforgiving, vengeance, agony, guilty and Pitiless. In this latter word, Hawthorne uses a capital letter for "Pitiless" to attract the attention of the reader to the fury of vengeance of Chillingworth.

Later on, the student adds:

In this paragraph, we also notice that Hawthorne uses the interrogative sentences with the same structure:

1- *'Would he arouse him with a throb of agony?'*
2- *"Would he startle him with sudden fear?"*

The aim of the author here is to create suspense as in Poe's short stories by using some fearful nouns and adjectives as Phantoms, death, fear, victim, agony and black devices....

To conclude, Nathaniel Hawthorne always refers to the famous "Scarlet Letter" either directly or indirectly. He says: *pointing with their fingers at his breast!* This word (*breast*) with the exclamation mark refers not only to the heart full of guilt and suffering, but also to the place of the Scarlet letter "A", here a symbol of agony, guilt and sin.

This excerpt is taken from a student's exam paper, from the first generation of students to whom the course of stylistics was introduced.

We did not do any lectures on foregroundings with them, yet the student already remarked some of them as the deviation of the adjectives placed first, the structural parallelism recurring. She drew our attention to the correlation between the linguistic items and the meaning as when she writes that the first paragraph starts with a time clause introduced by the adverb of time "after", in order to introduce the idea of moving from the external description of the relationship between Dimmesdale and Chillingworth, to the real intention of the latter.

If we carry on examining whether she has summarized her findings or interpretative position, we may acquiesce positively since she states that from this title *The interior of a heart*, we can understand before starting reading, that Hawthorne will deal with the deep feelings that a heart may hide! Consequently, she fulfils the three criteria that we have selected two years later with our experimental group. This is to reinforce the idea that this perspective is readily and easily understood by the students as R.Carter (1982) experienced with his undergraduate students.

Our student's paper comes to reinforce one of the aspects of literature, namely, that literature is written in language and involves the techniques and features of language, such as grammatical structure, diction, metaphor, tone etc... consequently, the students have well

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grasped that literature operates within these features of language and to have a satisfactory understanding of literature, they must have an understanding of language, its functions and modes of operations, and this was where the core of our research project lied: to have enabled the students to be more sensitive to a work of art by coming back constantly to an understanding of the features of language, in particular, the sentence structure, the lexical meanings (the denotation and connotation of words / and linguistic or extra-linguistic elements of language. The students enjoyed this new perspective and analysis because it put their knowledge of English into practice and according to their mastery or level of English they could go as deep in the text as their knowledge of English could enable them to. It was almost an exciting activity for them since they tested their knowledge, and for us, it was interesting to listen to how far they mastered all the facets of the English language and could give interpretations to the text accordingly. It is also worth mentioning that through this approach, they could develop their own interpretation of the text.

Besides, our teaching experience has shown that they have to consolidate grammar and syntax (as well as writing techniques of composition). Knowing that students display an actual knowledge of the target language situated between the mother tongue and the target language, their INTERLANGUAGE (Selinker's term in Gass and

Selinker's *Second Language Acquisition, 2009, p. 151)*. The main interest for us in turning to stylistics was that it provided us with a means of reinforcing our students' mastery of language and making up for any weaknesses they might have in language at the level of grammar or vocabulary as stylistics covers these areas. We have seen that stylistics is a combination of both language and literature, and learners learn best when language is used in context, here linking literary effects to linguistic causes. What appealed to us in this course introduced in the LMD system is that the course of literature is taken more as a subject than as a discipline, with pedagogic goals having a direct impact on how the student manipulates and understands language in context, and it is only then that the teacher can check their real grasp of how they link the forms with their meanings. Besides, what was our surprise when studying a passage from the chapter *Pearl,* we found that Hawthorne used a fragment sentence, the students looked at me dumbfounded. How come we were correcting this error repeatedly, and suddenly it was cropping up in our reading written by a famous American author. Yes, a fragment sentence may be a linguistic deviation used by a writer to express why Pearl did not want to come closer. She saw a man, her unavowed, own father who had not recognized her yet as her father*: Slowly; for she saw the clergyman (Connolly, T(ed),1973,p.222)*

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Furthermore, in our introduction, we mentioned that a collaboration between the writing teachers and literature teachers should be reinforced, the latter giving feedback to the former. We even presented a paper on this topic at the University of Algiers in 2005, and at the end of this thesis, we have taken another resolution: that of teaching the same groups both stylistics and writing, and that will be the start of another experiment. This writing course will be inspired from one for international students where the students have to write 11 summaries, 4 essays with several drafts and a portfolio. Inside this course, three skills are combined: reading, oral and writing which, when associated, are known to favor writing. They also have to answer quizzes correcting recurring mistakes usually made by international students in writing. Consequently, we are on the point of starting another experiment, and teaching seems to be a perpetual requestioning of our practice. Even the remedial book we wrote a few years ago on *Students' Recurring Mistakes*, a compilation of errors, mini-lessons, exercises and key could be of help for this new course.

Besides, what we have learned from a stylistic analysis is that the critic will be concerned like the conventional critic with theme, plot, character, but his interest will always be in the role of language in underscoring these concepts of the novel, as H.G Widdowson (1975) puts it *it is not that a stylistic analysis can replace a literary criticism*

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but that it can prepare the way for it to operate more effectively (p. 116). It is this union between language study and interpretation that makes stylistics a worthy approach to use. Stylistics is not only a linguistic study of the text. It must bridge the gap and develop such aspects as interpretation, analysis, synthesis and evaluation. Our workshops with the students have shown that '*the greater our detailed knowledge of the language system, the greater our capacity for insightful awareness of the effects produced by literary texts*' as Ron Carter expressed it (1982, p. 5). We have also deduced that in stylistics, a principled analysis of language can be used to make our commentary on the effects produced in a literary work less impressionistic and subjective. Although a stylistic analysis is less subjective, it does require a personal response, but this response is founded on a study of the formal features of the text which will enhance their functions. The reader's personal interpretation will be based on this study of forms and functions as both Roger Gower (ELT journal 40, 1986, p.129) and Katie Wales (2001, p.372) suggest.

We have also remarked how W.H. Widdowson (975) and M.A.K. Halliday (2002) emphasized the contribution of the study of linguistic elements in a literary work by drawing our attention to the fact that they should bring significance as to what they contribute to an understanding of the literary work as discourse. They remarked that text analysis can

provide us effectively with a means of initial assault. Widdowson in *Stylistics and the Teaching of Literature (1975)* will start defining the aims and perspectives of stylistics and will make a difference between studying literature as TEXT and literature as DISCOURSE, literature as subject and as discipline among other aspects: he will also show the different deviations from the norm we find in literary language. Noteworthy is his distinction between the linguist and the literary critic in relationship to the text. According to him, the literary critic is concerned with messages, and his interest in codes is mainly on the meanings they render in special instances of use whereas the linguist is primarily concerned with the codes themselves, and how particular messages exemplify how the codes are constructed. If the linguist takes a poem, for example, he will be concerned with curiosities of usage in grammatical terms but will also be interested in the interpretation of the poem if his analysis of the language is dependent on the latter. Contrary to the linguist, the literary critic takes interpretation as his aim. He will seek to find out what aesthetic experience or perception of reality the poem expresses through the language system. His analysis and comments on how the language system works will serve as an underpinning to his interpretation of the text. In his chapter 'Literature as discourse', H.G. Widdowson has drawn our attention to the fact that the signification of linguistic elements changes with the context and so

encourages learners to understand a word or patterns in actual use. It also makes them compare conventional and literary type of discourse, and how different discourses can yield different communicative effects, and so literary appreciation is mainly comparative as when we compare the style of an author.

Beside H.G Widdowson and N.F Blake, Katie Wales, Mick Short and M.A.K Halliday expanded our notion of stylistics by enhancing the concept of foregrounding. According to them, linguistic features are made prominent for specific effects, and it is on this internal foregrounding that criticisms of literary texts are built in stylistics that is why when our students in the students' analyses of texts only referred to the first and third criterion, they were right. If a critic only highlights these foregrounded elements, he is already doing a stylistic analysis because they are purposeful in the overall interpretation of the text. These foregroundings present themselves in the form of linguistic deviations, repetitions, parallelisms at different linguistic levels. They are also called 'focussing categories' by John Sinclair or 'focat' (as cited in Carter, R, 1982, *Language and Literature*, p. 174).

Moreover, students have made the remark that the stylistic approach gave them the freedom to interpret the text in their own way. The deeper their knowledge of the system of language, the more profound they could go into their analyses. Although at the beginning, they found

this new field a bit daunting, they found the analyses easily graspable. What was interesting for them is that they could give their own meanings by relying on the text, not on what someone said about it.

In addition, if we consider the latest approach to learning languages: the Dynamic Systems Approach in relation to our students' particular error, we are going to consider the pre-test and in the students 'output, we are identifying their recurring syntactic error; from there, an action control is to be undertaken by the teacher in the form of the instructional context and the feedback we provide our students with: elicitation, explicit metalinguistic explanation, repetition and elicitation. We are going to consider the language backgrounds of our learners, their aptitude: their grammatical sensitivity and their language analytic ability; Also included in this learning environment is their motivation, effortful behaviour, favourable attitude towards the activity in question, their strategy preferences, their working memory. We are going to follow them six months later and realize how the learning of new information causes changes in their already existing knowledge(this is what is called 'restructuring') and again six months later to see if there was a retention over time. We have gone through a journey with our students, a journey of discovery and acquisition. This is after all what the teacher is made for.

Besides, there was a famous debate in the 1970s between Roger

Fowler and F.W Bateson in 'The Language of Literature' in which the former siding with Mrs Vendler (as cited in Simpson, 2004) confirms that *any information about language is useful in studying an art-form whose stuff is language(as cited in Simpson, 2004, p. 150).* R. Fowler also argues against W.F Bateson's assertion that there is a sharp difference between grammar and style which are incompatible because grammar is analytic and style is synthetic. It is W.C Turner in his book *Stylistics* who will provide the best answer to Mr. Bateson where he compares the grammarian to the stylistician highlighting the fact the grammarian studies one scheme at a time, is interested in pure dialects and direct styles whereas the stylistician considers the effect of dual or multiple schemes in a single text since it creates a subtlety of effect. What differentiates the grammarian from the stylistician is that the former is mainly concerned with the choices available in the language whereas the latter with the applications that these choices have in a text. As W.C Turner puts it:

In this view, stylistics would deal with performances not competence, and could be a study of texts, not the potential of language. In this view, grammar still leaves something out, to form a subject matter for stylistics (p. 22).

Stylistics makes up for this area of grammar that it hasn't covered: the notion of, for example, a grammatical pattern in a specific utterance; the link between the pattern and its actual uses: the notion of competence and performance. As it is assumed, grammar is the formal analysis of language, how to form patterns with the sounds and words of language, how to account for their arrangement, but grammar has not developed the link between these patterns and meaning and style. The stylistician has a base to start with: the forms and constructions that grammar provides and distinguishes from them, the marked for more variation it can show within a context. According to W.C Turner, a stylistic analysis has a firm foundation in a linguistic base and is not a random statement of intuitions and effects. In fact, the linguist's difficulties with meaning and style will be compensated by his calling for the help of the philosopher or the literary critic. For the latter, each word and line is seen in context. Mr. W.C Turner will then quote swift who said *proper words in proper places* (as cited in Turner,W.C, 1973, p.14) and Buffon's *Style is the man himself* (idem) to define style, noticing that each author's writing can be typical having its special use of words and forms, drawing on the writer's own personality. Choice must be made in both swift and Buffon's reference to style, but in the former, there is the relationship of style to the context and the setting, and in the latter, recurrent words or phrases

might be used conspicuously and described.

Moreover, to give another argument against Bateson's assertion, we have seen how in the poem *Mr. Bleaney* by Philip Larkin, an analysis of the grammatical features was essential in understanding whether we were referring to the new lodger Mr.Bleaney or to the old tenant. Philip Larkin presented them as fused through an ambiguous last conditional clause. In addition, there was a blurring of both first person and third person making us confuse Mr. Bleaney and the new lodger as well as a blurring of both present and past tense. This blurring reflects a sense of confusion as to where the new lodger stands in his relation to Mr. Bleaney, the former tenant. Widdowson reinforces these points by focussing on a syntactic ambiguity in the final sentence: in fact, the last conditional clause can be interpreted two ways: the last clause(the last two stanzas of the poem) can be either a conditional adverbial clause introduced by 'if' or a nominal clause normally following the last main clause ' I do not know'. As there is a long elaboration after 'if', we may wonder if it is not rather the object of the last clause *I donot know.* Besides, reference is made to a state in either the past or the present. We do not know, for example, if *lay on the fusty bed* refers to Mr. Bleaney or the new lodger. Both are possible, and this is also reflected in the last syntactic ambiguity introduced by 'if' so that the author has managed to contrive a metaphorical confusion even in

the syntax of the last sentence. Consequently, we would argue against F.W Bateson that grammar is not incompatible with style; on the contrary, it contributes to unravelling the complexity of a text: that as in this poem, both possible structures co-exist, the adverbial and the nominal meant to express a confusion of thought and attitude of the new lodger. As W.H Widdowson (as cited in Carter, R, 1982)puts it *the meaning depends on the ambiguity remaining unresolved (p.24).*

Moreover, N.F Blake in his comment on Shakespeare's *sonnet 129* well showed that grammar was an entry into the poem with the first sentence ending with a long complement and the second sentence beginning with a long object. If it was not for his explaining the structure of the sonnet, we would hardly understand it, and the fact he explains the poem according to the different levels of structure, vocabulary, and phonology all helped in decoding and interpreting the poem since in this poem, grammar, vocabulary and phonology form a perfect symbiosis complementing one another. This poem is a 'text' in its etymological meaning which comes from a metaphorical use of the Lat.verb' textere' 'weave', suggesting a sequence of sentences or utterances ' interwoven' structurally and semantically (Wales,K, 2001, p.390) and we may say phonologically for this poem as well. M.A.K Halliday (2002) well writes that the literary analyst must see *the different levels of linguistic patterning...in interaction* (p. 19)

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Furthermore, we would also add that not only grammar is compatible with style, but as Mavis Gallant puts it :*style is inseparable from structure* , the main point is by referring to grammar or a theory of functional linguistics, we start with an objective observation on language, but we are going to absorb it into a subjective interpretation as when we studied the last sentence of Philip Larkin's poem Mr. Bleaney, the last clause by having the main clause at the end and a long subordinate could be either an adverbial conditional clause or a nominal clause reflecting that the new lodger has become fused with the thoughts and attitude of the former tenant, Mr. Bleaney. In fact, the linguistic observation acts as an initial assault on the text, as a springboard to further literary criticism and interpretation. The literary critic can divide and subdivide the verbal material like the linguist, but it is not his primary aim which is to decipher why the author has used this performance (deviation or specific use of language), to what effect that is why it is for the literary analyst, not the linguist, to be able to analyze literary texts. Where the descriptive analysis stops, the literary critic takes over, justifying the choices made by the writer since studying the style is a matter of studying the choices made by the writer. We would also add that not only a point of grammar can be an entry into a text but also a linguistic theory like the functional theory of systemic grammar as we saw it with the analysis of Joseph Conrad's'

The Secret Agent' or James Joyce's *Two Gallants.* Through a study of the transitivity notion within the ideational function of language, we understand better the roles of the characters as participants in the story of *The Secret Agent.* The idea of classifying clauses into those of action (with actor, goal, instrument, affected participant…), mental process (with verbs of perception, reaction, cognition and verbalisation which all have processor and phenomenon instead of actor and goal) and relation are helpful in discriminating and describing the kinds of clauses, actions, and participants we have in the story. We immediately notice that the clauses in the story *The Secret Agen*t are mostly clauses of mental process with Mr Verloc as a passive participant. Most verbs referring to Mr Verloc are verbs of perception, reaction, cognition and verbalisation which all have processor and phenomenon instead of actor and goal. Mrs Verloc is persuaded that her husband caused the death of her brother and is going to murder her husband. Chris Kennedy's first intuitions are that Mr Verloc is submissive, and Mrs Verloc is not really responsible for what she does. An analysis of the verbs enhances Mr. Verloc's passive reaction. By studying the clauses according to action or mental clauses, we understand why Mr. Verloc appears submissive and Mrs Verloc irresponsible for what she does. As to Mrs Verloc, she is driven by blind forces beyond her control, and this is shown through intransitive verbs of actions (with no goal).

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Furthermore, she is not seen as the causer or initiator of the action, but her parts of the body (limbs) are as if she is acting impulsively. The references to Mrs Verloc are always indirect: we do not see her acting but guess her actions: it is not said that she took the knife, but we understand it only; we do not see her killing her husband but see 'an arm with a clenched hand holding a carving knife'. We only see the shadow of an arm, and so the author refers not to Mrs Verloc but to an instrument by stating: 'the knife was… planted', 'the blow [was] delivered', and therefore the instrument becomes the grammatical subject. The only reference to Mrs Verloc is when she is defined as the descendent of the age of caverns.

Consequently, all the practical stylistic analyses in *Language and Literature* have shown that there is an overlap between grammar and style, between linguistic theory and literary interpretation but only as an initial assault on the text. M.A.K Halliday (1964) writes: *linguistics is not and will never be the whole of literary analyses, and only the literary analyst – not the linguist- can determine the place of linguistics in literary studies. But if a text is to be described at all, then 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(p.19).*

Furthermore, there was another interesting debate between

F.R.Leavis (1943) in *Ideas in Education and the University* (pp. 34-5) and H.G Widdowson (1975) about the benefits of studying literature for EFL students. F.R Leavis expresses his philosophy of literary study as a discipline: for him, literature can have very elevated aims such as to train intelligence and sensibility, to cultivate sensitiveness and precision of response, to provide an initiation into the nature and significance of tradition. To this, Widdowson replies that other disciplines can fulfill these functions. He answers to F.R Leavis that a study of literature requires sensitivity, intelligence, precision of response ,and so on because the reader may follow meandering paths where signs are cryptic and sometimes profound but these signs are mainly linguistic, and therefore the sensitivity must initially be a sensitivity to language, and the intelligence and precision of response can only be developed as general qualities through literature if they are first shaped by practice in interpreting the unique language use of literary discourse. In brief, for Widdowson, no mention is made of language in Leavis' definition and whatever these benefits, they must relate in some measure to an awareness of the subtleties of language use. In other words, he suggests that the concepts of literature are in essence indistinguishable from their verbal expression.

Besides, teachers often complain that students do not respond to a literary work in a personal way; they tend to repeat criticisms they have

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read about an author. They should be encouraged to seek out messages for themselves. The full import of the work can only be recognized by the individual's direct experience of it. What stylisticians are interested in is to develop literature as a subject which has as its main aim to foster the students' capacity for individual response to language use.

How does H.G Widdowson interpret "English Literature" for foreign students? He asserts that beside fostering qualities of mind, it acquaints students with ways of looking at the world which characterize the cultures of the English-speaking peoples. As a cultural subject, English literature is associated with history, sociology and social anthropology.

Another way of interpreting 'English Literature' is to look at it as 'literature' written in the English language. On this interpretation the reason for teaching it is essentially a linguistic one: its basic purpose is to acquaint students with the manner in which literary works in English use the language to convey special meanings. By 'linguistic', H.G. Widdowson means both 'discourse 'and 'text'. To teach English literature in this sense as a linguistic subject is to adopt a stylistic perspective.

Finally, the students generally appreciated the course although at the beginning, it seemed daunting to them, but as this student writes in her answer to whether she liked the course of stylistics or not: *at first, I*

found it boring, but when we started going through the stories and the stylistic analyses, I really enjoyed it. Another idea is that it is an interesting method for understanding and studying literary works. Another pointed out that it helped develop his language ability*, it opened a door to me from which I can develop my reading and writing at the same time.* Still another added that *It helped me to criticize a text and it is the best way to reach the meaning beyond the signs.* Globally, the students responded according to the main content of the course, and for the syntactic error, we were almost sure that we would eradicate it because of repetition and elicitation in a communicative context.

We ourselves appreciated a definition of Stylistics by Jonathan Swift' s *proper words in proper places* and Buffon's *Style is the soul of man himself'* (Turner, W.C, 1973, p.14) especially if we bear in mind William Bradford's *Of Plimmoth Plantation* or Hawthorne's *The interior of a Heart* . Studying these different texts with the students have made them more attentive to language use, to the choices made by the writer behind a given pattern, to its pre-conceived effect so that as Mavis Gallant expresses it, *style is inseparable from structure...content, meaning, intention and form must make up a whole, and must above all have a reason to be* (The Mercury Reader, 2009, p.164). The student is now open to the inexhaustible use of language in context.

Suggestions and Recommendations:

Judging from the above research and our initial questions, we have found out that half the students succeeded in analysing a text stylistically according to the criteria we have selected. We can state that the criteria were relevant because to study a literary text, we have to look at the notion of foregroundings as Peter Verdonk (2002) has written in his book (p. 11) otherwise we can only keep criterion one and two for any type of texts (journalistic, legal, medical etc...). Moreover, the result of 62 out of 114 is good, but not enough therefore we recommend a teacher/ researcher to try to replicate this study with the practical analyses of texts being extended to a whole academic year instead of one short second semester to try to improve our results to more than 62 out of 114 students. It can be done since the practice of stylistics is *rigorous, retrievable, and replicable (Simpson. P, 2004, p.4)*. Sessions of workshops as well as a lecture in the amphitheatre can be scheduled to introduce the field and workshops to concentrate on the practical analyses. This is in fact what we are doing this year; we should always learn from our past experience; according to the aphorism 'practice makes perfect', the future researcher should normally improve the results. Moreover, it is better to start the analyses of texts sooner because students are eager to know what exactly a

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stylistic analysis is, considering the numerous questions we had about it at the beginning of the year. Furthermore, we should also give them 3 hours instead of 2 hours for the exam as analysing a text takes time.

Furthermore, we think the course is well positioned in the curriculum since it is in the second year of the 'licence d'anglais'because by then the students would have acquired a grammatical terminology in their first year that they can use in the course of stylistics and they are not yet capable of studying literature as a discipline with its cultural and moral implications because this requires a command of deciphering the patterns in actual use, in a communicative context. They will also learn through the stylistic approach how the system of language is used either conventionally or unconventionally to fit special purposes in a literary discourse. Only then will the students be able to carry on studying literature as a discipline in the third year and be receptive to the cultural and moral aims of the course of literature. They will also develop their own reading of the text since literature as a subject (the stylistic approach) develops the capacity of the student's response to language use.

As to our students'syntactic error, we succeeded in correcting it because we used the best feedbacks (according to Panova and Lyster(2002) on *Patterns of Corrective Feedback and Uptake in an*

Adult ESL Classroom) after the students have *noticed* the error: elicitation, explicit metalinguistic explanation (a clear linguistic theory), repetition, all this within a communicative context; Finally, we should always consider our learners' language backgrounds before devising educational curricula. Knowing the kind of cognitive strategies learners transfer from L1 may help us to give them the appropriate feedback that will help them achieve more proficiency in the target language. Besides, knowing the 'essential syntactic features' of the Target Language, well expounded by Halliday for the English language will also help learners gain mastery. Contrastive linguistic analysis between L1 and L2 concerning syntax must also be provided to first-year students of English in addition to their course of general linguistics. Finally, using a stylistic analysis of texts where students apply their linguistic knowledge to the functional meanings of linguistic patterns in context can reinforce their mastery of the Target language.

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Appendices:

A. Analyses, one by one, of the 62 Students' Stylistic Papers.
B. S.P Corder' Algorithm for each of the 47 students.
C. Text and comprehension questions given to the control group and to the experimental group 6 months later.

Appendix A

Student 1:

Criterion number 1: Has the student 1 summarized his findings or interpretative position and carried on with his more detailed analysis?

Yesþ   No

Yes, she has since she writes that the idea that runs throughout the passage is the well-planned revenge of Roger Chillingworth upon the clergyman as the sensitive reserve and shyness of the latter led him to play upon his victim. So he becomes his close and intimate friend to better torture him.

Criterion number 2: Has student 1 understood the principle of stylistic analysis by relating linguistic facts (linguistic description) to meaning (interpretation) in as explicit a way as possible?

Yesþ   No☐

Sentence from the text	Structure or linguistic item targeted	Branch of language study	Its meaning according to the student

fter the incident last escribed, the intercourse etween the clergyman and he physician, though xternally the same was eally of another character...	Conjunctions of coordination or subordination expressing contrast	grammar	Grammatically, the write starts with the adverb of time t state the previous conversatio of the two men which ar different from these stated i the passage by using th conjunction of coordination o contrast 'but', 'though', yet' t show the contrast between th latent attitude of the physicia as calm, gentle(hi appearance), and his curren attitude and behaviour.
alm, gentle passionless as e appeared... a quiet depth f malice.	Adjectives in front position	vocabulary	He also put into relief th adjectives of manner such a 'calm',' gentle', at th beginning of the clause t enhance these manners as the were important to the passag Hawthorne used numerou adverbs showing how th intercourse betwee Dimmesdale and the clergyma changed despite appearances.
To make himself the one usted friend'...	infinitive phrase	vocabulary	
..The fear, the remorse, he agony... he pitiless...the Unforgiving...	list of nouns	vocabulary	The use of the infinitive phras as: 'to make himself the on trusted friend', as to say that h can act upon the events. . Many nouns are also used t describe the current feeling o the clergyman: 'the fear, th remorse, the agony' and the us of modifiers to qualify Roge Chillingworth as 'unforgiving'.
Would he arouse him with throb of agony? Ie could play upon him as e chose	rhetorical question	semantics	. He also uses a rhetorica question: would he arouse hi with a throb of agony? As t arouse the reader's attentio and put emphasis on the agony.

Criterion number 3: Has the student 1found any foregroundings (linguistic deviations, repetitions or parallelisms?)

Yesþ   No☐

A. Foregroundings			
Linguistic deviation		Repetition or parallelism	
Phrase from the text	Connotation	Phrase from the text	Connotation
		.. uprose a grisly phantom,-uprose a thousand phantoms,-...	Grammatically, he uses repetitions in the passage too:' Uprose a grisly phantom,-uprose a thousand phantoms...'to put emphasis on the action of the fear on the clergyman. .

B. Conclusion on the student's remarks on foregroundings: do they relate and contribute to the interpretation of the passage as a whole?

<div align="center">Yesþ   No☐</div>

General conclusion:
    1) Has the student satisfied the three criteria?
<div align="center">Yesþ   No</div>
  2) Has the student satisfied the two criteria 1 and 2 or 1 and 3?
<div align="center">Yes   No</div>
  3) Has the student satisfied the first criterium?
<div align="center">Yes   No</div>
  4) Has the student satisfied none of the criteria?
<div align="center">Yes   No</div>
  Is the student's paper successful in analyzing the text stylistically?
<div align="center">Yes þ   No</div>

Student 2 :

Criterion number 1: Has student 2 summarized his findings or interpretative
                position and carried on with his more detailed analysis.

Yes þ   No ☐

Yes, the student has summarized his interpretation of the text since he states that Roger Chillingworth is acting and performing in order to gain Dimmesdale's affection and friendship to satisfy his deep revenge on the clergyman:

"The performance used by Roger Chillingworth upon Mr Dimmesdale using malice, kindness and passionlessness is to gain his affection and friendship (to make himself the one trusted friend, to whom should be confided all the fear, the remorse...); all this was only a conspiracy (a plot) to satisfy his deep and heavy revenge on the clergyman.

Criterion number 2: Has student 2 understood the principle of stylistic analysis   by relating linguistic facts (linguistic description) to meaning (interpretation) in as explicit a way as possible?

Yes þ   No ☐

Sentence from the text	Structure or linguistic item targeted	Branch of language study	Its meaning according to the student
"He became thenceforth, not a spectator only, but a chief actor, in the poor minister's interior world. He could play upon him as he chose"	not… only, but	Idiomatic phrase 'not only, but'	When the physician seemed to be close enough to the clergyman, he passed to the action. Notice how 'only' follows spectato where it usually precedes it.
"Would he arouse him with a throb of agony?"	Rhetorical question	vocabulary	He uses rhetorica questions which are dark and reflect the bad side of Roger.

Criterion number 3: Has the student found any foregroundings (linguistic deviations, repetitions or parallelisms)?

Yes þ   No ☐

A. Foregroundings			
Linguistic deviation	Repetition or parallelism		
(At what level does it occur? phonetic, graphological, syntactic, lexical, discoursal, semantic, pragmatic, other) Does the deviation connote new, non-literal meanings?	(At what level does it occur? the same as in linguistic deviation) Does the parallelism imply the same or opposite meaning?		
Phrase from the text	connotation	Phrase from the text	Connotation
Calm, gentle, passionless	The second passage (line 6 to 7) was the description of Roger using structural deviation (calm, gentle, passionless to enhance his external appearance to attract the reader and be shocked by the real aspect of the physician, and this is what happened in the passage from (11 to 19) when he speaks about the real purpose of Roger' behaviour which is just his revenge.		
		"…all the fear, the remorse, the agony	Here, the author uses parallelism to express the most inward and varied

		the ineffectual repentance"	feelings Dimmesdale goes through

B. Conclusion on the student's remarks on foregroundings: do they relate and contribute to the interpretation of the passage as a whole?

Yesþ   No☐

Yes, they do as the students finishes by highlighting three main aspects: the real nature of Roger Chillingworth, his black side and his insidious cruelty.

General conclusion:

1) Has the student satisfied the three criteria?

Yesþ   No☐

2) Has the student satisfied the two criteria 1 and 2 or 1 and 3?

Yes☐   No☐

3) Has the student satisfied the first criterium?

Yes☐   No☐

4) Has the student satisfied none of the criteria?

Yes☐   No☐

Is the student's paper successful in analyzing the text stylistically?

Yes þ   No☐

Student 3:

Criterion number 1: Has student 3 summarized his findings or interpretative position and carried on with his more detailed analysis?

Yesþ   No☐

Yes, the student has summarized his interpretation of the text since he states that the main or major point that we find is the revenge and the debt of vengeance of Roger Chillingworth.

Criterion number 2: Has student 3 understood the principle of stylistic analysis by relating linguistic facts (linguistic description) to meaning (interpretation) in as explicit a way as possible?

Yesþ   No☐

Sentence or phrase from the text	Structure or linguistic item targeted	Branch of language study	Its meaning according to the student
'After the incident last described,'…			The first paragraph began with the preposition 'after' and this is to show that there was a series of events that happened before that conversation between the clergyman and the physician.
The intellect of Roger Chillingworth had now a sufficiently plain path before it.	noun	vocabulary	When beginning to speak or describe "Chillingworth", Hawthorne says "the intellect" to show how intelligent he was.
"Calm, gentle, passionless…" a quiet depth of malice	Series of adjectives contrasted to the noun 'malice'	vocabulary	We also notice some adjectives of manners to describe him like 'calm,
"a quiet depth of malice, hitherto latent… which led him to imagine a more intimate revenge than any mortal had ever wreaked upon an enemy.	Relative clause	grammar	He uses a relative clause as end-focus to concentrate on what is to follow: his plan of revenge.
'To make himself the one trusted friend to whom should be confided all the fear, the remorse, the agony…	Non-finite phrase	grammar	'To make himself'… is to focus on Roger and his vengeance by making himself the trusted friend.

…All that dark treasure…	Adjective	Vocabulary	We also notice the use of the adjective 'dark' followed by 'treasure' to show how his feelings were of guilty sorrow. Roger's only aim is to pay the debt of vengeance.
'A revelation… had been granted to him'	noun	vocabulary	We notice the use of the word 'revelation at the beginning instead of at the end in order to focus on it.
Would he arouse him with a throb of agony? Would he startle him with sudden fear?	interrogatives	grammar	We find the use of interrogative sentences to focus on what follows.

Criterion number 3: Has the student found any foregroundings (linguistic deviations, repetitions or parallelisms)?
Yesþ   No☐

A. Foregrounding	
Linguistic deviation	Connotation
Calm, gentle, passionless, as he appeared, there was yet…	The student has mentioned the deviation but without expressing why the author used it.

General conclusion:
    1) Has the student satisfied the three criteria?
                Yesþ   No☐

    2) Has the student satisfied the two criteria, either 1 and 2 or 1 and 3?
                Yes þ   No☐

    3) Has the student satisfied the first criterium?
                Yes þ   No☐

4) Has the student satisfied none of the criteria?
Yes☐   No☐

Is the student's paper successful in analyzing the text stylistically?
Yes þ   No☐

Student 4:

Criterion number 1: Has student 4 summarized his findings or interpretative position and carried on with his more detailed analysis?
Yes þ   No☐

  Yes, the student has summarized his interpretation of the text since he states that Roger Chillingworth is a hurt heart, but now full of deep malice and evil that hides behind his calm and gentle features, and those black feelings create in him an enormous willing to revenge from his enemy and victim Mr Dimmesdale, and as it appears he has found and chosen the best way to apply it and makes it a bitter revenge: he makes himself the trusted friend but the black one.

Criterion number2: Has student 4 understood the principle of stylistic analysis by relating linguistic facts (linguistic description) to meaning (interpretation) in as explicit a way as possible?
Yes þ☐   No☐

Sentence from the text	Structure or linguistic item targeted	Branch of language study	Its meaning according to the student
"Calm, gentle, passionless…"	Adjectives in front position	vocabulary	Also the front positioning of adjectives: "calm, gentle…" to focus on them and show the ability of Roger to hide his real emotions which are dark and evil while he wanted to transform the life of the clergyman into an awful hell to pay the cost of his sin.

Would he arouse him with a throb of agony?... Would he startle him with sudden fear?	Rhetorical questions	vocabulary	The two non real (meaning rhetorical) questions in lines 35-38 indicate the skill and the strength of the physician as he can choose many ways to punish the poor clergyman
As at the waving of a magician's wand, uprose a grisly phantom, —uprose a thousand phantoms, — in many shapes of death, or more awful shame, all flaking roundabout the clergyman, and pointing with their fingers at his breast!	Hyphens	Punctuation	The author often uses hyphens, I think, it is to explain some facts and give us a certain background as the emotions are deep and varied, complex and mixed between: fear, anger, sorrow… And they seem a bit difficult to understand

A. Foregrounding

Linguistic deviation		Repetition or parallelism	
(At what level does it occur? phonetic, graphological,metrical,morphological, syntactic, lexical)		(At what level does it occur? Does the parallelism imply the same o opposite meaning?	
Phrase from the text "…the very inmost soul of the latter seemed to be brought out before his eyes, so that he could see and comprehend its every movement." It needed only to know the spring that	Connotation The text is full of deviations for example this metaphor to describe the pain, the great harm the clergyman lives and the ordeal that fell on his soul. He wants to say that	Phrase from the text …uprose a grisly phantom, — uprose a thousand phantoms, —	Connotation We notice the repetitio of the word phantom but th second one is a plural form t double the degree of fear.

controlled the engine. — and the physician knew it well!	the clergyman now is between the evil hands of the physician		

B.<u>Conclusion</u> on the student's remarks our foregroundings: do they relate and contribute to the interpretation of the passage as a whole?

Yes þ   No

(N.B: At the end of the paper, the student made an interesting remark expressing that the text is a bit difficult because of the changing and varying feelings, it is simplified by the foregrounding used.

<u>General conclusion:</u>
1) Has the student satisfied the three criteria?
Yes þ   No ☐

2) Has the student satisfied the two criteria 1 and 2 or 1 and 3?
Yes ☐   No ☐

3) Has the student satisfied the first criterium?
Yes ☐   No ☐

4) Has the student satisfied none of the criteria?
Yes ☐   No ☐
Is the student's paper successful?
Yes þ   No ☐

<u>Student 5:</u>

Criterion number 1: Has student 5 summarized his findings or interpretative position and carried on with his more detailed analysis?
Yes þ   No ☐

Yes, the student has summarized his interpretation of the text since she states that "it is shown in this text the relationship between Roger Chillingworth and reverend Dimmesdale which is a relation of manipulation but it comes strictly from Roger Chillingworth. He is described as a manipulator who wants to make Dimmesdale confess his sin, so Roger Chillingworth played the role of the good friend who can hear everything without judging his friends but it is just an appearance he gave to him so as to manipulate him and to reach his purposes but in reality he wants to revenge

and punish Reverend Dimmesdale, here Dimmesdale is described as a man who tries to carry his burden of sins.

Criterion number 2: Has student 5 understood the principle of stylistic analysis by relating linguistic facts (linguistic description) to meaning (interpretation) in as explicit a way as possible?

Yes þ   No ☐

Sentence from the text	Structure or linguistic item targeted	Branch of language study	Its meaning according to the student
"After the incident last described… it had previously been"	Prepositional phrase starting with 'after'	Grammar	In the first paragraph, we can see that the relationship between the clergyman and the reverend has changed and has become a relationship of another nature especially for the clergyman.
'…Calm, gentle, passionless, as he appeared, …upon an enemy	Adjectives in front position	vocabulary	The use of adjectives like: 'gentle, calm, passionless' easily expresses to what degree he is very angry (a controlled anger) and the punishment can be really severe, and it is expressed better when it is said in the sentence "we fear, a quiet…an enemy."

"a quiet depth of malice hitherto latent, intimate revenge"	nouns and nominal phrases	vocabulary	The use of those words and nominal phrases show us how he is ready to punish him severely.
"To make himself the one trusted friend…"	Infinitive phrase	grammar	The sentence which begins with the infinitive phrase "to make himself the one trusted friend" tells us how the physician plays so good his role of good friend and how he manipulates Reverend Dimmesdale to make him confess; it is also expressed in "To whom should be confided all the fear, the remorse, the agony."
"repentance, guilty sorrow, remorse"	nouns	vocabulary	These words show that the reverend should regret what he did and reveal it to the physician.
All that guilty sorrow hidden from the world… to be revealed to him the pitiless, to him the unforgiving.	repetitions of pronouns and adjectives	vocabulary	Roger Chillingworth has no intention to help or to forgive him.
"All that dark treasure to be lavished… the debt of vengeance"	connotations of nouns 'dark' with 'treasure' of 'debt' with 'vengeance'	vocabulary	Even if the Reverend has a great heart, for Chillingworth, he must be punished.

'The clergyman's shy and sensitive reserve had balled <u>this scheme</u>'.	noun	vocabulary	The noun 'scheme' evinces the fact he wanted to punish him for his own interest

General conclusion:

1) Has the student satisfied the three criteria?

Yes☐　　　No☐

2) Has the student satisfied the two criteria, either 1 and 2 or 1 and 3?

Yesþ　　　No☐

3) Has the student satisfied the first criterium?

Yesþ　　　No☐

4) Has the student satisfied none of the criteria?

Yes☐　　　No☐

Is the student's paper successful?

Yesþ　　　No☐

Student 6:

Criterion number 1: Has student 6 summarized his findings or interpretative position and carried on with his more detailed analysis?

Yesþ　　　No☐

Yes, the student has summarized her interpretation of the text since she states that the first paragraph is about the feeling of revenge and the second is about the interior and the soul of Dimmesdale.

Criterion number 2: Has student 6 understood the principle of stylistic analysis by relating linguistic facts (linguistic description) to meaning (interpretation) in as explicit a way as possible?

Yesþ　　　No☐

Sentence from the text	Structure or linguistic item targeted	Branch of language study	Its meaning according to the student

"though externally the same, was really of an other characters than it had previously been"	adverbs	grammar	This opening sentence shows that the relation between the clergyman and the physician has changed
'Calm, gentle,… ever wreaked upon an enemy'	adjectives and nouns	grammar	The rest of the paragraph speaks of the anger and the malice of Chillingworth through the use of adjectives such as 'latent', 'intimate', and nouns such as 'depth of malice' or 'intimate revenge'.

Criterion number 3: Has the student found any foregroundings (linguistic deviations, repetitions or parallelisms)?

Yes þ   No ☐

A. Foregroundings			
Linguistic deviation		Repetition or Parallelism	
(At what level does it occur? phonetic, graphological, metrical, morphological, syntactic, lexical, discoursal, semantic pragmatic, other) Does the deviation connote new, non-literal meanings?		(At what level does it occur? the same as in linguistic deviation.) Does the parallelism imply the same or opposite meaning?	
Phrase from the text	Connotation	Phrase from the text	Connotation
…the very inmost of the latter seemed to be brought out before his eyes… …uprose a grisly	this is a metaphor of the soul becoming naked to the eyes of Chillingworth and made concrete. The subject is given	Uprose a grisly phantom, uprose a thousand phantoms.	repetition of the structure and repetition of 'phantom', put in the plural in the second noun emphasizing his morbid imagination and frightful

phantom, uprose a thousand phantoms	prime stress by being placed after the verb.		
		'external' l 2 and 30	This adjective is repeated twice which means there is a second face to their relationship.

B. Conclusion on the student's remarks on foregroundings: do they relate and contribute to the interpretation of the passage as a whole?

Yes þ   No □

General Conclusion:
1) Has the student satisfied the three criteria?
Yes þ   No □

2) Has the student satisfied the two criteria, either 1 and 2 or 1 and 3?
Yes þ   No □

3) Has the student satisfied the first criterium?
Yes □   No □

4) Has the student satisfied none of the criteria?
Yes □   No □

Is the student's paper successful?
Yes þ   No □

Student 7:

Criterion number 1: Has student 7 summarized her findings or interpretative position and carried on with his more detailed analysis?
Yes þ   No □

Yes, the student has summarized her findings since she states the idea that runs throughout the passage is the well planified revenge of Roger Chillingworth upon the Clergyman; shyness and sensitive reserve that led him to play upon his victim. So he became his close and intimate friend to better

torture him.

entence from the ext	Structure or linguistic item targeted	Branch of language study	Its meaning according to the student
After the student last escribed' Calm, gentle…, here was yet, we ear, a quiet depth of alice…'	After : conjunction of time Yet : conjunction of coordination	grammar	Grammatically, the writer starts with the adverb of time to state the previous conversations of the two men which are different from these stated in the passage by using the conjunction of coordination, of contrast 'but', 'though', 'yet' to show the contrast between the latent attitude of the physician and what appeared calm, gentle, and his current attitude and behaviour. He also put into relief the adjectives of manner such as calm, gentle at the beginning of the clause *to enhance these manners as they were important to the passage.

To make himself the ne trusted friend, to /hom should be onfided all the fear, 1e remorse…	Infinitive phrase	grammar	The use of the infinitive phrases as: "to make himself the one trusted friend as to say he can act upon the events.
:alm, gentle, assionless, latent, ctive, intimate… nforgiven!	adjectives	grammar	The writer uses plenty of modifiers and qualifiers as the text needed as it describes the attitude and behaviour of Roger Chillingworth and his devilish devices that he used to accomplish his planified revenge.
1e fear, the remorse, 1e agony			Many nouns are also used to describe the current feeling of the clergyman.

A. Foregroundings			
Linguistic deviation		Repetition or parallelism	
Phrase from the text	Connotation	Phrase from the text	Connotation
		Would he arouse him with a throb of agony? …would he startle him with sudden fear?	He uses rhetorica questions twice t draw the reader' attention and to pu emphasis on th agony.
		"Uprose a grisly phantom, uprose a thousand phantoms"..	Grammatically h also uses repetition in the passage to pu an emphasis on th growing feeling o fear of the clergyma hence the idea o gradation in the text. Chillingworth uses al

			take his revenge.

Criterium number 3: Has the student found any foregroundings (linguistic deviations, repetitions or parallelisms)?
<div align="center">Yes☑ No☐</div>

B. Conclusion on the student's remarks on foregroundings: do they relate and contribute to the interpretation of the passage as a whole?

<div align="center">Yes☑ No☐</div>

General Conclusion:
1) Has the student satisfied the three criteria?
<div align="center">Yes☑ No☐</div>

2) Has the student satisfied the two criteria 1 and 2 or 1 and 3?
<div align="center">Yes☐ No☐</div>

3) Has the student satisfied the first criterium?
<div align="center">Yes☐ No☐</div>

4) Has the student satisfied none of the criteria?
<div align="center">Yes☐ No☐</div>

Is the student's paper successful in analyzing a text stylistically?
<div align="center">Yes☑ No☐</div>

Student 8:
Criterion number 1: Has student 8 summarized his findings or interpretative position and carried on with his more detailed analysis
<div align="center">Yes☑ No☐</div>

Yes, the student has summarized his findings since he states that Roger Chillingworth's unfortunate fate and his strong will to take revenge are the

thoroughly and painstakingly illustrated ideas in the text. Roger Chillingworth only appeared gentle but in fact he hankered after revenge and vengeance. Mr Dimmesdale invaded his inner life and he could play upon him as he chose.

Sentence from the text	Structure or linguistic item targeted	Branch of language study	Its meaning according to the student
Calm, gentle, passion- less,.. a quiet depth of <u>malice</u>… <u>revenge</u>...	nouns	vocabulary	Mr Dimmesdale and Roger Chillingworth's relations took another shape and changed deeply although externally the same. The physician changed and became a man full of evil thought as the words "malice" and "vengeance" suggest.
…all the fear, the remorse, the agony…	nouns	vocabulary	The words "fear, remorse, agony" illustrate Dimmesdale's sorrow and his deep pain.
'a more intimate revenge than any mortal had ever wreaked upon an enemy'	More..than,comparison	Grammar	This comparison shows clearly the obsession to take revenge
'not merely the external presence, but the very inmost soul' and 'not a spectator but a chief actor'			The clergyman invaded the inner life of Roger Chillingworth as it is seen in this opposition The contrast is blatant in the clergyman's point of view in comparison with the physician's aim to do evil.

<u>Criterium number 3:</u> Has the student found any foregroundings (linguistic deviations, repetitions or parallelisms)?

Yes☑   No☐

A. Foregroundings			
Linguistic deviation		Repetition or parallelism	
Phrase from the text	Connotation	Phrase from the text	Connotation
		Would he arouse him with a throb of agony? Would he startle him with sudden fear?"	The author made use of the interrogative form in order to strengthen the idea that he would surely arouse him.
		…"Uprose a grisly phantom, uprose a thousand phantoms"	The parallelism is meant to magnify Dimmesdale's fear.
		'As at the waving of a magician's wand'…	The metaphor stresses Chillingworth's power.

3. Conclusion on the student's remarks on foregroundings: do they relate and contribute to the interpretation of the passage as a whole?

Yes☑   No☐

General Conclusion:
    1) Has the student satisfied the three criteria?
              Yes☑   No☐

    2) Has the student satisfied the two criteria 1 and 2 or 1 and 3?
              Yes☐   No☐

    3) Has the student satisfied the first criterium?
              Yes☐   No☐

4) Has the student satisfied none of the criteria?

Yes☐   No☐

Is the student's paper successful?

Yes🗸   No☐

Student 9:

Criterion number 1: Has student 9 summarized his findings or interpretative position and carried on with his more detailed analysis?

Yes🗸   No☐

Yes, the student has summarized her findings or interpretative position since she states that Hawthorne describes the feelings of Roger Chillingworth and his strong desire of revenge. He also evinces the different feelings and emotions boiling in Chillingworth's mind and heart and his relation "internal one" with the reverend, starting from the nature of this relation as it seemed to all, then, describing and detailing the real situation and nature.

Sentence from the text	Structure or linguistic item targeted	Branch of language study	Its meaning according to the student
"Calm, gentle, passionless,…as he appeared, there was yet we fear a quiet depth of malice"	Adjectives	grammar	Roger Chillingworth became angry and his intercourse with the clergymen amplifies his anger because this same clergyman was the reason of his bitterness. The external relationship is still the same, but in his interior, Chillingworth was full of dark thoughts and desires.
…'led him to imagine a more intimate revenge than any mortal had ever wreaked upon an enemy."	comparative	grammar	We understand that he is preparing something terrible, so terrible that he said : (see phrase quoted)
…'eternal, fear, remorse'…	nouns	vocabulary	His uses of words such as 'eternal, fear, remorse' show his

			desire of revenge, a terrible revenge.
—using the avenger and his victim for its own purposes, in most to punish—	hyphens	punctuation	Roger Chillingworth had a terrible impact on the clergyman so that Dimmesdale is sensitive, shy and his mind or his interior is full of remorse —the hyphen in line 23-25 explains the amplitude of this desire although his affairs are not in a good way, the only thing which is important to Roger Chillingworth is the revenge. Chillingworth succeeded in punishing Dimmesdale as hard as possible because he enters Dimmesdale's interior by playing with the feeling, remorses and conscience of the latter.
"… he became… not a spectator only but a chief actor…"	not…only but	vocabulary (Idiomatic phrase)	We remark his success when Hawthorne said (see quoted phrase) that is to say that Dimmesdale's interior world is controlled by Chillingworth.
"It needed only to know the spring that controlled the engine..."			Hawthorne personifies this interior and compares it to an engine which is driven and

			controlled by Chillingworth. So the satanic spirit of the avenger gained and Chillingworth reached a point where he could pull on the strings of Dimmesdale's mind as if he was a puppet. His growing remorse made him ill and suffering.

Criterion number 3: Has the student found any foregroundings (linguistic deviations, repetitions or parallelisms?)

<div align="center">Yes þ   No☐</div>

A. Foregroundings			
Linguistic deviation		Repetition or parallelism	
Phrase from the text	Connotation	Phrase from the text	Connotation
		…Uprose a grisly phantom, uprose a thousand phantoms…	The repetition illustrates the satanic desire of Chillingworth so that he made Dimmesdale feel the agony of death because of his shame, remorse and fear of god.

General Conclusion:
1) Has the student satisfied the three criteria?

<div align="center">Yes þ   No☐</div>

2) Has the student satisfied the two criteria 1 and 2 or 1 and 3?

<div align="center">Yes☐   No☐</div>

3) Has the student satisfied the first criterium?
Yes☐   No☐

4) Has the student satisfied none of the criteria?
Yes☐   No☐

Is the student's paper successful?
Yes þ   No☐

Student 10:

Criterion number 1: Has student 10 summarized his findings or interpretative position and carried on with his more detailed analysis?
Yesþ   No☐

Yes, the student has summarized her findings since she states that the author shows the real interior of Roger Chillingworth's heart and his willingness and need of vengeance against Mr Dimmesdale.

Sentence from the text	Structure or linguistic item targeted	Branch of language study	Its meaning according to the student
'After the incident…'	prepositional phrase	grammar	The author starts with an adverbial phrase to enhance or move directly to the event.
'henceforth…not a spectator only… using the avenger" to be on the rack"	Not only but…	vocabulary (Idiomatic phrase)	The text is full of participial phrases and prepositional phrases to show the strong willingness to revenge.
'pain', 'throb', 'agony'	nouns	vocabulary	are words conveying Dimmesdale's real emotion.

gentle, passionless, alm'…			The author describes the situation of Roger Chillingworth physically and mentally.

Criterion number 3: Has the student found any foregroundings (linguistic deviations, repetitions or parallelisms?)

Yes þ   No☐

A. Foregroundings			
Linguistic deviation		**Repetition or parallelism**	
		Phrase from the text	Connotation
		'forgiven, pitied, pitiless', 'dark treasure', the pay, payment, vengeance	Foregrounding elements of repetition express the will to revenge.
		'Would he startle him with sudden fear?' would he arouse him with a throb of agony	These rhetorical questions show that Roger Chillingworth is mentally causing pain to Dimmesdale.

B. Conclusion on the student's remarks on foregroundings: do they relate and contribute to the interpretation of the passage as a whole?

Yes þ   No☐

General Conclusion:
1) Has the student satisfied the three criteria?

Yes þ   No☐

2) Has the student satisfied the two criteria 1 and 2 or 1 and 3?

Yes☐   No☐

3) Has the student satisfied the first criterium?
Yes☐   No☐

4) Has the student satisfied none of the criteria?
Yes☐   No☐

Is the student's paper successful?
Yesþ   No☐

<u>Student 11:</u>

Criterion number 1: Has student 11 summarized his findings or interpretative position and carried on with his more detailed analysis?
Yesþ   No☐

Yes, she has since she states that Roger Chillingworth is shown to be angry against the Reverend Dimmesdale. Though he appeared to be calm and gentle, we fear a quiet depth of malice for he wants to take a revenge on him.

Criterion number 2: Has student 11 understood the principle of stylistic analysis by relating linguistic facts (linguistic description) to meaning (interpretation) a way as possible?
Yesþ   No☐

Sentence from the text	Structure or linguistic item targeted	Branch of language study	Its meaning according to the student
'Calm, gentle…we fear a quiet depth of malice'	Adjectives contrasted to nouns	semantics	The author uses the contrast in (see quoted sentence) to say that the actor has both good and bad traits which is strange.
'The victim was for ever on the rack; it needed only to know the spring that controlled the engine; — and the physician knew it well!	coordinated sentence as an extension	semantics	He also used a lot of extension in (see phrase quoted).
'…in vain!...' unforgiving!	exclamation marks	punctuation	He also uses for emphasis a lot of

…'vengeance'…!			exclamation marks
'…pardoning… to punish…'	opposite words	vocabulary	We can notice the use of opposites since the writer is delving into Dimmesdale's sin

Criterion number 3: Has the student found any foregroundings (linguistic deviations, repetitions or parallelisms?)

Yes þ   No☐

Λ. Foregroundings

Linguistic deviation		Repetition or parallelism	
Phrase from the text	Connotation	Phrase from the text	Connotation
		Would he arouse him with a throb of agony? Would he startle him with sudden fear?	He uses rhetorical questions so many times to show that Dimmesdale was entirely controlled by Chillingworth.
		'using the avenger and his victim'. (l 23) 'The victim was forever on the rack'. (l 36)	He uses a repetition of the word 'victim' as Dimmesdale has become one.

Conclusion on the student's remarks on foregroundings: do they relate and contribute to the interpretation of the passage as a whole?

Yes þ   No☐

<u>General Conclusion:</u>
1) Has the student satisfied the three criteria?

Yes þ   No☐

2) Has the student satisfied the two criteria 1 and 2 or 1 and 3?

Yes☐   No☐

3) Has the student satisfied the first criterium?
                    Yes☐   No☐

4) Has the student satisfied none of the criteria?
                    Yes☐   No☐

 Is the student's paper successful?
                    Yes þ   No☐

<u>Student 12:</u>

 Criterion number 1: Has student 12 summarized her findings or interpretative position and carried on with his more detailed analysis?
                    Yes þ   No☐

        Yes, she has since she states that the first interpretation is that the relationship between the physician Roger Chillingworth and the clergyman Dimmesdale has changed. The physician appeared first as the friend to whom we should confide, then he appeared to punish the clergyman for his deeds and sin, he became aware of his thoughts and his soul. Roger became the chief actor.

        Criterion number 2: Has student 12 understood the principle of stylistic analysis by relating linguistic facts (linguistic description) to meaning (interpretation) in as explicit a way as possible?
                    Yes þ   No☐

Sentence from the text	Structure or linguistic item targeted	Branch of language study	Its meaning according to the student

"Calm, gentle, passionless, as he appeared, there was yet, we fear, a quiet depth of malice"…	opposing words 'calm, gentle' …and a 'depth of malice'	vocabulary	We notice the opposing words of 'calm, gentle, passionless' and 'a quiet depth of malice', hitherto latent which expresses the idea of change in the character of Roger.
'a more intimate revenge than any mortal had ever wreaked upon an enemy'	comparative	grammar	The use of the comparative expresses the focus on the severity of Roger.
'The clergyman's <u>shy</u> and <u>sensitive</u> reserve had balked this scheme'	qualifiers	grammar	The author expresses the shyness and situation of the clergyman who is sensitive and so an easy victim in the hands of Chillingworth.
'Would he <u>startle</u> him with sudden fear?'	strong verb	vocabulary	We notice the use of the verb "startle" which expresses the degree to which the clergyman is fearful and sensitive. Roger has the power to direct or do what he wants of the clergyman. Because he knows all about him; he knows his secrets.

Criterion number 3 : Has the student found any foregroundings (linguistic deviations, repetitions or parallelisms?)

Yes þ   No☐

A. Foregroundings

Linguistic deviation		Repetition or parallelism	
Phrase from the text	Connotation	Phrase from the text	Connotation
'pointing their fingers t his breast'	We may also notice a personification: (see quoted phrase) which is a violation of collocation rules. The author has used a verb with an inanimate thing because death does not have fingers. It is used to emphasize the fearfulness of the clergyman.	'Uprose a grisly phantom, uprose a thousand phantoms'	The author has used this repetition which is an important feature to focus on the idea of shame and fear.

B. Conclusion on the student's remarks on foregroundings: do they relate and contribute to the interpretation of the passage as a whole?

Yes ✔   No ☐

General Conclusion:
1) Has the student satisfied the three criteria?
Yes ✔   No ☐

2) Has the student satisfied the two criteria 1 and 2 or 1 and 3?
Yes ☐   No ☐

3) Has the student satisfied the first criterium?
Yes ☐   No ☐

4) Has the student satisfied none of the criteria?
Yes ☐   No ☐
Is the student's paper successful?
Yes ✔   No ☐

Student 13:

Criterion number 1: Has student 13 summarized his findings or interpretative

position and carried on with his more detailed analysis?
Yes þ   No☐

Yes, she has since she states that the writer is immersing us in Chillingworth's devilish intentions after having made an assessment upon the identity of his intimate partner (Dimmesdale). The writer describes the hidden hatred of Chillingworth towards Dimmesdale. The writer develops his ideas through gradation by describing the development of Chillingworth's hatred from a potential inner willingness to a scheme and the plan of revenge towards Dimmesdale.

Criterion number 2: Has student 13 understood the principle of stylistic analysis by relating linguistic facts (linguistic description) to meaning (interpretation) in as explicit a way as possible?
Yes þ   No☐

Sentence from the text	Structure or linguistic item targeted	Branch of language study	Its meaning according to the student
Calm, gentle, passion-less, as he appeared... a quiet depth of malice, hitherto latent, but active now.	Adjectives contrasted to nouns a quiet depth of malice	vocabulary	He started by mentioning the calm, gentle, passionless sides of Chillingworth by using the phrase "As he appeared" then a certain potential evil in him by using the phrase "we fear a quiet depth of malice, in hitherto latent, but active now" to show the danger of that hidden evil.
"Which led him to imagine a more intimate revenge, than any mortal had ever wreaked upon an enemy."	comparative	grammar	The writer carries on the description of the hatred of Chillingworth towards Dimmesdale by immersing us in his imagination of revenge and he used many phrases and

			adjectives to emphasize the intensity and depth of this hatred.
'avenger', 'satisfied', 'punish'…	Words connotated with vengeance	vocabulary	The author carries on describing the intensity of Chillingworth's hatred which evolved from hatred to the imagination of the avenger which is now turning into a plan of the avenger using the words which refer to vengeance and satisfaction (see words quoted) and in the sentence: 'he became, thenceforth not a spectator, but a chief actor, in the poor minister's interior world.'
'He could play upon him as he chose… it needed only to know the spring that controlled the engine…'	metaphor	vocabulary	He would control Dimmesdale by knowing everything inside him and he would make him hallucinate and see ghosts. Throughout the passage we can see the hatred intensifying that is why we have said that the writer develops his text through gradation.

Criterium number 3: Has the student found any foregroundings (linguistic
deviations, repetitions or parallelisms?)
Yes☐   No🅿

General Conclusion:

1) Has the student satisfied the three criteria?

Yes☐   No☐

2) Has the student satisfied the two criteria 1 and 2 or 1 and 3?

Yes þ   No☐

3) Has the student satisfied the first criterium?

Yes☐   No☐

4) Has the student satisfied none of the criteria?

Yes☐   No☐

Is the student's paper successful?

Yes þ   No☐

Student 14:

Criterion number 1: Has student 14 summarized his findings or interpretative
position and carried on with his more detailed analysis?

Yes þ   No☐

Yes, she has since she states that this sample text, taken from The Scarlet Letter, is a complex and beautiful romance of society's punishment of adultery. Hawthorne in his novel, is not presenting characters but he aims at special contrast which may exist among them, thus we can say it is an allegorical novel. The text develops through foregrounding we can guess trough the use of repetitions, some adjectives; we can also add the contrast we feel in the revenge of Chillingworth against Dimmesdale.

Criterion number 2: Has student 14 understood the principle of stylistic
analysis   by   relating   linguistic   facts   (linguistic
description)
to   meaning   (interpretation)   in   as   explicit   a   way   as
possible?

Yes þ   No☐

Sentence from the text	Structure or linguistic item targeted	Branch of language study	Its meaning according to the student
'We fear a quiet depth of malice hitherto latent' (lines 7to 8)	nominal phrase	vocabulary	Chillingworth is presented in the text as a symbol of the devil and lost soul without any purpose in life.

		punctuation	The author uses exclamatory sentences so as to state that he has no feeling for forgiveness.
'All that guilty sorrow, hidden from the world... to be revealed to him, the Pitiless to him, the Unforgiving!'	Example of exclamatory sentences		
'Roger Chillingworth, however, was inclined to be hardly, if at all, less satisfied with the aspect of affairs'.	However: transitional element of contrast	grammar	He has used 'however' in line 21 to show that Chillingworth was hard, harsh and strong.
'He became, thenceforth, not a spectator only, but a chief actor'…	Idiomatic phrase: "not only…but"	vocabulary	Hawthorne uses this idiomatic phrase for end-focus putting the stress on 'chief actor'

Criterion number 3: Has the student found any foregroundings (linguistic deviations, repetitions or parallelisms)?

Yesþ   No☐

A. Foregroundings			
Linguistic deviation		**Repetition or parallelism**	
Phrase from the text	Connotation	Phrase from the text	Connotation
Would he <u>startle</u> him with sudden fear?	Hawthorne has chosen a strong verb for surprise. It is even more than astonishment, it is 'shock'	'Would he arouse him with a throb of agony? … Would he startle him with a sudden fear?	These questions with 'would' open on the possible ways of torturing or killing Dimmesdale.
		'Uprose a grisly phantom, uprose a thousand phantoms'	This repetition is to emphasize the idea of revenge.
		'—Uprose a thousand phantoms, — in many shapes, of	The repetition of the exclamation mark is here to show the

		death, or more awful shame, all flocking roundabout the clergyman, and pointing with their fingers at his breast!	climax in Dimmesdale's suffering through his fearful imagination.

3. Conclusion on the student's remarks on foregroundings: do they relate and contribute to the interpretation of the passage as a whole?

Yes▶   No

N.B: The student added at the end that all the structures, repetitions of words, adjectives have beautified the text and given to it an excellent style which incites everyone to read.

General Conclusion:
1) Has the student satisfied the three criteria?
Yes   No☐

2) Has the student satisfied the two criteria 1 and 2 or 1 and 3?
Yes☐   No☐

3) Has the student satisfied the first criterium?
Yes☐   No☐

4) Has the student satisfied none of the criteria?
Yes☐   No☐

Is the student's paper successful?
Yes ▶   No☐

Student 15:

Criterion number 1: Has student 15 summarized his findings or interpretative position and carried on with his more detailed analysis?
Yes▶   No☐

Yes, the student has summarized her findings since she states that in this passage we may understand the relationship between the physician and the clergyman which involves Chillingsworth's intention of a revenge against Dimmesdale with its consequences. So, the study of the language with its foregrounding may inflect the personality of Chillingworth and may be highlighted.

Criterion number 2: Has student 15 understood the principle of stylistic analysis by relating linguistic facts (linguistic description) to meaning (interpretation) in as explicit a way as possible?

Yesþ   No☐

Sentence from the text	Structure or linguistic item targeted	Branch of language study	Its meaning according to the student
Calm, gentle, passion-less… a depth of malice	adjectives contrasted to the nominal phrase	vocabulary	Roger Chillingworth deceives the others through his appearance because his malice is latent and active.
'All the fear, the remorse, the agony	list of nouns	vocabulary	The author lists Dimmesdale's feelings of suffering connected to his sin.
'the Pitiless' 'the Unforgiving'	adjectives written with capital letters	vocabulary	These adjectives evince Roger Chillingworth's cruelty reinforced by the capital letters.
'A revelation… had been granted to him	passive voice	grammar	Stress on the word 'revelation' is put thanks to the passive voice: the revelation is the discovery that Dimmesdale is the partner in sin.
He became, thenceforth, not a spectator only but a chief actor	idiomatic phrase Not…only but	vocabulary	This sentence highlights that Chillingworth dominated Dimmesdale entirely.

Criterion number 3: Has the student found any foregroundings (linguistic deviations,

repetitions or parallelisms?)

Yesþ   No☐

A. Foregroundings			
Linguistic deviation		Repetition or parallelism	
Phrase from the text	Connotation	Phrase from the text	Connotation
'flocking runabout the clergyman and pointing with their fingers at his breast	There is a personification of phantoms through the violation of collocation rules (the verb 'flock' can not be acted by phantoms). This is to reinforce his obsession with guilt	Would he arouse him with a throb of agony? Would he startle him with sudden fear? Uprose a grisly phantom,—uprose a thousand phantoms,—	This repetition of rhetorical questions shows that Dimmesdale was completely under his control. Dimmesdale was so tormented that his imagination gave birth to phantoms.

3. Conclusion on the student's remarks on foregroundings: do they relate and contribute to the interpretation of the passage as a whole?

Yesþ   No☐

General Conclusion:
1) Has the student satisfied the three criteria?
   Yesþ   No☐

2) Has the student satisfied the two criteria 1 and 2 or 1 and 3?
   Yes☐   No☐

3) Has the student satisfied the first criterium?
   Yes☐   No☐

4) Has the student satisfied none of the criteria?
   Yes☐   No☐

Is the student's paper successful?

Yes þ   No ☐

Student 16:

Criterion number 1: Has student 16 summarized his findings or interpretative position and carried on with his more detailed analysis?

Yes þ   No ☐

Yes, the student has summarized his findings since she states that "The interior of a heart" is about Roger Chillingworth who uses his vengeance on his victim, Dimmesdale.

Criterion number 2: Has student 16 understood the principle of stylistic analysis by relating linguistic facts (linguistic description) to meaning (interpretation) in as explicit a way as possible?

Yes þ   No ☐

Sentence from the text	Structure or linguistic item targeted	Branch of language study	Its meaning according to the student
'to be revealed to him the Pitiless, to him, the pitiless, to him the Unforgiving!	use of two adjectives with capital letters	vocabulary	The use of the adjectives written with capital letters shows Chillingworth as a relentless tormentor.
'to make himself the one trusted friend'	use of an infinitive	grammar	Hawthorne uses a non finite verb phrase at the beginning of the sentence with the function of purpose to highlight Chillingworth's plan.
All that guilty sorrow hidden from the world,... to be revealed to him…	use of the passive	grammar	Hawthorne uses the passive to stress the subject.

Criterion number 3: Has the student found any foregroundings (linguistic deviations, repetitions or parallelisms)?

Yes☑   No☐

B. Conclusion on the student's remarks on foregroundings: do they relate and contribute to the interpretation of the passage as a whole?

Yes☑   No☐

General Conclusion:
1) Has the student satisfied the three criteria?
Yes☑   No☐

2) Has the student satisfied the two criteria 1 and 2 or 1 and 3?
Yes☐   No☐

3) Has the student satisfied the first criterium?
Yes☐   No☐

A. Foregroundings			
Linguistic deviation		Repetition or parallelism	
Phrase from the text	Connotation	Phrase from the text	Connotation
		Would he arouse him with a throb of agony? …would he startle him with sudden fear? "Uprose a grisly phantom...uprose a thousand phantoms,… all flocking roundabout the clergyman, and pointing with their fingers at his breast."	These repeated questions imply the great suffering of the victim. At last, the writer shows the consequence of this vengeance which is the appearance of the phantoms flocking around the clergyman.

4) Has the student satisfied none of the criteria?

Yes☐   No☐

Is the student's paper successful?

Yes🗸   No☐

Student 17:

Criterion number 1: Has student 17 summarized his findings or interpretative position and carried on with his more detailed analysis?

Yes🗸   No☐

Yes, she has since she states that the main theme of this passage is the deliberate act of Roger Chillingworth to have his revenge against the clergyman Dimmesdale and the plan he devilishly concocts in order to reach his purpose.

Criterion number 2: Has student 16 understood the principle of stylistic analysis by relating linguistic facts (linguistic description) to meaning (interpretation) in as explicit a way as possible?

Sentence from the text	Structure or linguistic item targeted	Branch of language study	Its meaning according to the student
"...was really of another character than it had previously been".	use of adverbs 'really, previously'	vocabulary	Hawthorne uses these adverbs to show the change in the relationship between Chillingworth and Dimmesdale.
'Calm, gentle, passionless' …,we fear, a quiet depth of malice'	adjectives contrasted to a nominal phrase	vocabulary	Through this contrast, the author shows that his behaviour changes. He uses this contrast in order to reveal how the sin committed by his
"which led him to imagine amore intimate revenge then any mortal had even wreaked upon an enemy"			wife affected him deep inside that the only thing that he wanted to do is to revenge. He emphasizes this in the sentence (see quotation); his relationship with

			Dimmesdale was based on hypocrisy; he wanted to make himself a trusted friend to whom he could confide his fear in order to make him feel guilty by revealing the remorse to him.
"He could play upon him as he chose"	metaphor	vocabulary	The writer shows that the physician reached his purpose by using the metaphor of Dimmesdale being a puppet he could play with.
As at the waiving of a magician's wand, uprose a grisly phantom,…at his breast!			He makes him feel so guilty and suffering of remorse that Dimmesdale reaches agony.

Yesþ   No☐

General Conclusion:
1) Has student 17 satisfied the three criteria?
Yes þ   No☐

2) Has the student 17 satisfied the two criteria 1 and 2 or 1 and 3?
Yesþ   No☐

3) Has the student 17 satisfied the first criterium?
Yes☐   No☐

4) Has the student 17 satisfied none of the criteria?
Yes☐   No☐

Is the student's paper successful?
Yesþ   No☐

Student 18:

Criterion number 1: Has student 18 summarized his findings or interpretative

position and carried on with his more detailed analysis?

Yes, she has since she states that 'the passage describes the mental aspect of Roger Chillingworth about his situation of vengeance surrounding his relationship with reverend Dimmesdale'.

Criterion number 2: Has student 18 understood the principle of stylistic analysis by relating linguistic facts (linguistic description) to meaning (interpretation) in as explicit a way as possible?

Yes þ   No □

Sentence from the text	Structure or linguistic item targeted	Branch of language study	Its meaning according to the student
'Calm, gentle, passionless, as he appears … wreaked upon an enemy'.	adjectives contrasted to a nominal phrase 'a depth of malice'	vocabulary	Roger Chillingworth makes himself both a fiend and a friend in order to wreak his revenge on Dimmesdale.
'to him, the Pitiless, to him, the Unforgiving'	adjectives with capital letters	vocabulary	Hawthorne makes Chillingworth an 'unforgiving' enemy seeking an intimate and great revenge.
'He could play upon him as he choose'	metaphor	semantics	The writer makes Chillingworth have entire control over his victim, Dimmesdale.
'The clergyman's shy and sensitive reserve' 'Calm, gentle, passionless.'	adjectives	vocabulary	Hawthorne uses a lot of adjectives either to describe the hypocritical nature of Chillingworth or the timid and discreet Dimmesdale.
'Roger Chillingworth, however, was inclined to be …less satisfied with the aspect of affairs'	comparative	grammar	'Although Chillingworth did not succeed in having Dimmesdale reveal his secret, he nevertheless

Sentence from the text	Structure or linguistic item targeted	Branch of language study	Its meaning according to the student
			~~succeeded in making~~ him reel in agony.
'uprose a grisly phantom;;; uprose a thousand phantoms…at his breast			'Phantoms' is written in the singular and plural to show Dimmesdale was tormented to the extreme.

General Conclusion:

1) Has the student satisfied the three criteria?

               Yes☐   No☐

2) Has the student satisfied the two criteria 1 and 2 or 1 and 3?

               Yesþ   No☐

3) Has the student satisfied the first criterium?

               Yes☐   No☐

4) Has the student satisfied none of the criteria?

               Yes☐   No☐

 Is the student's paper successful?

               Yesþ   No☐

Student 19:

      Criterion number 1: Has student 19 summarized his findings or interpretative position and carried on with his more detailed analysis?

               Yes☐   No☐

Yes, she has since she states that Reverend Dimmesdale trusted Roger Chillingworth and he confided all his hidden painful secrets but the pitiless Roger Chillingworth used them as a means of pressure upon Mr Dimmesdale. We are going to give more details about the characteristics of the two main characters, emphasizing the relationship between Dimmesdale and Chillingworth.

'Calm, gentle, passionless, as he appeared, there was yet, we fear, a quiet depth of malice, hitherto latent'…	adjectives in front position	vocabulary	The narrator gives the appearance of Roger as being calm, gentle but he said he is not really like this [… as he appeared], but on the contrary, he has the feeling of vengeance and malice inside his heart […depth of malice…]
'all the fear, the remorse, the agony, the ineffectual repentance, the backward rush of sinful thoughts'	List of nominal phrases	vocabulary	There are the reasons that would push the clergyman to tell his secrets.
'All that <u>guilty</u> sorrow'	adjective	vocabulary	There is the word 'guilty' in the first paragraph which explains that the clergyman felt himself responsible for what happens before.
'The clergyman's <u>shy</u> and <u>sensitive</u> reserve had balked this scheme'.	adjectives	vocabulary	In the second paragraph, there is a small description of the clergyman [shy and sensitive] in contrast to Roger and this opposition is stressed through the transitional element [however].
'He could play upon him as he chose'.	metaphor	semantics	All that counts for Chillingworth is vengeance. He has a power upon Dimmesdale by using pressure on him.
'The victim was forever on the rack'	metaphor	semantics	The narrator describes the state of the

			clergyman: he is suffering [forever on the rack]; the physician knew the cause of the suffering, but he kept accentuating it.

General Conclusion:
1) Has the student satisfied the three criteria?
Yes☐   No☐

2) Has the student satisfied the two criteria 1 and 2 or 1 and 3?
Yes þ   No☐

3) Has the student satisfied the first criterium?
Yes☐   No☐

4) Has the student satisfied none of the criteria?
Yes☐   No☐

Is the student's paper successful?
Yes þ   No☐

Student 20:

Criterion number 1: Has student 20 summarized his findings or interpretative position and carried on with his more detailed analysis?
Yes þ   No☐

Yes, she has since she states that the text is developed through gradation which shows the relationship between Roger Chillingworth and Reverend Dimmesdale. The former is the main actor of the text who played the role of a good friend to use it as vengeance for those who made him suffer.

Criterion number 2: Has student 20 understood the principle of stylistic analysis by relating linguistic facts (linguistic description) to meaning (interpretation) in as explicit a way as possible?
Yes þ   No☐

Sentence from the text	Structure or linguistic item targeted	Branch of language study	Its meaning according to the student
'Calm, gentle, passionless…'	adjectives	vocabulary	At the beginning, the writer described Roger Chillingworth, the
'punish',	nouns with the	vocabulary	

'vengeance', 'avenger', 'black devices'	connotation of vengeance		physician, by using these adjectives: calm, gentle, passionless but this is only an appearance to make Dimmesdale suffer. We find in the text words which indicate his intention to punish (see quotation)
'…should he confided all the fear, the remorse, the agony, the ineffectual repentance, the backward rush of sinful thoughts'…	nouns and nominal phrases	vocabulary	Roger Chillingworth decided to become a physician and played the role of a sincere man to gain the confidence of people and they confided to him all the fear sinful thoughts … which are used as a way of revenge.
'The very inmost soul of the latter (Dimmesdale's) seemed to be brought out before his eyes (Chillingworth), so that he could see and comprehend its every movement.'	metaphor of the soul being made concrete	semantics	Chillingworth became an actor after he was only a spectator. He could understand all the movements of Dimmesdale.
'The agony (line 13) .. 'a throb of agony (l 35)	nouns	vocabulary	We can also find foregrounding in the repetition of the word "agony" in the first paragraph (line 13) and the last paragraph (line 35) which means great pain.
'All that dark treasure to be lavished or the	complex sentence	grammar	The writer used complex sentences as in the example quoted; the main clause is ('All

very man, to whom nothing else could so adequately pay the debt of vengeance!			that…very man) and subordinate clause (to whom… vengeance) which expresses elaboration. The student ended by saying that Chillingworth became an avenger telling the story through gradation and using modifiers, foregrounding and complex structures.

General Conclusion:
1) Has the student satisfied the three criteria?

    Yes☐   No☐

2) Has the student satisfied the two criteria 1 and 2 or 1 and 3?

    Yesþ   No☐

3) Has the student satisfied the first criterium?

    Yes☐   No☐

4) Has the student satisfied none of the criteria?

    Yes☐   No☐

 Is the student's paper successful?

    Yesþ   No☐

Student 21:

Criterion number 1:

              Has student 21 summarized his findings or interpretative position and carried on with his more detailed analysis?

    Yesþ   No☐

    The student has since she states that what strikes is the gradation which the writer uses in this passage by first speaking about the conversation between the clergyman and the physician then showing the relationship between Roger Chillingworth and Dimmesdale, and the analysis of gradation culminating in a climax of revenge will be studied at the level of grammar, vocabulary and phonology.

text	linguistic item targeted	study	according to the student
'After the incident last described, the intercourse...' Calm, gentle, passionless... but active now	After: preposition	grammar	Grammatically, the writer opens his paragraph with the adverb of time 'after' which enhances that the incident was over. He makes a description of Roger Chillingworth using some adjectives like 'calm, gentle, passionless'... to contrast them with 'a quiet depth of malice'.
'but', 'yet', 'however'	conjunction and transitional element of contrast	grammar	He uses words such as ,but, yet, however, in order to express contrast and a lot of adverbs such as 'hardly, precisely, really' to express nuances in feelings

Criterion number 3: Has the student found any foregroundings (linguistic deviations, repetitions or parallelisms?)

Yes þ   No ☐

A. Foregroundings	
Linguistic deviation	Repetition or parallelism

Phrase from the text	Connotation	Phrase from the text	Connotation
		Would he arouse him with a throb of agony? …would he startle him with a sudden fear?	
To make himself the one trusted friend, to whom should be confided all the fear'…	Positioning the infinitive phrase first is unusual: it is to stress Chillingworth's goal!		
"He became, thenceforth, not a spectator only but a chief actor."	'only' is normally placed before 'a spectator' but Hawthorne put the word after for emphasis: it is a plight deviation for the purpose of stress and foregrounding.		
		'uprose a grisly phantom, uprose a thousand phantoms'	
		'spectator', 'act<u>or</u>', 'interi<u>or</u>', 'nothing el<u>se</u>', 'vengean<u>ce</u>', <u>p</u>urpose, <u>p</u>erchance, <u>p</u>ardoning' to <u>p</u>unish'. 'sp<u>ec</u>tator, dar<u>k</u>, <u>ac</u>tor r<u>ac</u>k	

N.B: Student's conclusion

As a conclusion, we have seen the gradation which the writer uses in order to show and to understand the relationship well between Roger

Chillingworth and Mr Dimmesdale.

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3. Conclusion on the student's remarks on foregroundings: do they relate and contribute to the interpretation of the passage as a whole?

Yes☑   No☐

General Conclusion:
1) Has the student satisfied the three criteria?
Yes☑   No☐

2) Has the student satisfied the two criteria either 1 and 2 or 1 and 3?
Yes☐   No☐

3) Has the student satisfied the first criterium?
Yes☐   No☐

4) Has the student satisfied none of the criteria?
Yes☐   No☐

Is the student's paper successful?
Yes☑   No☐

Student 22:
Criterion number 1: Has student 22 summarized his findings or interpretative position and carried on with his more detailed analysis?
Yes☑   No☐

Yes she has since she states that this text shows the intercourse between the clergyman and the physician about the intellectual Roger Chillingworth who appears calm, gentle, passionless but he wishes in fact to harm Dimmesdale, he imagines a revenge that not any mortal can wreak upon an enemy.

Criterion number 2: Has student 22 understood the principle of stylistic analysis by relating linguistic facts (linguistic description) to meaning (interpretation) in as explicit a way as possible?
Yes☑   No☐

Sentence from the text	Structure or linguistic item targeted	Branch of language study	Its meaning according to the student
'After the incident last described'	After: preposition	grammar	The passage opens with a preposition of time 'After' to show us

			the time of this short story.
Calm, gentle, passionless	adjectives	vocabulary	Adjectives are used for the description of the appearance of Roger Chillingworth who hides a depth of malice.
'After', 'before', 'now'	Adverbs and prepositions of time	vocabulary	The predominance of adverbials of time dominate the text, for example: [After, before, now] in order to set the time.
yet, but, however	coordinators of opposition		The use of coordinators and subordinators of opposition is plentiful in the text to show contrast as in the example: 'not a spectator only, but a chief actor'.

Criterion number 3: Has the student found any foregroundings (linguistic deviations, repetitions or parallelisms?)

Yes þ   No▢

A. Foregroundings			
Linguistic deviation		Repetition or parallelism	
Phrase from the text	Connotation	Phrase from the text	Connotation
		Would he arouse him with a throb of agony? …would he startle him with sudden fear?	At the end of the passage, we find rhetorical questions which need no answer. They imply that Dimmesdale was controlled by Chillingworth. He

			used the verb 'startle' rather than 'astonish' because it is stronger.

N.B: <u>student's remark</u>: N.Hawthorne in his text wants to share his view with the reader or to show us the intercourse between the clergyman and the physician by using foregrounding.

3. Conclusion on the student's remarks on foregroundings: do they relate and contribute to the interpretation of the passage as a whole?

Yes▶   No☐

<u>General Conclusion:</u>
1) Has the student satisfied the three criteria?
Yes▶   No☐

2) Has the student satisfied the two criteria either 1 and 2 or 1 and 3?
Yes☐   No☐

3) Has the student satisfied the first criterium?
Yes☐   No☐

4) Has the student satisfied none of the criteria?
Yes☐   No☐

Is the student's paper successful?
Yes▶   No☐

<u>Student 23:</u>

Criterion number 1: Has student 23 summarized his findings or interpretative position and carried on with his more detailed analysis?
Yes▶   No☐

Yes, since she states that 'Roger Chillingworth tries to make a plan as to how to punish Mr Dimmesdale who sinned. Roger Chillingworth is a bad man with a dark heart, consumed with the desire of vengeance. His relationship with the reverend Dimmesdale looks like a friendly relation, but it is not the case, it is just to be as near as possible to him to better kill him'.

Criterion number 2: Has student 23 understood the principle of stylistic analysis by relating linguistic facts (linguistic description) to meaning (interpretation) in as

explicit a way as possible?

Yesþ   No☐

Sentence from the text	Structure or linguistic item targeted	Branch of language study	Its meaning according to the student
'The intellect of Roger Chillingworth had now a sufficiently plain path before it.'	Simple, short sentences, clear vocabulary	vocabulary	It means that Chillingworth began to plan for a vengeance.
'To make himself the one trusted friend to whom should be confided all the fear, the remorse, the agony, the intellectual repentance, the backward rush of sinful thought, expelled in vain.'	infinitive phrase in front position	grammar	It means that Chillingworth tries to be the nearest one to Dimmesdale to know all what he has in the interior of his heart, to be a confident friend of him to better make his plan.
' malice', 'enemy', 'throb of agony', 'victim'…	words connotated with vengeance and pain	vocabulary or lexis	The writer based himself on the vengeance through his choice of words and Chillingworth's desire of killing his victim. The text is full of sadness, remorse, sorrow, scheme especially desire of vengeance.
'After the incident last described'	'incident' placed first	vocabulary	Normally, 'incident' should be written between 'last' and 'described'. It is placed first as a stress on this event.

N.B: <u>Student's final remark</u>: The text is full of sadness, remorse, sorrow, scheme, desire of vengeance.

<u>General Conclusion:</u>
1) Has the student satisfied the three criteria?
Yes☐   No☐

2) Has the student satisfied the two criteria either 1 and 2 or 1 and 3?
Yesþ   No☐

3) Has the student satisfied the first criterium?
Yes☐   No☐

4) Has the student satisfied none of the criteria?
Yes☐   No☐

Is the student's paper successful?
Yesþ   No☐

<u>Student 24:</u>

Criterion number 1: Has student 24 summarized his findings or interpretative position and carried on with his more detailed analysis?
Yesþ   No☐

Yes, she has since she states that what strikes her is the interior situation of Roger who wanted to revenge on Mr Dimmesdale.

Criterion number 2: Has student 24 understood the principle of stylistic analysis by relating linguistic facts (linguistic description) to meaning (interpretation) in as explicit a way as possible?
Yesþ   No☐

Sentence from the text	Structure or linguistic item targeted	Branch of language study	Its meaning according to the student
'Calm, gentle, passionless, as he appeared,… a quiet depth of malice',	adjectives placed first	vocabulary	Roger seemed to hide very strong feelings of revenge in a calm, gentle and passionless appearance of personality.
'All that dark treasure to be lavished on the very man, to whom nothing else could so	nominal phrase as end-focus	vocabulary	In this text we can notice his claim — if we can say — for

adequately pay <u>the debt of vengeance</u>			vengeance which nothing can satisfy or pay its debt as it is said in lines 18-19.
'As at the waving of a magician's wand...'	metaphor	semantics	
'He could play upon him as he chose'	metaphor	semantics	Roger's vengeance seemed to be against Dimmesdale whose inmost soul is well known by Roger so this latter can control him and so does the magician who can conjure up phantoms

mber 3: Has the student found any foregroundings (linguistic deviations, repetitions or parallelisms)?

Yes þ   No☐

A. Foregroundings			
Linguistic deviation		Repetition or parallelism	
Phrase from the text	Connotation	Phrase from the text	Connotation
'…uprose a grisly phantom,… uprose a thousand phantoms'	The study of language of this text can be about foregrounding: lines quoted which are at the same time deviations which mean the subject is at the end and the verb at the beginning to enhance Dimmesdale's fearful imagination.		
Calm, gentle, passionless…	The adjectives are		

	placed first so it is a deviation to stress the hypocrisy of Chillingworth!		

N.B: The student finishes by writing that it is in the second paragraph in which the relation of Roger and Dimmesdale is described to be a relation of vengeance which is fully illustrated. The text is full of adjuncts and modifiers which describe the relation of Roger and Dimmesdale and in particular the mental situation of Roger.

B. Conclusion on the student's remarks on foregroundings: do they relate and contribute to the interpretation of the passage as a whole?

Yes☑   No☐

General Conclusion:
1) Has the student satisfied the three criteria?

Yes☑   No☐

2) Has the student satisfied the two criteria either 1 and 2 or 1 and 3?

Yes☐   No☐

3) Has the student satisfied the first criterium?

Yes☐   No☐

4) Has the student satisfied none of the criteria?

Yes☐   No☐

Is the student's paper successful?

Yes☑   No☐

Student 25:

Criterion number 1: Has student 25 summarized his findings or interpretative position and carried on with his more detailed analysis?

Yes☑   No☐

Yes, she has since she states that the passage describes the mysterious personality of Roger Chillingworth, the previous husband of Hester who hides his real identity to the others, and also the relationship that he shares with the

clergyman, Mr Dimmesdale, who seems to hide inside his soul a terrible secret.

Criterion number 2: Has student 25 understood the principle of stylistic analysis by relating linguistic facts (linguistic description) to meaning (interpretation) in as explicit a way as possible?

Yesþ   No☐

Sentence from the text	Structure or linguistic item targeted	Branch of language study	Its meaning according to the student
'…the intercourse between the clergyman and the physician…, was <u>really</u>… <u>previously</u>,… <u>sufficiently</u>;;; <u>precisely</u>	adverbs	vocabulary	We may notice in the first sentences the plentiful usage of adverbs: extremely, really, previously, sufficiently and precisely to convey a special atmosphere and pinpoint the circumstances in which the two men met before and still stay in contact with each other; the positioning of the adverbs in their respective sentences give a certain relevance to the whole passage.
<u>Calm</u>, <u>gentle</u>, <u>passionless</u> … a quiet depth of malice… "The clergyman's <u>shy</u> and <u>sensitive</u> reserve"	adjectives	vocabulary	Many adjectives are used to put forward the two different personalities of the two men; on the one hand, the physician (Roger) calm, gentle and with eyes of malice seems to be an evil person who wants to discover the secrecy of the clergyman, and on the other hand, we have a quiet and kind man

		who is very sad, feel agony and remorse.

mber 3: Has the student found any foregroundings (linguistic deviations, repetitions or parallelisms?)

A. Foregroundings			
Linguistic deviation		Repetition or parallelism	
Phrase from the text	Connotation	Phrase from the text	Connotation
		'All that guilty sorrow hidden from the world… pitied…, to be revealed to him, the Pitiless to him, the Unforgiving!	He draws attention by using parallelism in repeating the word 'pitied' and 'pitiless' to underscore the message he wants to transmit: that of an unrelenting and cruel tormentor.
		Would he arouse him with a throb of agony? … would he startle him with sudden fear?	The last paragraph is characterized by the presence of the rhetorical questions which show that Roger can control the emotion of his enemy as he likes and he will do whatever he could to achieve his purpose using his tricks since Mr Dimmesdale trusts him without knowing that the former is an evil person.

N.B: The student ends by saying that Dimmesdale is described through lots of adjuncts and qualifiers as a very vulnerable and shameful person. In short, we may say that the characters are very complex and both had something to hide inside themselves.

3. Conclusion on the student's remarks on foregroundings: do they relate and contribute to he interpretation of the passage as a whole?

Yes þ   No ☐

General Conclusion:
1) Has the student satisfied the three criteria?
Yes þ   No ☐

2) Has the student satisfied the two criteria either 1 and 2 or 1 and 3?
Yes ☐   No ☐

3) Has the student satisfied the first criterium?
Yes ☐   No ☐

4) Has the student satisfied none of the criteria?
Yes ☐   No ☐

Is the student's paper successful?
Yes þ   No ☐

Student26:

Criterion number 1: Has student 26 summarized his findings or interpretative position and carried on with his more detailed analysis?
Yes þ   No ☐

Yes, she has since she states that the writer wanted to show the relationship between Roger Chillingworth and Mr Dimmesdale who become a chief actor of all that happened in the poor minister's interior world (heart), by describing him as a dominated person who controlled Mr Dimmesdale, as he wants.

Criterion number 2: Has student 26 understood the principle of stylistic analysis by relating linguistic facts (linguistic description) to meaning (interpretation) in as explicit a way as possible?
Yes þ   No ☐

Sentence from the text	Structure or linguistic item targeted	Branch of language study	Its meaning according to the student
Calm, gentle, passionless, as he appeared,	adjectives	vocabulary	The writer used adjectives to describe the character and the appearance of Roger Chillingworth.
'though, but, however'…	coordinating and subordinating conjunctions	grammar	We also find the use of contrast in though, but, however
'After the incident last described the intercourse between the physician and the clergyman…	After	grammar	At the beginning, the writer started with the time conjunction 'after' to show that something had happened before and what is said is the continuation or the development of the scene.
at the waiving of a magician's wand…, uprose a grisly phantom…	metaphor	semantics	The metaphor is used to underline Dimmesdale's fear.
'Victim, dark, object, malice, avenger, shy, throb'	nouns	vocabulary	We can say that the writer used many specific words such as 'victim', 'dark'… to describe the real personality of this man
…, 'but the very inmost soul of the latter seemed to be brought out before this eyes'...	metaphor concrete and abstract	semantics	the interior of a human heart. He also used metaphoric items as when he said (see quotation) in which he described 'the soul' as a living thing or an object being brought

			under his scrutiny

General Conclusion:
1) Has the student satisfied the three criteria?
Yes☐   No☐

2) Has the student satisfied the two criteria either 1 and 2 or 1 and 3?
yes þ   **No**   ☐
3) Has the student satisfied the first criterium?
Yes☐   No☐

4) Has the student satisfied none of the criteria?
Yes☐   No☐

Is the student's paper successful?
Yesþ   No☐

Student27:

Criterion number 1: Has student 27 summarized his findings or interpretative position and carried on with his more detailed analysis?
Yesþ   No☐

Yes, she has since she states that the author shows in this passage the real interior of Roger Chillingworth's heart and his strong need of vengeance against reverend Dimmesdale. The text will be studied according to salient features or foregrounding mainly at the level of vocabulary.

Criterion number 2: Has student 27 understood the principle of stylistic analysis by relating linguistic facts (linguistic description) to meaning (interpretation) in as explicit a way as possible?
Yesþ   No☐

Sentence from the text	Structure or linguistic item targeted	Branch of language study	Its meaning according to the student
'Gentle, calm, passionless, as he appeared... a quiet	synonyms	vocabulary	In terms of vocabulary, the author uses synonymous adjectives

depth of malice…'			in order to describe "Roger Chillingworth", how he seems to be (gentle, calm, passionless) and how he is in reality ('malice').
'could'… (l 34)… 'would'…(l 34)	auxiliaries	grammar	There is in this text modal auxiliaries such as in line 34 'could' and 'would' which express the ability of Roger Chillingworth to wreak vengeance on his enemy.
'externally', 'precisely', 'previously' (l 3) and adjectives as in line 20, 'shy, sensitive' and nominal phrases such as 'dark' treasure as in line 17 and trusted friend in line11.	adverbs, adjectives, nominal phrases	vocabulary	The text is full of adverbs such as 'externally', 'precisely', 'previously' and adjectives as in 'shy, sensitive' and nominal phrases in order to explain the real relationship that Roger Chillingworth hid in his heart.
	opposition words	vocabulary	
'forgiven'… 'unforgiven'			The author contrasts a sin that could be forgiven to the pitiless Chillingworth.
	metaphor	semantics	
'As at the waving of a magician's wand, uprose a grisly phantom, —uprose a thousand phantoms;—...			This metaphor shows Chillingworth's devilish plans of vengeance against Reverend Dimmesdale. It has helped me to understand the real personality of Chillingworth.

General Conclusion:
    1) Has the student satisfied the three criteria?

Yes☐   No☐

2) Has the student satisfied the two criteria either 1 and 2 or 1 and 3?
Yes þ   No☐

3) Has the student satisfied the first criterium?
Yes☐   No☐

4) Has the student satisfied none of the criteria?
Yes☐   No☐

Is the student's paper successful?
Yes þ   No☐

Student28:

Criterion number 1: Has student 28 summarized his findings or interpretative position and carried on with his more detailed analysis?
Yes þ   No☐

Yes, she has since she states that the text speaks about the intercourse between the clergyman who committed the sin of adultery with the woman Hester Prynne and the physician Roger Chillingworth the bad husband of the woman. The text shows us the contrast between the unreal personality of Roger Chillingworth who is a physician and the clergyman who is the patient.

Criterion number 2: Has student 28 understood the principle of stylistic analysis by relating linguistic facts (linguistic description) to meaning (interpretation) in as explicit a way as possible?
Yes þ   No☐

Sentence from the text	Structure or linguistic item targeted	Branch of language study	Its meaning according to the student
'After the incident last described, the intercourse between the clergyman and the physician...was really of another character...	Subordinating clause	grammar	Nathaniel Hawthorne opens his text with the subordinating clause evincing the previous relation between them "After... the physician." He used the adverb "really" in the second sentence as the device of enhancing the unreal personality of Roger.

Calm, gentle, passionless. As he appeared...	adjectives	vocabulary	Adjectives are plentiful to give us the external description of Roger (calm, gentle passionless...) which are suitable for any doctor and other words which connote bad and internal intentions (malice, hitherto, latent...) All these adjectives are full of revenge toward the clergyman who is considered as an enemy.
'The very inmost soul of the latter seemed to be brought out before his eyes, so that he could see and comprehend its every movement.'	Hypotactic sentence	grammar	The text is built around a lot of paratactic and hypotactic clauses, for example of hypotactic sentence "...so that he could see... (see quotation) as an enhancement of his scrutinizing of Dimmesdale.
'To make himself the one trusted friend, to whom should be confided all the fear, the remorse, the agony..., expelled in vain!	Infinitive phrase placed first	grammar	The infinitive placed first stresses that Roger considers himself as a good friend who leads the clergyman to avow his secret and guilty sorrow to be revealed to him. But, as he does not confess, he resorts to the most insidious and cruel revenge.

Criterion number 3: Has the student found any foregroundings (linguistic deviations, repetitions or parallelisms?)

Yes þ   No☐

A. Foregroundings

Linguistic deviation		Repetition or parallelism	
Phrase from the text	Connotation	Phrase from the text	Connotation
He became, henceforth, not a spectator only, but a chief actor, in the poor minister's interior world.	'only' is placed after spectator instead of before to stress that he achieves his purpose of revenge.		
		'Would he arouse him with a throb of agony? … would he startle him with sudden fear?'	Hawthorne used parallel rhetorical questions which show he could control the clergyman entirely. These questions are also an indication of his intellect and mean intentions. All these sentences stressed the strong revenge that Roger brought to the clergyman for his wrong doing with his wife.

NB: The student ends his paper by mentioning that Hawthorne is an intelligent writer who tried through his texts to achieve the moral and psychological consequences by speaking directly to the minds and hearts of man and women especially for those who did wrong by giving a universal solution to the whole problem.

Conclusion on the student's remarks on foregroundings: do they relate and contribute to interpretation of the passage as a whole?

Yes þ   No □

General Conclusion:
  1) Has the student satisfied the three criteria?

Yes þ   No ☐

2) Has the student satisfied the two criteria either 1 and 2 or 1 and 3?
Yes ☐   No ☐

3) Has the student satisfied the first criterium?
Yes ☐   No ☐

4) Has the student satisfied none of the criteria?
Yes ☐   No ☐

Is the student's paper successful?
Yes þ   No ☐

Student29:

Criterion number 1: Has student 29 summarized his interpretative position and carried on with his more detailed analysis?

Yes, she has since she states that Roger Chillingworth discovering the secret that his wife had always kept for herself wanted to take a revenge on the man who destroyed his family. He took profit from his image as a physician to enter the life of reverend Dimmesdale. He succeeded, became a very important one for him and reinforced their relationship to wreak his revenge at the end. The analysis of the actor Roger Chillingworth in his relationship with Mr Dimmesdale will be in sequences; beginning with the study of Roger Chillingworth's personality and appearance through the vocabulary and the grammar, the scheme concocted by Roger Chillingworth and at the end the relationship between the two actors.

Criterion number 2: Has student 29 understood the principle of stylistic analysis by relating linguistic facts (linguistic description) to meaning (interpretation) in as explicit a way as possible?

Yes þ   No ☐

Sentence from the text	Structure or linguistic item targeted	Branch of language study	Its meaning according to the student
Title: 'The interior of a heart'	Nominal phrase	vocabulary	From the title of this text, we can understand somehow that the most relevant thing is not the appearance but the interior of a heart.
'After the incident last described, the intercourse...	subordinate	grammar	The writer began by explaining that the relation between them changed even if seemed the same and Roger Chillingworth did all to maintain this image of the same intercourse.
'Calm, gentle, passionless'.	adjectives	vocabulary	In line six and seven, we find adjectives describing how Roderick Usher appeared to the others.
'a quiet depth of malice'	noun phrases	vocabulary	In line 8, we find noun phrases (a quiet depth of malice – hitherto latent) that describes what Roger Chillingworth hides behind.
'physician', 'spectator', 'avenger', 'chief actor'	nouns	vocabulary	The writer uses names namely, for foregrounding a 'physician', 'spectator', 'chief actor' to show the importance of Roger Chillingworth in every sequence.
	compassion	grammar	
'a more intimate revenge than any mortal had ever			He makes use of

| enemy'.

'
He became, thenceforth, not a spectator only but a chief actor, in the poor minister's interior world'.

...'it needed only to know the spring that controlled the engine'

'As at the weaving of a magician's wand'... | Idiomatic phrase 'not only but' with unusual position of only after the noun for stress.

metaphor

metaphor | vocabulary

semantics

semantics | to describe more th scheme of revenge mad by Roger Chillingworth.

He compared Roge Chillingworth to a chie actor of the interio world of Reveren Dimmesdale to show th impact he had on him.

This metaphor implie that he would contro Dimmesdale as he wants

He used a metaphor an talked about magic t show that he reall controlled the reverend. |

<center>Yes þ   No ☐</center>

Criterion number 3: Has the student found any foregroundings (linguistic deviations, repetitions or parallelisms?)

<center>Yes þ   No ☐</center>

A. Foregroundings			
Linguistic deviation		Repetition or parallelism	
Phrase from the text	Connotation	Phrase from the text	Connotation
		Would he arouse him with a throb of agony? … would he startle him with sudden fear?	He used rhetorical questions to reinforce what he really wanted to do to Dimmesdale. He clearly showed the intention of the avenger Roger Chillingworth, to take a violent and strong revenge on Reverend Dimmesdale.

B. Conclusion on the student's remarks on foregroundings: do they relate and contribute to the interpretation of the passage as a whole?

Yes þ   No☐

General Conclusion:
1) Has the student satisfied the three criteria?
Yes þ   No☐

2) Has the student satisfied the two criteria either 1 and 2 or 1 and 3?
Yes☐   No☐

3) Has the student satisfied the first criterium?
Yes☐   No☐

4) Has the student satisfied none of the criteria?
Yes☐   No☐

Is the student's paper successful?
Yes þ   No☐

Student30:

Criterion number 1: Has student 30 summarized his findings or interpretative position and carried on with his more detailed analysis?
Yes þ   No☐

In *The Scarlet Letter* and in the extract from 'The interior of a Heart' the text speaks about Roger Chillingworth who appeared gentle, calm, passionless and also had a quiet depth of malice but unfortunately this old man used all his quality in the bad way. He made himself the one trusted

friend to whom should be confided the fear, the remorse, the agony but in reality he was not a good person; he profited from the weakness of Dimmesdale to harm him and he took pleasure of doing it; Roger Chillingworth was not only a spectator but he became after a chief actor.

Criterion number 2: Has student 30 understood the principle of stylistic analysis by relating linguistic facts (linguistic description) to meaning (interpretation) in as explicit a way as possible?

Yesþ　　No☐

Sentence from the text	Structure or linguistic item targeted	Branch of language study	Its meaning according to the student
'Gentle, calm, passionless, as he appeared'…	adjectives	vocabulary	In this text, the writer uses a lot of modifiers like: gentle, calm, passionless. All these adjectives are used in order to speak about the false appearance of Roger Chillingworth.
"the intercourse between the clergyman and the physician,... was really of another character..." All flocking roundabout the clergyman, and pointing with their fingers at his breast!	Development by gradation	Discourse analysis	The writer develops his text through gradation, he told us the events by degree by telling or describing Chillingworth's seemingly good intention; after that, he moved to the bad things that he did.

Criterion number 3: Has the student found any foregroundings (linguistic deviations, repetitions or parallelisms?)

Yes　þ　　No☐

A. Foregroundings	
Linguistic deviation	Repetition or parallelism

Phrase from the text	Connotation	Phrase from the text	Connotation
"To make himself the one trusted friend, to whom should be confided the fear...	This phrase is an infinitive phrase. The foregrounding was used in this text by the deviation in this sentence.		

B. Conclusion on the student's remarks on foregroundings: do they relate and contribute to the interpretation of the passage as a whole?

Yes þ   No☐

General Conclusion:
1) Has the student satisfied the three criteria?
Yes þ   No☐

2) Has the student satisfied the two criteria either 1 and 2 or 1 and 3?
Yes ☐   No☐

3) Has the student satisfied the first criterium?
Yes☐   No☐

4) Has the student satisfied none of the criteria?
Yes ☐   No☐

Is the student's paper successful?
Yes þ   No☐

Student31:

Criteria number 1: Has student 31 summarized his findings or interpretative position and carried on with his more detailed analysis?
Yesþ   No☐

Yes, she has since she states that her first reception of the text is Dimmesdale's pain and agony and Chillingworth's strong desire to avenge and also a short description of his character and his relationship with the clergyman and at the end the death of the reverend Dimmesdale killed by the physician.

Criterion number 2: Has student 31 understood the principle of stylistic analysis by relating linguistic facts (linguistic description) to meaning (interpretation) in as explicit a way as possible?

Yesþ   No☐

Sentence from the text	Structure or linguistic item targeted	Branch of language study	Its meaning according to the student
'Gentle, calm, passionless… we fear a quiet depth of malice	adjectives	vocabulary	At the beginning of the first paragraph, we notice a short description about the character of Roger Chillingworth but he hides a strong desire to avenge in himself.
'All that guilty sorrow, hidden from the world, whose great heart would have pitied and forgiven, to be revealed to him, the Pitiless, to him, the Unforgiving!	adjectives		The narrator uses some adjectives to refer to cruelty of Chillingworth and nominal phrases to express the mixed and various feelings of Dimmesdale.
...to whom should be confided all the fear, the remorse, the agony, the ineffectual repentance...	nominal phrases	vocabulary	
The clergyman's shy and sensitive reserve had balked this scheme.	adjectives	vocabulary	We notice the appearance of the clergyman in the text; he is shy and sensitive and he could not keep Roger Chillingworth away from him and then Mr Dimmesdale was killed (let us say 'tortured'); it is mentioned in line 30 and 31 "but the very inmost...before his eyes".
...! uprose a thousand phantoms, in many	nouns connected with death	vocabulary	The last paragraph describes the Clergyman

shapes, of death... and pointing with their fingers at his breast!			when he is killed by the physician. The narrator does not mention the word 'killed' but he referred to it through the metaphor of ghosts flocking round about the clergyman. The phenomenon of vengeance.

Criterion number 3: Has the student found any foregroundings (linguistic deviations, repetitions or parallelisms?)

Yes☐　　No⮚

Student32:

Criterion number 1: Has student 32 summarized his findings or interpretative position and carried on with his more detailed analysis?

Yes⮚　　No☐

This text shows the character of Chillingworth wreaking revenge on Dimmesdale by making himself the one trusted friend. He becomes a chief actor in the poor minister's interior world.

Criterion number 2: Has student 32 understood the principle of stylistic analysis by relating linguistic facts (linguistic description) to meaning (interpretation) in as explicit a way as possible?

Yes⮚　　No☐

Sentence from the text	Structure or linguistic item targeted	Branch of language study	Its meaning according to the student
'After the incident last described...'	subordinate of time	grammar	The opening subordinate sets the time of the story and the development of the events.
'Yet', 'though', 'however...'	coordinating and subordinating conjunctions.	grammar	We also find the use of coordinating conjunctions and

			subordinating conjunctions to express opposition.
...'To whom should be confided all the fear, the remorse, the agony, the ineffectual repentance,..'	nominal phrases	vocabulary	The use of nominal phrases reinforces Dimmesdale's agony and the great pain of the victim.
'He became, thenceforth, <u>not</u> a spectator <u>only</u>, <u>but</u> a chief actor'	idiomatic phrase	vocabulary	Roger Chillingworth became a chief actor; the victim was forever mentally and physically suffering and the physician knew what happened well.
As at the waiving of a magician's wand	metaphor	semantics	Dimmesdale's tortured imagination sees phantoms flocking round about him.

Criterion number 3: Has the student found any foregroundings (linguistic deviations, repetitions or parallelisms?)

Yes☐   No🗷

Student33:

Criterion number 1: Has student 33 summarized his findings or interpretative position and carried on with his more detailed analysis?

Yes🗷   No☐

Yes, she has since she states that there is a soul of vengeance and a depth of malice in Roger Chillingworth who is 'pitiless' and 'unforgiving' upon his enemy. He was hard and he would play upon him as he chose. Would he arouse him with a throb of agony? The victim is suffering great physical and mental pain.

Criterion number 2: Has student 33 understood the principle of stylistic analysis by relating linguistic facts (linguistic description) to meaning (interpretation) in as explicit a way as possible?

Yes þ   No ☐

Sentence from the text	Structure or linguistic item targeted	Branch of language study	Its meaning according to the student
The intellect of Roger Chillingworth had now a sufficiently plain path before it... to ... uprose a grisly phantom, — uprose a thousand phantoms, — ...	Simple sentence at the beginning culminating in a metaphor	Discourse analysis	In the study of gradation he describes the mentality of Roger Chillingworth and the way he would avenge.
"After the incident last described..."	subordinate	grammar	He begins the text with an adverbs of time 'After' to show that the nature of their relationship changes.
...to whom should be confided all the fear, the remorse, the agony, the ineffectual repentance, the backward rush of sinful thoughts, expelled in vain!	use of the definite article	grammar	The writer lists the different feelings overwhelming Dimmesdale with clarity and distinctness justifying the use of the definite article.

Criterion number 3: Has the student found any foregroundings (linguistic deviations, repetitions or parallelisms?)

Yes þ   No ☐

A. Foregroundings			
Linguistic deviation		Repetition or parallelism	
Phrase from the text	Connotation	Phrase from the text	Connotation
Calm, gentle, passionless, as he appeared	The adjectives are placed first to reinforce that is only Roger Chillingworth's appearance that in fact, he has a soul for revenge.		
uprose a grisly phantom, —uprose a thousand phantoms	by inverting subject and verb the author puts a stress on the fearful imagination of Dimmesdale.		
		Would he arouse him with a throb of agony? ... Would he startle him with sudden fear?	These are parallel rhetorical questions showing how much Chillingworth would control Dimmesdale so insidiously.

B. Conclusion on the student's remarks on foregroundings: do they relate and contribute to the interpretation of the passage as a whole?

Yesþ   No☐

General Conclusion:
1) Has the student satisfied the three criteria?
Yesþ   No☐

2) Has the student satisfied the two criteria either 1 and 2 or 1 and 3?
Yes☐   No☐

3) Has the student satisfied the first criterium?

Yes☐   No☐

4) Has the student satisfied none of the criteria?
          Yes☐   No☐

Is the student's paper successful?
          Yes🮱   No☐

terion number 3: Has the student found any foregroundings (linguistic deviations, repetitions or parallelisms?)

Yes🮱   No☐

Phrase from the text	Connotation	Phrase from the text	Connotation
uprose a grisly phantom, —uprose a thousand phantoms	The subject is placed after the verb for emphasis and highlights Dimmesdale's fearful and gruesome imagination.	uprose a grisly phantom, —uprose a thousand phantoms	The subject is repeated and made plural and so this parallelism of structure is another way of reinforcing Dimmesdale's ghostly imagination and pain.

N.B: Teacher's remark: Foregrounding is extremely important in this text since it is through it that Hawthorne conveys his message most effectively.

B. Conclusion on the student's remarks on foregroundings: do they relate and contribute to the interpretation of the passage as a whole?

Yes🮱   No☐

General Conclusion:
1) Has the student satisfied the three criteria?
          Yes🮱   No☐

2) Has the student satisfied the two criteria either 1 and 2 or 1 and 3?

Yes☐   No☐

3) Has the student satisfied the first criterium?
Yes☐   No☐

4) Has the student satisfied none of the criteria?
Yes☐   No☐

Is the student's paper successful?
Yes🗸   No☐

Student34:

Criterion number 1: Has student 34 summarized his findings or interpretative position and carried on with his more detailed analysis?
Yes🗸   No☐

Yes, he has since he states that he began with a conversation between two people, the clergyman and the physician and the nature of their relationship which has changed. Roger Chillingworth's reasoning (intellect) had a plain path before him. We have a mental description of him so he is described as 'calm', 'gentle' and 'passionless' only to wish to hurt Dimmesdale, the reverend. This led him to an intimate revenge; he was 'unforgiving', nothing could be enough satisfactory than the debt of vengeance.

Criterion number 2: Has student 34 understood the principle of stylistic analysis by relating linguistic facts (linguistic description) to meaning (interpretation) in as explicit a way as possible?
Yes🗸   No☐

Sentence from the text	Structure or linguistic item targeted	Branch of language study	Its meaning according to the student
...the intercourse between the clergyman and the physician... was really of another character than it had previously been... uprose a grisly phantom, — uprose a	Development of gradation	Discourse analysis	The text was developed by gradation because the writer gave us the information one by one; he started with the conversation between the clergyman and the physician, then a description of the

thousand phantoms,			feelings of Roger Chillingworth, then of the nervous clergyman and of the relationship between R. Chillingworth with Reverend Dimmesdale. After he told about the importance of the minister's interior world and the one who knows the spring of controlling the engine was the physician and he showed that the victim was suffering since the imagined phantoms were pointing at his breast.
'Calm, gentle, passionless… a depth of malice ... unforgiving pitiless, pardoning, punishment	words of opposition	vocabulary	The text also developed through the use of words of opposition : adjectives contrasted to nominal phrases or to other adjectives (see quotation)
'phantom, death, agony, punish!	words connected with fear	vocabulary	The writer also uses words showing fear like: **phantom**, **death**, **agony**, **awful**, **punish**.
'all flocking round about the clergyman'	metaphor	semantics	The description of a scene of gathering phantoms around the clergyman is compared to a group of birds of prey swooping on their victim: Dimmesdale. This agony reaches its climax.
'As at the waving of a magician's wand, uprose a grisly phantom'...	metaphor	semantics	The author also used imagination, fiction and metaphors to enhance

| | metaphor | semantics | Dimmesdale's fear, trouble, anxiety, guilt.

All these metaphors are used to reinforce the meaning: here the control of Dimmesdale by Chillingworth. |
|---|---|---|---|
| 'He could play upon him as he choose' | | | |

Criterion number 3: Has the student found any foregroundings (linguistic deviations, repetitions or parallelisms?)

<div align="center">Yesþ   No☐</div>

A. Foregroundings			
Linguistic deviation		Repetition or parallelism	
Phrase from the text	Connotation	Phrase from the text	Connotation
He became, thenceforth, not a spectator only, but a chief actor in the poor minister's interior world.	The deviation occurs in 'only' being placed after spectator stressing Chillingworth as active agent.		

General Conclusion:
1) Has the student satisfied the three criteria?
<div align="center">Yesþ   No☐</div>

2) Has the student satisfied the two criteria either 1 and 2 or 1 and 3?
<div align="center">Yes☐   No☐</div>

3) Has the student satisfied the first criterium?
<div align="center">Yes☐   No☐</div>

4) Has the student satisfied none of the criteria?
<div align="center">Yes☐   No☐</div>

Is the student's paper successful?
<div align="center">Yesþ   No☐</div>

Criterion number 1: Has student 35 summarized his findings or interpretative position and carried on with his more detailed analysis?

Yesþ   No☐

The student summarized his interpretative position since he makes a contrast between Chillingworth, who uses his intellect, to wreak a revenge against the shy and reserved clergyman, Dimmesdale.

Criterion number 2: Has student 35 understood the principle of stylistic analysis by relating linguistic facts (linguistic description) to meaning (interpretation) in as explicit a way as possible?

Yesþ   No☐

Sentence from the text	Structure or linguistic item targeted	Branch of language study	Its meaning according to the student
"The **intellect** of Roger Chillingworth had now a sufficiently plain path before it"	nouns	vocabulary	We have in this text the feeling of vengeance that Roger Chillingworth had against the clergyman. The author uses the noun 'intellect' to show that he used his intelligence to contrive a terrible vengeance.
'The clergyman shy and sensitive reserve had balked this scheme'	adjectives	vocabulary	Opposed the latter's insidious vengeance is the clergyman's feeling of shyness described in the adjectives 'shy' and 'reserved' which has prevented Chillingworth's plan from being carried out.
'To make himself the one trusted friend, to whom should be	infinitive clause	Grammar	This text is developed according to contrast because Chillingworth pretended to be a doctor

confided all the fear, the remorse, the agony...'			who wanted to cure the clergyman only in order to treat him harshly.
	rhetorical question	Discourse	
'Would he arouse him with a throb of agony?'			Chillingworth made him suffer psychologically. This rhetorical question shows how easy it was for the so-called physician to torture Dimmesdale.
	pronouns	Grammar	
'he... him... himself'			We can see in the passage (5-14) that the writer writes the name of the persons, and after he used the pronouns to refer to them as they became known.
	not only... but also	vocabulary (Idiomatic phrase)	
He became not a spectator only but a chief actor in the poor minister's interior world.			The physician became active in the poor minister's life, note the adverb 'only' usually placed after the noun 'spectator'.

Criterion number 3: Has the student found any foregroundings (linguistic deviations, repetitions or parallelisms?)

Yes Þ   No ☐

A. Foregroundings			
Linguistic deviation		Repetition or parallelism	
Phrase from the text	Connotation	Phrase from the text	Connotation

Calm, gentle, passionless as he appeared	By placing the adjectives in front position, the author draws attention to Chillingworth's appearance.	Would he startle him with sudden fear? Would he arouse him with a throb of agony	The repetition of these rhetorical questions shows Chillingworth's controlled actions of Dimmesdale.

General Conclusion:

1) Has the student satisfied the three criteria?
Yes þ   No ☐

2) Has the student satisfied the two criteria either 1 and 2 or 1 and 3?
Yes ☐   No ☐

3) Has the student satisfied the first criterium?
Yes ☐   No ☐

4) Has the student satisfied none of the criteria?
Yes ☐   No ☐

Is the student's paper successful?
Yes þ   No ☐

Student36:

Criterion number 1: Has student 36 summarized his findings or interpretative position and carried on with his more detailed analysis?
Yes þ   No ☐

Yes, she has since the student shows how Chillingworth wanted Dimmesdale to pay for his sin through many devices of foregrounding.

Criterion number 2: Has student 36 understood the principle of stylistic analysis by relating linguistic facts (linguistic description) to meaning (interpretation) in as explicit a way as possible?
Yes þ   No ☐

Sentence from the text	Structure or linguistic item targeted	Branch of language study	Its meaning according to the student
'To make himself the one trusted friend, to whom should be	Infinitive phrase placed first in the sentence	Grammar	He wanted Dimmesdale to consider him as a friend and a doctor who

confided all the fear, the remorse...'			would take care of his health.
'the fear, the remorse, the agony'	series of nouns pertaining to pain	vocabulary	He tried to make him understand that his illness is not a physical one but it is an illness of the soul.
Calm, gentle, passionless as he appeared...	series of adjectives placed first	vocabulary	The adjectives present only the appearance of Chillingworth as a trusted friend.
'a more intimate revenge that any mortal had ever wreaked upon an enemy!	comparison 'more...than'	Grammar	Chillingworth wanted the clergyman to pay for his sin.
'The clergyman's shy and sensitive reserve had balked this scheme'	use of adjectives	vocabulary	The clergyman was afraid and hesitated to say the truth.
'Would he arouse him with a throb of agony?'	rhetorical question	vocabulary	Chillingworth played on him and made him controlled puppet .

mber 3: Has the student found any foregroundings (linguistic deviations, repetitions or parallelisms?)

Yes☐   No**Þ**

General Conclusion:

1) Has the student satisfied the three criteria?

Yes☐   No☐

2) Has the student satisfied the two criteria either 1 and 2 or 1 and 3?

Yes**Þ**   No☐

3) Has the student satisfied the first criterium?

Yes☐   No☐

4) Has the student satisfied none of the criteria?
Yes☐   No☐

Is the student's paper successful?
Yesþ   No☐

Student37:

Criterion number 1: Has student 37 summarized his findings or interpretative position and carried on with his more detailed analysis?
Yesþ   No☐

Yes, he has since he shows the peculiar type of relationship that arouses out of Dimmesdale committing the sin of adultery with Chillingworth's wife hence the latter's willingness to wreak revenge against the reverend.

Criterion number 2: Has student 37 understood the principle of stylistic analysis by relating linguistic facts (linguistic description) to meaning (interpretation) in as explicit a way as possible?
Yesþ   No☐

Sentence from the text	Structure or linguistic item targeted	Branch of language study	Its meaning according to the student
'After the incident last described... it had previously been'	prepositional phrase starting with after.	Grammar	This sentence shows that the relationship between the two men changed with emphasis being given to the prepositional phrase underlying a main past event.
Calm, gentle, passionless as he appeared... upon an enemy.	Adjectives in front position	vocabulary	When we read these adjectives, we understand the very opposite of these verbs as if it was a contained anger. The writer used many adjectives to give the text 'a soul' because without adjectives, the text will not have meaning.
'The clergyman's shy	qualifiers	vocabulary	

and <u>sensitive</u> reserve had balked this scheme'			Dimmesdale is an easy victim because of his reserved personality. It even prevented Chillingworth's plan from being carried out.
"which led him to imagine a more intimate revenge, than any mortal had ever wreaked upon an enemy."	comparative	Grammar	The comparison shows the intensity of Chillingworth's revenge which is unparalleled in any human soul.

mber 3: Has the student found any foregroundings (linguistic deviations, repetitions or parallelisms?)

Yes þ   No ☐

A. Foregroundings			
Linguistic deviation		Repetition or parallelism	
Phrase from the text	Connotation	Phrase from the text	Connotation
		Would he startle him with sudden fear? Would he arouse him with a throb of agony?	The repetition of these rhetorical questions reveals that Dimmesdale is a mere puppet in the hands of Chillingworth.

Student's final remark: we can say that the foregrounding (deviations, vocabulary...) that the writer used helped us to understand the text, and its deep meaning.

B. Conclusion on the student's remarks on foregroundings: do they relate and contribute to the interpretation of the passage as a whole?

Yes þ   No ☐

General Conclusion:
1) Has the student satisfied the three criteria?

Yesþ   No☐

2) Has the student satisfied the two criteria either 1 and 2 or 1 and 3?
Yes☐   No☐

3) Has the student satisfied the first criterium?
Yes☐   No☐

4) Has the student satisfied none of the criteria?
Yes☐   No☐

Is the student's paper successful?
Yesþ   No☐

Student38:

Criterium number 1: Has student 38 summarized his findings or interpretative position and carried on with his more detailed analysis?
Yesþ   No☐

Yes, he does by revealing Chillingworth working to wreak revenge on reverend Dimmesdale in a perverse manner. He becomes a main actor in the poor minister's life and the text uses different means of foregrounding to show it.

Criterion number 2: Has student 38 understood the principle of stylistic analysis by relating linguistic facts (linguistic description) to meaning (interpretation) in as explicit a way as possible?
Yesþ   No☐

Sentence from the text	Structure or linguistic item targeted	Branch of language study	Its meaning according to the student
'After the incident last described...'	Prepositional phrase starting with 'after'	Grammar	In the first paragraph, we can see that the relationship between the clergyman and the reverend has changed. The author puts emphasis on 'the incident'
'To make himself the one trusted friend...'	Infinitive phrase	Grammar	The infinitive phrase used shows how important it was for

'The clergyman's shy and sensitive reserve had balked this scheme'	adjectives	vocabulary	Chillingworth to become his friend in order to be in a position to be more harmful. The author uses a lot of adjectives as carriers of evaluative description: here the reserved nature of Dimmesdale.

mber 3: Has the student found any foregroundings (linguistic deviations, repetitions or parallelisms?)

<div align="center">Yes☐   No🄟</div>

General Conclusion:

1) Has the student satisfied the three criteria?

<div align="center">Yes☐   No☐</div>

2) Has the student satisfied the two criteria either 1 and 2 or 1 and 3?

<div align="center">Yes🄟   No☐</div>

3) Has the student satisfied the first criterium?

<div align="center">Yes☐   No☐</div>

4) Has the student satisfied none of the criteria?

<div align="center">Yes☐   No☐</div>

Is the student's paper successful?

<div align="center">Yes🄟   No☐</div>

Student39:

riterion number 1: Has student 39 summarized his findings or interpretative position and carried on with his more detailed analysis?

<div align="center">Yes🄟   No☐</div>

Yes, he has since he mentions that the text reveals the feeling of revenge against the clergyman who is shy and reserved.

on number 2: Has student 39 understood the principle of stylistic analysis by relating linguistic facts (linguistic description) to meaning (interpretation) in as explicit a way as possible?

<div align="center">Yes🄟   No☐</div>

Sentence from the text	Structure or linguistic item targeted	Branch of language study	Its meaning according to the student
Calm, gentle, passionless, as he appeared, there was yet we fear a quiet depth of malice,	adjectives	vocabulary	This text is developed according to contrast because Roger Chillingworth took care of him physically but he treated him hardly psychologically because of his feeling of vengeance.
All that dark treasure to be lavished to him, the Pitiless, to him, the Unforgiving.	Capital letters	mechanics	The writer used capital letters to draw our attention to the adjectives enhancing Chillingworth's cruelty.
He became not a spectator only but a chief actor in the poor minister's interior world.	not only... but also	Linking words of contrast	The writer highlights the active and insidious impact of Chillingworth on Dimmesdale by referring to his being an actor, not a spectator.

mber 3: Has the student found any foregroundings (linguistic deviations, repetitions or parallelisms?)

Yes þ   No ☐

A. Foregroundings			
Linguistic deviation		Repetition or parallelism	
Phrase from the text	Connotation	Phrase from the text	Connotation
		Would he startle him with sudden fear? Would he arouse him with a throb of agony	The repetition of these rhetorical questions shows Chillingworth's controlled actions of Dimmesdale.

General Conclusion:

1) Has the student satisfied the three criteria?

Yes þ   No ☐

2) Has the student satisfied the two criteria either 1 and 2 or 1 and 3?

Yes ☐   No ☐

3) Has the student satisfied the first criterium?

Yes þ   No ☐

4) Has the student satisfied none of the criteria?

Yes ☐   No þ

Is the student's paper successful?

Yes þ   No ☐

Student40:

Criterion number 1: Has student 40 summarized his findings or interpretative position and carried on with his more detailed analysis?

Yes þ   No ☐

Criterion number 2: Has student 40 understood the principle of stylistic analysis by relating linguistic facts (linguistic description) to meaning (interpretation) in as explicit a way as possible?

Yes þ   No ☐

Sentence from the text	Structure or linguistic item targeted	Branch of language study	Its meaning according to the student
To make himself the one trusted friend, to whom should be confided all the fear, the remorse, the	infinitive phrase	grammar	The infinitive used first shows how Chillingworth wants to appear confident and gentle to the clergyman.

agony... He became not a spectator only but a chief actor	"not,... only but...	Vocabulary (idiomatic phrase)	The physician becomes active in the poor minister's life. He plays with him and makes him feel a very strong sadness.

mber 3: Has the student found any foregroundings (linguistic deviations, repetitions or parallelisms?)

Yesþ   No☐

Foregroundings			
Linguistic deviation		Repetition or parallelism	
Phrase from the text	Connotation	Phrase from the text	Connotation
		...to whom should be confided all the fear, the remorse, the agony	The writer describes the sadness of the clergyman by using a parallel structure.
		to be revealed to him, ...to be lavished	They aim at showing his bad intentions.
		as at the waiving of a magician wand...	The repetitions of metaphors show the extent to which Dimmesdale was tormented and controlled by Chillingworth.

B. Conclusion on the student's remarks on foregroundings: do they relate and contribute to the interpretation of the passage as a whole?

Yesþ   No☐

General Conclusion:
1) Has the student satisfied the three criteria?
Yesþ   No☐

2) Has the student satisfied the two criteria either 1 and 2 or 1 and 3?
Yes☐   No☐

3) Has the student satisfied the first criterium?
Yesþ   No☐

4) Has the student satisfied none of the criteria?
Yes☐   Noþ

Is the student's paper successful?
Yesþ   No☐

Student 41:

Criterion number 1: Has student 41 summarized his findings or interpretative position and carried on with his more detailed analysis?
Yesþ   No☐
The student has given his interpretative position since he highlights the revenge at the core of this text.

Criterion number 2: Has student 41 understood the principle of stylistic analysis by relating linguistic facts (linguistic description) to meaning (interpretation) in as explicit a way as possible?
Yesþ   No☐

Sentence from the text	Structure or linguistic item targeted	Branch of language study	Its meaning according to the student
Shy, sensitive, unfortunate	use of adjectives	vocabulary	He uses adjectives to give the text a soul and to give it meaning.
After the incident last described...	implied relative clause	grammar	Omitting the words' which has been 'puts emphasis on 'incident' and focuses the reader's

			attention to it.
To make himself the one trusted friend, to whom should be confided all the fear, the remorse, the agony...	infinitive clause	grammar	The author develops the idea of confidence only in order for him to be in a better position to wreak revenge on him.
		Discourse	
Would he arouse him with a throb of agony?	Rhetorical question		Chillingworth made him suffer psychologically. This rhetorical question shows how easy it was for the so-called physician to torture Dimmesdale

mber 3: Has the student found any foregroundings (linguistic deviations, repetitions or parallelisms?)

A. Foregroundings			
Linguistic deviation		Repetition or parallelism	
Phrase from the text	Connotation	Phrase from the text	Connotation
Calm, gentle, passionless, as he appeared	He placed the adjectives first to draw attention to Chillingworth's appearance	Would he arouse him with a throb of agony? ...Would he startle him with a sudden fear?	Semantic an syntactic parallelis to show that h succeeded i controlling th clergyman.

Yesþ　　No☐

B. Conclusion on the student's remarks on foregroundings: do they relate and contribute to the interpretation of the passage as a whole? Yes　þ　　No☐

<u>General Conclusion:</u>

      1) Has the student satisfied the three criteria?

                  Yes**þ**   No☐

      2) Has the student satisfied the two criteria either 1 and 2 or 1 and 3?

                  Yes**þ**   No☐

      3) Has the student satisfied the first criterium?

                  Yes**þ**   No☐

      4) Has the student satisfied none of the criteria?

                  Yes☐   No**þ**

      Is the student's paper successful?

                  Yes**þ**   No☐

<u>Student42:</u>

Criterion number 1: Has student 42 summarized his findings or interpretative position and carried on with his more detailed analysis?

                  Yes**þ**   No☐

The student has understood that the main purpose of Chillingworth is his revenge and the whole text evolves around this theme.

Criterion number 2: Has student 42 understood the principle of stylistic analysis by relating linguistic facts (linguistic description) to meaning (interpretation) in as explicit a way as possible?

                  Yes**þ**   No☐

Sentence from the text	Structure or linguistic item targeted	Branch of language study	Its meaning according to the student
To make himself the one trusted friend...	Infinitive phrase	grammar	Chillingworth is playing the role of a friend in order to wreak revenge. The infinitive being placed first gives it emphasis.
shy, sensitive...	Use of adjectives	vocabulary	The reverend Dimmesdale is shown as too shy, a victim in the hands of a cruel pitiless avenger.

He could play upon him as he chose, would he arouse him with a throb of agony?	rhetorical question	vocabulary	This question entails that he could control him like a mere puppet.
As at the waiving of a magician's wand	metaphor	vocabulary	The control Chillingworth has over Dimmesdale is well rendered.
A quiet depth of malice	noun phrases	vocabulary	In line 8, we find noun phrases (as a quiet depth of malice — hitherto latent) that describes what Chillingworth hides behind.

mber 3: Has the student found any foregroundings (linguistic deviations, repetitions or
parallelisms?)

Yes þ   No ☐

A. Foregroundings			
Linguistic deviation		Repetition or parallelism	
Phrase from the text	Connotation	Phrase from the text	Connotation
Calm, gentle, passionless, as he appeared	The adjectives placed first is a linguistic deviation aiming at emphasizing the hidden pitiless nature of Chillingworth.	Would he arouse him with a throb of agony? ...Would he startle him with a sudden fear?	The parallel rhetorical questions aim at revealing how Chillingworth could make him suffer as he wishes.

B. Conclusion on the student's remarks on foregroundings: do they relate and contribute to the interpretation of the passage as a whole?

<div align="center">Yes þ   No☐</div>

General Conclusion:
    1) Has the student satisfied the three criteria?
<div align="center">Yesþ   No☐</div>

    2) Has the student satisfied the two criteria either 1 and 2 or 1 and 3?
<div align="center">Yesþ   No☐</div>

    3) Has the student satisfied the first criterium?
<div align="center">Yesþ   No☐</div>

    4) Has the student satisfied none of the criteria?
<div align="center">Yes☐   Noþ</div>

    Is the student's paper successful?
<div align="center">Yesþ   No☐</div>

Student43:

Criterion number 1: Has student 43 summarized his findings or interpretative position and carried on with his more detailed analysis?
<div align="center">Yesþ   No☐</div>

The student has summarized her findings since she points out that it is R. Chillingworth as a physician which enabled him to easily wreak revenge on the reverend.
The analysis will be done in sequences beginning with the study of Chillingworth's personality and appearance through the vocabulary and the grammar and finishing with the schemes elaborated by Chillingworth to torture Dimmesdale

Criterion number 2: Has student 43 understood the principle of stylistic analysis by relating linguistic facts (linguistic description) to meaning (interpretation) in as explicit a way as possible?
<div align="center">Yesþ   No☐</div>

Sentence from the text	Structure or linguistic item targeted	Branch of language study	Its meaning according to the student

'The interior of a heart'	Title and nominal phrase	vocabulary	From the title of the text, we can understand somehow that the most relevant thing is not the appearance but what can be in the interior of a heart.
	Nominal phrase	vocabulary	
'A quiet depth of malice'			Behind a calm appearance, there lurks a depth of malice reinforcing the title.
	nouns	vocabulary	
'physician, spectator, avenger, chief actor'			The author shows the importance of R.Chillingworth in every sequence by referring to the many roles he assumes.
	comparison	grammar	
'a more intimate revenge than any mortal had ever wreaked upon an enemy'			The comparison serves to highlight R.Chillingworth's scheme of revenge.
	List of nominal phrases	vocabulary	
'All the fear, the remorse, the agony, the ineffectual repentance, the backward rush of sinful thoughts, expelled in vain!			This listing of nouns shows the impact.

mber 3: Has the student found any foregroundings (linguistic deviations, repetitions or parallelisms?)

Yesþ   No☐

A. Foregroundings

Linguistic deviation		Repetition or parallelism	
Phrase from the text	Connotation	Phrase from the text	Connotation
Calm, gentle, passionless, as he appeared	Putting the adjectives first in the sentence is a purposeful deviation since what Hawthorne wants to suggests is the contrast between Chillingworth's appearance and reality	...to be revealed to him, the Pitiless, to him, the Unforgiving!	Hawthorne uses parallel structures to enhance Chillingworth's pitilessness.
		Would he arouse him with throb of agony? ...Would he startle him with sudden fear?	He used repetitive rhetorical questions to reinforce what he really wanted to be for reverend Dimmesdale.

B. Conclusion on the student's remarks on foregroundings: do they relate and contribute to the interpretation of the passage as a whole?

Yes þ   No☐

General Conclusion:
1) Has the student satisfied the three criteria?
Yes þ   No☐

2) Has the student satisfied the two criteria either 1 and 2 or 1 and 3?
Yes☐   No☐

3) Has the student satisfied the first criterium?
Yes☐   No☐

4) Has the student satisfied none of the criteria?
Yes☐   No☐

Is the student's paper successful?
Yes þ   No☐

Student44:

Criterion number 1: Has student 44 summarized his findings or interpretative position and carried on with his more detailed analysis?
Yesþ   No☐

Yes, since she states that in this passage, Roger discovers the real nature of the clergyman and looks for revenge, a revenge for a man who did not pay the price for his crime.

Criterion number 2: Has student 44 understood the principle of stylistic analysis by relating linguistic facts (linguistic description) to meaning (interpretation) in as explicit a way as possible?
Yesþ   No☐

Yes, but her analysis could have sharper and more detailed.

Sentence from the text	Structure or linguistic item targeted	Branch of language study	Its meaning according to the student
'depth of malice', 'pain', 'suffering', 'agony', ineffectual repentance, guilty, sorrow	nominal phrases	vocabulary	N. Hawthorne has used many nouns and adjectives. All these words express how much Roger feels betrayed after trusting a man that he took for a friend. Here, the student has not understood that the author is insisting on Dimmesdale's pain.
'revenge' and 'vengeance', 'agony' and 'on the rack'.	synonyms	vocabulary	Synonyms reinforcing the theme of revenge.
'latent' and 'active' gentle and depth of malice	antonyms	vocabulary	Antonyms reinforcing contrast between appearance and reality.
As at the waving of magician's wand uprose a grisly phantom ...	simile	vocabulary	He compared the fear that Roger will arouse in the clergyman to a

	adjectives	vocabulary	magician's wand. The use of prominent adjectives to show the contrast between appearance and reality.
Calm, gentle, passionless as he appeared			

mber 3: Has the student found any foregroundings (linguistic deviations, repetitions or parallelisms?)

<div align="center">Yes▶   No☐</div>

The student only found one!

General Conclusion:
1) Has the student satisfied the three criteria?
<div align="center">Yes☐   No☐</div>

2) Has the student satisfied the two criteria either 1 and 2 or 1 and 3?
<div align="center">Yes▶   No☐</div>

3) Has the student satisfied the first criterium?
<div align="center">Yes☐   No☐</div>

4) Has the student satisfied none of the criteria?
<div align="center">Yes☐   No☐</div>

Is the student's paper successful?
<div align="center">Yes▶   No☐</div>

Student45:

Criterion number 1: Has student 45 summarized his findings or interpretative position and carried on with his more detailed analysis?
<div align="center">Yes▶   No☐</div>

Yes he has, since he writes it deals with revenge, fear and pain.

terion number 2: Has student 45 understood the principle of stylistic analysis by relating linguistic facts (linguistic description) to meaning (interpretation) in as explicit a way as possible?

Sentence from the text	Structure or linguistic item targeted	Branch of language study	Its meaning according to the student
After the incident last described...	Adverbial phrase	grammar	It means that there had been a series of events that happened before.
Calm, passionless as he appeared.	adjectives	vocabulary	It shows the surface appearance and small part of Chillingworth's personality.
All the fear, the remorse, the agony, the ineffectual repentance, the backward rush of sinful thoughts...	list of nouns	vocabulary	The author puts a stress on the nominal phrases as an outpouring of emotion overwhelming Dimmesdale.
However- and- but...	Linking words of contrast	grammar	With these linking words of contrast the writer well underlines the relationship between Roger and Dimmesdale.
Startle	noun	vocabulary	The writer also preferred to use a strong word such as 'startle' instead of 'surprise' to show how he felt fear.
Expelled in vain! to him the Unforgiving! ...pay the debt of vengeance!	exclamations	punctuations	The use of exclamations makes his words resound and resonate in the reader's ears. The exclamations act as end-focus!

Yes þ   No ☐

mber 3: Has the student found any foregroundings (linguistic deviations, repetitions or parallelisms?)

Yes☐   No🗹

The student has just mentioned that the salient feature of this text is the use of parallel structures to underscore the feeling of Roger but without referring to them and explaining their use.

She ends by saying that the author makes use of foregrounding devices achieved by repetition and deviation.

General Conclusion:
1) Has the student satisfied the three criteria?

Yes☐   No☐

2) Has the student satisfied the two criteria either 1 and 2 or 1 and 3?

Yes🗹   No☐

3) Has the student satisfied the first criterium?

Yes🗹   No☐

4) Has the student satisfied none of the criteria?

Yes☐   No☐

Is the student's paper successful?

Yes🗹   No☐

Student46:

Criterion number 1: Has student 46 summarized his findings or interpretative position and carried on with his more detailed analysis?

Yes🗹   No☐

Yes he did since he writes that the idea that runs in "the Interior of a heart" is that Roger Chillingworth has a power of mind to reason, appears as a clever man: 'The intellect of Roger Chillingworth...calm, gentle, passionless as he appeared'... However, his interior is the opposite because of the existing of malice that led him to revenge and bad conduct.

Criterion number 2: Has student 46 understood the principle of stylistic analysis by relating linguistic facts (linguistic description) to meaning (interpretation) in as explicit a way as possible?

Yes☐   No🗹

Criterion number 3: Has the student 46 found any foregroundings (linguistic deviations, repetitions or parallelisms?)

A. Foregroundings

Linguistic deviation		Repetition or parallelism	
Phrase from the text	Connotation	Phrase from the text	Connotation
Calm, gentle, passionless, s he appeared	The author developed his ideas by contrast so he began by showing how Roger Chillingworth appeared and how he was after by telling the opposite of his appearance according to what was in the interior of his heart.The deviation lies in the positioning of the adjectives first in the sentence.	To make himself the one trusted friend to whom should be confided all the fear, the remorse, the agony the ineffectual repentance, the backward rush of sinful thoughts, expelled in vain.	The author used t parallelism "to ma himself...to whom emphasize that was a clever doctor so called friend
		Would he arouse him with throb of agony? ...Would he startle him with sudden fear?	He used paral rhetorical questic to sho Chillingworth controlled t reverend and reveal Dimmesdal suffering.
		Revenge, avenger, vengeance	Synonyms of t same word a repeated underscore l malice.
		uprose a grisly phantom, — uprose a	

		thousand phantoms	Deviation a parallelism a combined here. T deviation is that t verb precedes t subject reinforci the subject a making it paral with the seco subject a thousa phantoms. This h the effect magnifying l morbid imaginati and obsession w his guilt.

B. Conclusion on the student's remarks on foregroundings: do they relate and contribute to the interpretation of the passage as a whole?

Yesþ   No☐

General Conclusion:
1) Has the student satisfied the three criteria?
Yes☐   Noþ

2) Has the student satisfied the two criteria either 1 and 2 or 1 and 3?
Yesþ   No☐

3) Has the student satisfied the first criterium?
Yes☐   No☐

4) Has the student satisfied none of the criteria?
Yes☐   No☐

Is the student's paper successful?
Yesþ   No☐

Student47:

Criterion number 1: Has student 47 summarized his findings or interpretative position and carried on with his more detailed analysis?
Yesþ   No☐

Yes he has, since the student shows Roger Chillingworth reflecting on the silent revenge which happens deeply in the soul. There are many kinds of punishment or revenge and the text 'The interior of a heart' concentrate on the punishment of the soul.

erion number 2: Has student 47 understood the principle of stylistic analysis by relating linguistic facts (linguistic description) to meaning (interpretation) in as explicit a way as possible?

Yesþ　　　No☐

entence from the ext	Structure or linguistic item targeted	Branch of language study	Its meaning according to the student
alm, gentle, assionless as he ppeared.	adjectives	vocabulary	Adjectives are prolific. They show that some persons play a role just to achieve their goal.
ll the fear, the emorse, the agony, ne ineffectual epentance, the ackward rush of nful thoughts, xpelled in vain!	list of nouns	vocabulary	This succession of nouns throws light on the different states of mind of Dimmesdale.
ʔuiet, old, nfortunate	adjectives	vocabulary	The text is full of modifiers since it describes two aspects: the nature of the revenge, the reaction of the clergyman.
evenge, avenger, engeance	synonyms	vocabulary	The synonyms are varied to focus on the main theme of revenge.
.the backward rush f sinful thoughts, xpelled in vain!	exclamation marks	punctuations	The exclamation marks draw our attention to that it is hard to expel any emotion from the shy Dimmesdale, the

.to be revealed to im, the Pitiless, to im, the Unforgiving! .to whom nothing lse could so dequately pay the ebt of vengeance!			cruelty of Chillingworth and the ultimate revenge Chillingworth seeks.

Criterion number 3: Has the student found any foregroundings (linguistic deviations, repetitions or parallelisms?)

Yes☐   No⯈

General Conclusion:
1) Has the student satisfied the three criteria?
Yes☐   No⯈

2) Has the student satisfied the two criteria either 1 and 2 or 1 and 3?
Yes⯈   No☐

3) Has the student satisfied the first criterium?
Yes⯈   No☐

4) Has the student satisfied none of the criteria?
Yes☐   No⯈

Is the student's paper successful?
Yes⯈   No☐

Student48:

Criterion number 1: Has student 48 summarized his findings or interpretative position and carried on with his more detailed analysis?
Yes⯈   No☐

Yes, she has since she writes that Roger Chillingworth was calm, gentle and passionless but in reality he had a latent depth of malice. This led him to imagine a more intimate revenge. He made himself the one who must be trusted and to whom people can be confident. He wanted to use a revenge and they are victims for his own purposes.

Criterion number 2: Has student 48 understood the principle of stylistic analysis by relating linguistic facts (linguistic description) to meaning (interpretation) in as explicit a way as possible?
Yes⯈   No☐

entence from the xt	Structure or linguistic item targeted	Branch of language study	Its meaning according to the student
Would he arouse him ith a throb of agony	Rhetorical question	grammar	Roger Chillingworth knew very well Mr Dimmesdale, not only his external presence but also the bottom of his personality. This made Mr Dimmesdale obey him and as whatever he asked him to do; as Roger could play upon him as he wanted.
alm, gentle, assionless as he ppeared...	adjectives	vocabulary	The writer used many adjectives in front position and he contrasts them with the nominal phrase 'a quiet depth of malice' to show the opposition between Chillingworth's appearance and reality.
more intimate venge then any ortal had ever reaked upon an nemy.	comparison	grammar	The comparison is a prelude of the revenge which is made explicit in the last lines.
ie fear, the remorse, ie agony, the ieffectual pentance, the ackward rush of nful thoughts...	nominal phrases	vocabulary	This listing of nouns is the different states of Dimmesdale's emotions and states of mind.
evenge, avenger, ictim, agony, 'on the ıck'	nouns	vocabulary	Hawthorne uses nouns related to the theme of vengeance and suffering.
Iis very inmost soul	nominal phrase	vocabulary	This phrase is an extension of the title and

			relates to how Chillingworth wants to control Dimmesdale's inner soul.

mber 3: Has the student found any foregroundings (linguistic deviations, repetitions or parallelisms?)

<div align="center">Yes☐   No🄱</div>

General Conclusion:
1) Has the student satisfied the three criteria?
<div align="center">Yes☐   No🄱</div>

2) Has the student satisfied the two criteria either 1 and 2 or 1 and 3?
<div align="center">Yes🄱   No☐</div>

3) Has the student satisfied the first criterium?
<div align="center">Yes🄱   No☐</div>

4) Has the student satisfied none of the criteria?
<div align="center">Yes☐   No🄱</div>

Is the student's paper successful?
<div align="center">Yes🄱   No☐</div>

Student49:

Criterion number 1: Has student 49 summarized his findings or interpretative position and carried on with his more detailed analysis?
<div align="center">Yes🄱   No☐</div>

Yes, she has since she writes that Hawthorne well attracts the reader trough this fearful story culminating in an ultimate revenge. It is about a betrayed man full of revenge and no pity who is going to carry out his vengeance.

Criterion number 2: Has the student 49 understood the principle of stylistic analysis by relating linguistic facts (linguistic description) to meaning (interpretation) in as explicit a way as possible?
<div align="center">Yes🄱   No☐</div>

entence from the xt	Structure or linguistic item targeted	Branch of language study	Its meaning according to the student

'alm, gentle, assionless as he ppeared...	adjectives	vocabulary	These adjectives are meant to show the contrast between Chillingworth's appearance and reality in 'a quiet depth of malice' which refers to that gloomy side of Roger's personality.
.all the fear, the emorse, the agony, ne ineffectual epentance, the ackward rush of nful thoughts...	nominal phrases	vocabulary	This list of nouns is a sequence of emotions Dimmesdale goes through.
oul, phantom, grisly	nouns	vocabulary	
o make himself the ne trusted friend to hom should be onfided all the fear...	infinitive phrase	grammar	Words evolve around gloom, despair and death. The author starts with an infinitive phrase to enhance the role of the friend that Chillingworth played to cheat and torture Dimmesdale.
evenge, avenger, engeance, victim, unish, 'on the rack'	nouns	vocabulary	
le became, nenceforth, not a pectator only, but a hief actor in the poor ninister's interior 'orld.	not only...but	vocabulary	He uses a lot of nouns pertaining to punishment and vengeance on a poor victim. Words of contrast are used to convey the idea that Chillingworth was an active tormentor.
Vould he arouse him ith a throb of gony?	rhetorical question	vocabulary	The use of rhetorical questions here is to stress the fact Chillingworth could do

			what he pleased with Dimmesdale.

N.B: The student ends with the idea that the text is developed through gradation in the way of narrating the story and the events culminating in the description of the scene of the crime.

mber 3: Has the student found any foregroundings (linguistic deviations, repetitions or parallelisms?)

Yes☐   No🗸

General Conclusion:
1) Has the student satisfied the three criteria?
Yes☐   No🗸

2) Has the student satisfied the two criteria either 1 and 2 or 1 and 3?
Yes🗸   No☐

3) Has the student satisfied the first criterium?
Yes☐   No🗸

4) Has the student satisfied none of the criteria?
Yes☐   No🗸

Is the student's paper successful?
Yes🗸   No☐

Student50:

Criterion number 1: Has the student 50 summarized his findings or interpretative position and carried on with his more detailed analysis?
Yes🗸   No☐

Yes, he has since he writes that it is a story of vengeance of a man called Roger Chillingworth on a clergyman, Dimmesdale. The former has used a good strategy or scheme to achieve his revenge.

Criterion number 2: Has the student 50 understood the principle of stylistic analysis by relating linguistic facts (linguistic description) to meaning (interpretation) in

as explicit a way as possible?

Yes þ   No □

Sentence from the text	Structure or linguistic item targeted	Branch of language study	Its meaning according to the student
alm, gentle, assionless as he ppeared... a quiet epth of malice...	adjectives	vocabulary	The writer used many adjectives in front position and he contrasts them with a quiet depth of malice to enhance the opposition between Chillingworth's appearance and reality.
ie fear, the remorse, ie agony, the neffectual epentance, the ackward rush of nful thoughts...	nominal phrases	vocabulary	These successive nouns evince the different emotions Dimmesdale goes through.
more intimate evenge then any nortal had ever reaked upon an nemy	comparison	grammar	The ultimate revenge is made explicit at the end of the text.
evenge, avenger, gony, on the rack	nouns	vocabulary	The vocabulary used pertains to the theme of vengeance.
Vould he arouse him ith a throb of gony?	rhetorical question	vocabulary	The rhetorical question the author used aims at showing that Chillingworth controlled the clergyman.

mber 3: Has the student found any foregroundings (linguistic deviations, repetitions or parallelisms?)

Yes □   No þ

General Conclusion:

1) Has the student satisfied the three criteria?
Yes☐   No𝔟

2) Has the student satisfied the two criteria either 1 and 2 or 1 and 3?
Yes𝔟   No☐

3) Has the student satisfied the first criterium?
Yes☐   No𝔟

4) Has the student satisfied none of the criteria?
Yes☐   No☐

Is the student's paper successful?
Yes𝔟   No☐

Student51:

Criterion number 1: Has the student 51 summarized his findings or interpretative position and carried on with his more detailed analysis?
Yes𝔟   No☐

Yes, he has since he describes the theme of vengeance which is at the core of the text, the intercourse between Roger Chillingworth and Mr Dimmesdale, the former thinking of a perfect way to wreak his revenge on the latter.

Criterion number 2: Has the student 51 understood the principle of stylistic analysis by relating linguistic facts (linguistic description) to meaning (interpretation) in as explicit a way as possible?
Yes𝔟   No☐

Sentence from the text	Structure or linguistic item targeted	Branch of language study	Its meaning according to the student
Calm, gentle, passionless as he appeared... There was yet, we fear, a quiet depth of malice	adjectives	vocabulary	These adjectives qualify Chillingworth's appearance contrasted to his devilish aims.
...It needed only to know the spring that controlled the engine.	metaphor	vocabulary	This metaphor renders Chillingworth's wish to harm and control Dimmesdale.

a more intimate revenge than any mortal had ever wreaked upon an enemy	comparison	grammar	This comparison precludes of the ultimate revenge made clear by the end of the text.
To make himself the one trusted friend to whom should be confided all the fear, the remorse, the agony...	infinitive	grammar	The infinitive placed first puts stress on Chillingworth becoming a friend in order to wreak revenge on Dimmesdale.
...to him, the Pitiless, to him, the Unforgiving	capital letters	Mechanics	The capital letters on the adjectives reinforce Chillingworth's cruelty.
Would he arouse him with a throb of agony?	rhetorical question	vocabulary	This question shows how Chillingworth controlled Dimmesdale entirely.
As at the weaving of a magician's wand uprose a grisly phantom, — uprose a thousand phantoms	metaphor	vocabulary	This metaphor makes us realize how Dimmesdale is mentally tortured by Chillingworth.

mber 3: Has the student found any foregroundings (linguistic deviations, repetitions or parallelisms?)

Yes☐   No🗹

General Conclusion:
1) Has the student satisfied the three criteria?
Yes☐   No🗹

2) Has the student satisfied the two criteria either 1 and 2 or 1 and 3?
Yes🗹   No☐

3) Has the student satisfied the first criterium?
Yes þ　　　No ☐

4) Has the student satisfied none of the criteria?
Yes ☐　　　No þ

Is the student's paper successful?
Yes þ　　　No ☐

Student52:

Criterion number 1: Has the student 52 summarized his findings or interpretative position and carried on with his more detailed analysis?
Yes þ　　　No ☐

Yes, she has since she writes that the text is about the opposition between appearance and reality and about vengeance.

Criterion number 2: Has the student 52 understood the principle of stylistic analysis by relating linguistic facts (linguistic description) to meaning (interpretation) in as explicit a way as possible?
Yes þ　　　No ☐

Sentence from the text	Structure or linguistic item targeted	Branch of language study	Its meaning according to the student
Calm, gentle and passionless...there was yet, we fear, a quiet depth of malice	adjectives	vocabulary	These adjectives aim at recognizing who Chillingworth really is: these are descriptive adjectives which are put in contrast with his deep malice.
To make himself the one trusted friend to whom should be confided all the fear...	infinitive	grammar	Chillingworth makes himself appear like an angel, a friend but deep in his mind there are malicious thoughts.
Shy and sensitive	adjectives	vocabulary	Since the text is a description of two characters and a scheme of vengeance, the adjectives are plentiful. Here, they describe the

			reserved nature of Dimmesdale's personality.
not merely the external presence, but the very inmost soul of the latter seemed to be brought out before his eyes...	Not merely... but (words of contrast)	grammar	This contrast reinforces the title of the text. Chillingworth probes into Dimmesdale's inner life..
he become thenceforth, not a spectator only, but a chief actor in the poor minister's interior world.	Not only... but (words of contrast)	grammar	Once Chillingworth understood the nature of Dimmesdale's personality, he could act upon it like Satan.
All that dark treasure to be lavished on the very man, to whom nothing else could so adequately pay the debt of vengeance!	Exclamation marks	punctuation	The exclamation mark stresses the ultimate goal and happiness of Chillingworth at extorting the truth from Dimmesdale.

N.B. The student adds that the text is about the double-sided nature of Chillingworth's personality and very little can be known about 'the interior of a heart' until we share time with the person.

mber 3: Has the student found any foregroundings (linguistic deviations, repetitions or parallelisms?)

Yes☐   No🝙

General Conclusion:
1) Has the student satisfied the three criteria?
Yes☐   No🝙

2) Has the student satisfied the two criteria either 1 and 2 or 1 and 3?
Yes🝙   No☐

3) Has the student satisfied the first criterium?
             Yes þ   No ☐

4) Has the student satisfied none of the criteria?
             Yes ☐   No þ

Is the student's paper successful?
             Yes þ   No ☐

Student53:

Criterion number 1: Has the student 53 summarized his findings or interpretative position and carried on with his more detailed analysis?
             Yes þ   No ☐

Yes, she has since she tells us that the text is about a description of two characters and how one of them Chillingworth wreaks revenge on the other, the shy and reserved Dimmesdale.

Criterion number 2: Has the student 53 understood the principle of stylistic analysis by relating linguistic facts (linguistic description) to meaning (interpretation) in as explicit a way as possible?
             Yes ☐   No þ

She has not really but she has understood the notion of foregrounding.

Criterion number 3: Has the student found any foregroundings (linguistic deviations, repetitions or parallelisms?)

             Yes þ   No ☐

A. Foregroundings			
Linguistic deviation		Repetition or parallelism	
Phrase from the text	Connotation	Phrase from the text	Connotation

Calm, gentle, passionless, as he appeared...	Adjectives are placed first because the author wants to foreground them and put them in contrast with his malice.	To make himself the one trusted friend, to whom should be confided all the fear, the remorse...	Repetition of the preposition 'to' to point to Chillingworth as agent and recipient
		...the backward rush of sinful thoughts expelled in vain ...to him, the Unforgiving! ...pay the debt of vengeance!	The repetition of exclamation marks has a double function: to stress the flow of emotions in Dimmesdale, the cruelty of Chillingworth and the satisfaction of the latter at wreaking revenge. It also serves as an escalation in tension and as a climax.
		Would he arouse him with throb of agony? ...Would he startle him with sudden fear?	The repetition and parallelism of rhetorical questions shows that Chillingworth entirely controls Dimmesdale.
		uprose a grisly phantom, — uprose a thousand phantoms...	Parallelism and deviation of the inversion of subject and verb to enhance the objects and show Dimmesdale's obsession with his guilt and torment.
		and pointing with their fingers at his breast!	The repetition of exclamation marks increases the climax and the suffering which goes crescendo.

B. Conclusion on the student's remarks on foregroundings: do they relate and contribute to the interpretation of the passage as a whole?

Yes☑   No☐

General Conclusion:
1) Has the student satisfied the three criteria?
Yes☐   No☑

2) Has the student satisfied the two criteria either 1 and 2 or 1 and 3?
Yes☑   No☐

3) Has the student satisfied the first criterium?
Yes☑   No☐

4) Has the student satisfied none of the criteria?
Yes☐   No☑

Is the student's paper successful?
Yes☑   No☐

Student54:

Criterion number 1: Has the student 54 summarized his findings or interpretative position and carried on with his more detailed analysis?
Yes☑   No☐

Yes, she has since she expresses that the main idea is that of revenge embodied in Chillingworth and exerted on Dimmesdale through a lovely enmeshing of ideas, patterns and foregroundings. The text, she says, is developed by gradation.

Criterion number 2: Has the student 54 understood the principle of stylistic analysis by relating linguistic facts (linguistic description) to meaning (interpretation) in as explicit a way as possible?
Yes☑   No☐

Sentence from the text	Structure or linguistic item targeted	Branch of language study	Its meaning according to the student

Shy and sensitive	adjectives	vocabulary	Adjectives are plentiful and describe how reserved Dimmesdale is!
a more intimate revenge than any mortal had ever wreaked upon an enemy	comparison	grammar	This comparison makes us curious at the kind of revenge he is going to wreak on Dimmesdale.
Calm, gentle and passionless... a quiet depth of malice	adjectives	vocabulary	The adjectives are placed first to contrast with the nominal phrase 'a quiet depth of malice' showing the double-sided nature of Chillingworth.
...all the fear, the remorse, the agony, the ineffectual repentance, the backward rush of sinful thoughts, expelled in vain!	nominal phrases	vocabulary	This succession of nouns points to the different flow of emotions in Dimmesdale's inner turmoil.
To be revealed to him, the Pitiless, to him, the Unforgiving!	capital letters	Mechanics	The capital letters emphasize the cruel, unrelenting nature of Chillingworth.
He became thenceforth, not a spectator only, but a chief actor, in the poor minister's interior world.	Not only... but	contrast words	These contrast linking words emphasize Chillingworth as agent and actor, controlling Dimmesdale.
Would he arouse him with a throb of agony?	rhetorical question	vocabulary	This rhetorical question enhances Dimmesdale as a puppet manipulated by Chillingworth.

mber 3: Has the student found any foregroundings (linguistic deviations, repetitions or

parallelisms?)

Yes☐　　　No▶

General Conclusion:
1) Has the student satisfied the three criteria?
Yes☐　　　No▶

2) Has the student satisfied the two criteria either 1 and 2 or 1 and 3?
Yes▶　　　No☐

3) Has the student satisfied the first criterium?
Yes▶　　　No☐

4) Has the student satisfied none of the criteria?
Yes☐　　　No▶

Is the student's paper successful?
Yes▶　　　No☐

Student 55:

Criterion number 1: Has the student 55 summarized his findings or interpretative position and carried on with his more detailed analysis?
Yes▶　　　No☐

Yes, he has since he states that the text evolves around the intercourse between Chillingworth and Dimmesdale culminating in the former's revenge on Dimmesdale with the psychological strain between them.

Criterion number 2: Has the student 55 understood the principle of stylistic analysis by relating linguistic facts (linguistic description) to meaning (interpretation) in as explicit a way as possible?
Yes▶　　　No☐

Sentence from the text	Structure or linguistic item targeted	Branch of language study	Its meaning according to the student
After the incident last described, the intercourse between the clergyman and the physician, though externally the same was really of another character than it had	Subordinate clause introduced by 'after'	grammar	The word 'incident' is put into prominence because it is a key event that is going to determine the kind of relations between them.

previously been Calm, gentle passionate... there was yet, we fear, ...a quiet depth of malice	adjectives	vocabulary	These front positioned adjectives describe Roger Chillingworth as an eminent character and the adjectives are contrasted to the depth of malice animating Chillingworth.
To make himself the one trusted friend to whom should be confided all the fear, the remorse, the agony,...	infinitive	grammar	The infinitive comes first in the sentence as a foregrounding because it highlights Chillingworth's to become a so-called friend in order to wreak revenge on him: to know him so well that he can choose the appropriate punishment and put him on the rack.
...shy and sensitive...	adjectives	vocabulary	Adjectives are plentiful because they describe the character of Dimmesdale as reserved.
...all the fear, the remorse, the agony, the ineffectual repentance, the backward rush of sinful thoughts...	nominal phrases	vocabulary	Nouns follow one another as an outpour of emotions, the states through which Dimmesdale goes through.
...uprose a grisly phantom, — uprose a thousand phantoms...	phantom in the singular and in the plural	grammar	The plural of 'phantoms' makes them be multiplied in Dimmesdale's eyes and increase his torment.
All flocking roundabout the clergyman, and pointing with their fingers at his breast	verb 'flock'	vocabulary	The verb 'flock' usually used for birds gathering magnifies Dimmesdale's torture being surrounded

			by phantoms.

mber 3: Has the student found any foregroundings (linguistic deviations, repetitions or parallelisms?)

Yes☐   No𝖻

General Conclusion:
1) Has the student satisfied the three criteria?
Yes☐   No𝖻

2) Has the student satisfied the two criteria either 1 and 2 or 1 and 3?
Yes𝖻   No☐

3) Has the student satisfied the first criterium?
Yes𝖻   No☐

4) Has the student satisfied none of the criteria?
Yes☐   No𝖻

Is the student's paper successful?
Yes𝖻   No☐

. Student56:

Criterion number 1: Has the student 56 summarized his findings or interpretative position and carried on with his more detailed analysis?
Yes𝖻   No☐

Yes, she has since she states that the text is about Roger Chillingworth and his relationship with Reverend Dimmesdale or the clergyman and the physician and the latter's revenge on the former. It is a story related to blood.

Criterion number 2: Has the student 56 understood the principle of stylistic analysis by relating linguistic facts (linguistic description) to meaning (interpretation) in as explicit a way as possible?
Yes☐   No𝖻

Criterion number 3: Has the student found any foregroundings (linguistic deviations, repetitions or parallelisms?)

Yes𝖻   No☐

A. Foregroundings			
Linguistic deviation		Repetition or parallelism	
Phrase from the text	Connotation	Phrase from the text	Connotation
Calm, gentle, passionless, as he appeared... a quiet depth of malice	The adjectives are placed first to put stress on Chillingworth's deceiving appearance contrasted to a quiet depth of malice. In his inner self, he wanted to avenge.	To make himself the one trusted friend, to whom should be confided all the fear, the remorse, the agony, the ineffectual repentance, the backward rush of sinful thoughts, expelled in vain.	The infinitive and repetition of the preposition 'to' serve to suggest that acting as a pretended friend is a prerequisite to the flow of confessions of hidden guilt
		Would he arouse him with throb of agony? ...Would he startle him with sudden fear?	The use of parallel rhetorical questions aims at expressing the idea that Chillingworth controlled the clergyman.
		uprose a grisly phantom, — uprose a thousand phantoms,—	We both have a deviation and parallelism: The deviation is in the inversion of subject and verb making the subjects stand out first in the singular then, in the plural. This has the effect of having Dimmesdale enrapted in ghastly
		and pointing with their fingers at his breast!	thoughts.

B. Conclusion on the student's remarks on foregroundings: do they relate and contribute to the interpretation of the passage as a whole?

Yes☑   No☐

General Conclusion:
1) Has the student satisfied the three criteria?

Yes☐   No☑

2) Has the student satisfied the two criteria either 1 and 2 or 1 and 3?

Yes☑   No☐

3) Has the student satisfied the first criterium?

Yes☑   No☐

4) Has the student satisfied none of the criteria?

Yes☐   No☑

Is the student's paper successful?

Yes☑   No☐

Student57:

Criterion number 1: Has the student 57 summarized his findings or interpretative position and carried on with his more detailed analysis?

Yes☑   No☐

Yes, she has since she writes that the text speaks about Roger Chillingworth and his relationship with Reverend Dimmesdale. The latter is the victim of Roger Chillingworth who wants to take revenge on Dimmesdale.

Criterium number 2: Has the student 57 understood the principle of stylistic analysis by relating linguistic facts (linguistic description) to meaning (interpretation) in as explicit a way as possible?

Yes☑   No☐

Sentence from the text	Structure or linguistic item targeted	Branch of language study	Its meaning according to the student

Calm, gentle passionless as he appeared,... a quiet depth of malice.	adjectives	vocabulary	The adjectives are put in front position to set them in contrast with the nominal phrase 'a quiet depth of malice'.
...which led him to imagine a more intimate revenge than any mortal had ever wreaked upon an enemy.	comparison	grammar	The comparison anticipates the kind of revenge Chillingworth is going to wreak on Dimmesdale.
After the incident last described...	Adverbial subordinate clause of time.	grammar	The incident is put into prominence by putting only the past participle after it.
To make himself the one trusted friend to whom should be confided all the fear, the remorse, the agony...	infinitive	grammar	The infinitive with which the sentence starts highlights that becoming Dimmesdale's friend was indispensable in order to hope to listen to his confessions.
To be revealed to him, the Pitiless to him, the Unforgiving	capital letters	mechanics	The use of the capital letters are here to stress Chillingworth's cruelty.
...the backward rush of sinful thoughts expelled in vain! ...to him, the unforgiving! ...nothing else would so adequately pay the debt of vengeance!	exclamation marks	punctuation	The exclamation marks are successive at the end of the first paragraph to highlight the outpouring of emotions and guilt which are restrained in Dimmesdale, the pitilessness of Chillingworth and the ultimate vengeance.
He became thenceforth, not a spectator only, but a	not only but...	linking words of contrast	These linking words express that Chillingworth became a chief agent manipulating

			Dimmesdale.
chief actor, in the poor minister's interior world.		grammar	
Would he arouse him with a throb of agony?	rhetorical question		This question is not intended at an answer but stresses Chillingworth as a satanic agent.
As at the waving of a magician's wand, uprose a grisly phantom, — uprose a thousand phantoms	metaphor	vocabulary	Chillingworth becomes so powerful in manipulating Dimmesdale that he is compared to a magician

mber 3: Has the student found any foregroundings (linguistic deviations, repetitions or parallelisms?)

Yes☐   No þ

General Conclusion:
1) Has the student satisfied the three criteria?
Yes☐   No þ

2) Has the student satisfied the two criteria either 1 and 2 or 1 and 3?
Yes þ   No☐

3) Has the student satisfied the first criterium?
Yes þ   No☐

4) Has the student satisfied none of the criteria?
Yes☐   No þ

Is the student's paper successful?
Yes þ   No☐

Student58:

Criterion number 1: Has the student 58 summarized his findings or interpretative position and carried on with his more detailed analysis?

Yes, he has since he writes that the text is about an intercourse that happens between a clergyman who is presented as Reverend Dimmesdale and a physician who is Roger Chillingworth. Roger Chillingworth hides something in his own soul that should push him to revenge so this is a general description of the actor.

Criterion number 2: Has the student 58 understood the principle of stylistic analysis by relating linguistic facts (linguistic description) to meaning (interpretation) in as explicit a way as possible?

<div align="center">Yesþ   No☐</div>

Sentence from the text	Structure or linguistic item targeted	Branch of language study	Its meaning according to the student
Calm, gentle passionless,... there was yet a quiet depth of malice...	adjectives	vocabulary	The author presents Chillingworth by steps; first he describes his apparent characteristics, then, he unveils his hidden malice and his pursuit of vengeance against Dimmesdale.
To make himself the one trusted friend to whom should be confided all the fear...	infinitive	grammar	The infinitive shows Chillingworth's aim which is necessary to make Dimmesdale avow his sin.
shy and sensitive	adjectives	vocabulary	The adjectives are plentiful they are carriers of evaluative description.
...a more intimate revenge than any mortal had ever wreaked upon an enemy.	comparison	grammar	The comparison is here to suggest that no other punishment is worse than this one.
...all the fear, the vengeance, revenge, victim, to avenge, 'on the rack'	nouns	vocabulary	The nouns used evolve around the theme of vengeance and suffering.

| ...to be revealed to him, the Pitiless to him, the Unforgiving | capital letters | mechanics | The capital letters are to stress Chillingworth's cruelty. |
| As at the waving of a magician's wand, uprose a grisly phantom, — uprose a thousand phantoms... | metaphor | vocabulary | Chillingworth becomes through this metaphor a satanic magician |

mber 3: Has the student found any foregroundings (linguistic deviations, repetitions or parallelisms?)

Yes☐   No♭

General Conclusion:
1) Has the student satisfied the three criteria?
Yes♭   No☐

2) Has the student satisfied the two criteria either 1 and 2 or 1 and 3?
Yes♭   No☐

3) Has the student satisfied the first criterium?
Yes♭   No☐

4) Has the student satisfied none of the criteria?
Yes☐   No♭

Is the student's paper successful?
Yes♭   No☐

Student59:

Criterion number 1: Has the student 59 summarized his findings or interpretative position and carried on with his more detailed analysis?
Yes♭   No☐

The student has since he writes that: "through our reading of this text two main actors are presented by the writer: the physician, Roger Chillingworth, and the clergyman, Mr Dimmesdale.

Criterion number 2: Has the student 59 understood the principle of stylistic analysis by relating linguistic facts (linguistic description) to meaning (interpretation) in as explicit a way as possible?

Yesþ   No☐

Sentence from the text	Structure or linguistic item targeted	Branch of language study	Its meaning according to the student
"the intellect of Roger Chillingworth"...	definite article	grammar	Roger Chillingworth, the old physician, appears as a much important character. The writer identified him through the definite article and by speaking of his intellect first.
He was really... it had previously been"	time adjunct	grammar	The personality of Chillingworth is also identified by using time adjuncts.
Calm, gentle passionless as he appeared... a quiet depth of malice.	adjectives	vocabulary	Then, the actor is going to be more identified through the text by gradation in which the writer uses a series of adjectives "gentle, passionate — calm...quiet depth of malice" in which an image about the physician's intention to revenge is established.
...depth of malice, hitherto <u>latent</u>, but <u>active</u> now, in this unfortunate old man...	adjectives	vocabulary	The contrasted adjectives 'latent' and 'active' mean that the physician's feelings and attitudes are changing in relation to Dimmesdale on whom he wanted to revenge by revealing that clergyman's hidden shame.
As at the waving of a	metaphor	vocabulary	

magician's wand, uprose a grisly phantom, — uprose a thousand phantoms			Dimmesdale's state of mind is revealed through the metaphor of a devilish magician who has the power letting loose phantoms swooping on the reverend.

mber 3: Has the student found any foregroundings (linguistic deviations, repetitions or parallelisms?)

<div align="center">Yes☐   No🏳</div>

General Conclusion:

1) Has the student satisfied the three criteria?
<div align="center">Yes☐   No🏳</div>

2) Has the student satisfied the two criteria either 1 and 2 or 1 and 3?
<div align="center">Yes🏳   No☐</div>

3) Has the student satisfied the first criterium?
<div align="center">Yes🏳   No☐</div>

4) Has the student satisfied none of the criteria?
<div align="center">Yes☐   No🏳</div>

Is the student's paper successful?
<div align="center">Yes🏳   No☐</div>

Student60:

Criterion number 1: Has the student 60 summarized his findings or interpretative position and carried on with his more detailed analysis?
<div align="center">Yes🏳   No☐</div>

Yes, she has since she writes that the text is about an intercourse between a physician and a clergyman and the former's revenge on the latter.

Criterion number 2: Has the student 60 understood the principle of stylistic analysis by relating linguistic facts (linguistic description) to meaning (interpretation)

in as explicit a way as possible?

Yesþ   No☐

Sentence from the text	Structure or linguistic item targeted	Branch of language study	Its meaning according to the student
...the intercourse..., though <u>externally</u> the same, was really of another character than it had <u>previously</u> been.	adverbs	vocabulary	The use of the adverbs shows that the intercourse between the clergyman and the physician is different this time.
Calm, gentle passionless as he appeared... a quiet depth of malice.	Adjectives in front position	vocabulary	The writer used adjectives to show us the personality of the physician and to give us the impression that he is a good person, but he added the word 'malice' to reveal another side of Roger's personality.
...shy and sensitive...	adjectives	vocabulary	The adjectives are plentiful in this text as they depict characters, here Dimmesdale who hinders Chillingworth's plan of revenge.
Would he arouse him with a throb of agony? He could play upon him as he chose	rhetorical questions	vocabulary	The clergyman is shown as a naive person; this explains the ability of the physician in reading everything in the eyes of the clergyman and in manipulating him as he likes (see the rhetorical question for his ability to frighten and shock him!)
	metaphor	vocabulary	
... uprose a thousand phantoms..., all flocking roundabout the clergyman, and pointing with their	Verb 'to flock'		The verb 'to flock' is normally used for birds, here it is applied to phantoms Dimmesdale sees flocking around him

fingers at his breast.			and pointing at him. The verb is well chosen 'to flock' and 'to point' enhancing his guilt. The reverend is no more than a toy in the hands of the physician.

mber 3: Has the student found any foregroundings (linguistic deviations, repetitions or parallelisms?)

Yes☐   No þ

General Conclusion:
1) Has the student satisfied the three criteria?
Yes☐   No þ

2) Has the student satisfied the two criteria either 1 and 2 or 1 and 3?
Yes þ   No☐

3) Has the student satisfied the first criterium?
Yes þ   No☐

4) Has the student satisfied none of the criteria?
Yes☐   No þ

Is the student's paper successful?
Yes þ   No☐

Student61:

Criterion number 1: Has the student 61 summarized his findings or interpretative position and carried on with his more detailed analysis?
Yes þ   No☐

Yes, she has since she states that the theme is that of treason and revenge, Roger Chillingworth having a strong wish of vengeance on Dimmesdale.

Criterion number 2: Has the student 61 understood the principle of stylistic analysis by relating linguistic facts (linguistic description) to meaning (interpretation) in as explicit a way as possible?
Yes þ   No☐

Sentence from the text	Structure or linguistic item targeted	Branch of language study	Its meaning according to the student
..a quiet depth of malice, hitherto latent, but active now...	Noun and adjective	vocabulary	The use of 'malice' expresses the wickedness and perversion of Chillingworth under a deceiving appearance: 'calm, gentle and passionless'. The adjective 'active' shows his strong wish for revenge.
To make himself the one trusted friend to whom should be confided all the fear, the remorse...	infinitive	grammar	The infinitive placed first in the sentence unveils Chillingworth's wish to become his so-called friend in order to better manipulate them.
..the backward rush of sinful thoughts, expelled in vain!	adverbs	vocabulary	For an end-focus, the adjunct 'in vain' is placed at the end meaning that the clergyman wanted to confess his remorse and guilty feelings but he could not.
..to be revealed to him, the Pitiless to him, the Unforgiving	capital letters	mechanics	The Pitiless and Unforgiving are written in capital letters with the aim of showing the physician as a guilty one.
Would he arouse him with a throb of agony? Would he startle him with sudden fear?	rhetorical questions	grammar	These questions are not really questions asking for answers but they are indications for how Chillingworth can manipulate Dimmesdale.
..it needed only to know the spring that	metaphor	vocabulary	

controlled the engine...			Hawthorne uses a metaphor to show here again that Dimmesdale is under the control of Chillingworth.

...mber 3: Has the student found any foregroundings (linguistic deviations, repetitions or parallelisms?)

<div align="center">Yes☐   No🗹</div>

General Conclusion:
1) Has the student satisfied the three criteria?
<div align="center">Yes☐   No🗹</div>

2) Has the student satisfied the two criteria either 1 and 2 or 1 and 3?
<div align="center">Yes🗹   No☐</div>

3) Has the student satisfied the first criterium?
<div align="center">Yes🗹   No☐</div>

4) Has the student satisfied none of the criteria?
<div align="center">Yes☐   No🗹</div>

Is the student's paper successful?
<div align="center">Yes🗹   No☐</div>

. Student62:

Criterion number 1: Has the student 62 summarized his findings or interpretative position and carried on with his more detailed analysis?
<div align="center">Yes🗹   No☐</div>

Yes, she has since she sees the double-sided nature of Roger Chillingworth: a very gentle appearance but deep inside him a very depth of harm and revenge.

Criterion number 2: Has the student 62 understood the principle of stylistic analysis by relating linguistic facts (linguistic description) to meaning (interpretation) in as explicit a way as possible?
<div align="center">Yes☐   No🗹</div>

Criterion number 3: Has the student found any foregroundings (linguistic deviations, repetitions or parallelisms?)

Yes þ   No ☐

A. Foregroundings			
Linguistic deviation		**Repetition or parallelism**	
Phrase from the text	Connotation	Phrase from the text	Connotation
Calm, gentle, passionless, as he appeared... a quiet depth of malice	The adjectives are placed first to highlight a contrast between Chillingworth's appearance and reality.	To make himself the one trusted friend, to whom should be confided all the fear, the remorse...	The repetition of the preposition 'to' is to puts emphasis on Chillingworth as so-called friend and recipient of Dimmesdale's confessions.
		to be revealed to him, the Pitiless to him, the Unforgiving!	The parallel structure coupled with the capital letters on the adjectives stress Chillingworth's cruelty.
		Would he arouse him with throb of agony? ...Would he startle him with sudden fear?	The parallel rhetorical questions fully express that Dimmesdale is under the entire control of Chillingworth.
uprose a grisly phantom, — uprose a thousand phantoms	The inversion of subject and verb is to emphasize the subject first in the singular then in the plural to show how much Dimmesdale was tortured by his imagination.	uprose a grisly phantom, — uprose a thousand phantoms,—	Here again the parallel structure highlight the ghastly imagination of Dimmesdale.
		Repetitions of exclamation marks	This is to reveal that

		throughout the text.	Dimmesdale can not avow his guilty feelings, Chillingworth's cruelty, the meaning of vengeance for Chillingworth the climax and the torture at the end.

B. Conclusion on the student's remarks on foregroundings: do they relate and contribute to the interpretation of the passage as a whole?

Yes🗹   No☐

General Conclusion:
1) Has the student satisfied the three criteria?
Yes☐   No🗹

2) Has the student satisfied the two criteria either 1 and 2 or 1 and 3?
Yes🗹   No☐

3) Has the student satisfied the first criterium?
Yes🗹   No☐

4) Has the student satisfied none of the criteria?
Yes☐   No🗹

Is the student's paper successful?
Yes🗹   No☐

Appendix B

Elicitation and Registration

We can explore our students' error analysis by relying on an algorithm that was proposed by Corder (1971, 1981) and elaborated by Levelt. An algorithm is a set of procedures to carry out a complex operation by following the best order. We shall test the algorithm against a corpus of errors extracted from an elicitation and registration test. The students are our second-year students of E.F.L at the English department of Bejaia University.

The students' papers provided us with their best writing performance, if there crop up some errors, it means that they are to be corrected. What we have is an untargeted or « broad trawl » sample. The students' papers are reproduced in part exactly as they were written but with the anonymity of the students being respected.

STUDENT 1 :
6) Sample learner language :
Mrs Mallard who said that she saw beyond that moment a long procession of years to come that would belong to her absolutely.

7) Context of sample :
This is the answer to question number three : on the text «The Story of an Hour» by Kate Chopin « Who said that she saw beyond that moment a long procession of years to come that would belong to her absolutely? »

8) The utterance is unacceptable and ungrammatical.

9) The intended form was « *It was Mrs Mallard who said that she saw beyond that moment a long procession of years to come that would belong to her absolutely.*

10) The error occurs at the level of grammar and syntax and the student has omitted the main clause.

11) Can the learner self-correct ? No, he cannot because of ignorance but especially because of language transfer. It is an ERROR.

12) The back-translation of the above deviant form into the learner's L1 is :

السيدة مالاد هي التي قالت بأنها شاهدت قبل هذا الوقت أن سلسلة من الأعوام المقبلة ستكون لصالحها تماما.

13) The translation is good : it is a language transfer.

14) The error when repeated (the student did it twice) can be serious especially in a paragraph where the arrangement and the connectedness of the clauses is what makes the passage fluid and coherent. This is what enables ideas to be well-expressed and flowing. This is part of the cohesion of the text.

10) Remedial work / modify syllabus :
As this error was a very recurring error in our students' utterances, we had to include a remedial work in our syllabus based on M.A.K Halliday's notion of parataxis and hypotaxis. This will be explained in depth subsequently.

STUDENT 2 :

1) Brently Mallard, Mrs Mallard's husband, who entered a little travel-stained and tired.

2) This is the answer to question number 9: « who entered a little travel-stained and tired ? »

3) The utterance is unacceptable and ungrammatical

4) The intended form was « It was Brently Mallard, Mrs Mallard's husband, who entered a little travel-stained and tired.

5) The error `` occurs at the level of grammar and syntax and the student has omitted the main clause.

6) Can the learner self-correct ? No, he cannot because of ignorance but especially because of language transfer. It is an ERROR.

7) The back-translation of the above deviant form into the learner's L1 is :

زوج السيدة مالاد هو الذي دخل وهو تعبان من السفر.

8) The translation is good : it is a language transfer.

9) The error when repeated can be serious especially in a paragraph where the arrangement and the connectedness of the clauses is what makes the passage fluid and coherent. This is what enables ideas to be well expressed and flowing. This is part of the cohesion of the text.

10) Remedial work / modify syllabus :
As this error was a very recurring error in our students' utterances, we had to include a remedial work in our syllabus based on M.A.K Halliday's notion of parataxis and hypotaxis. This will be explaind in depth subsequently.

STUDENT 3 :

1) « Mrs Mallard who kept repeating « Free! Body and soul free »

2) This is the answer to question six : « who kept repeating « Free! Body and soul free? »

3) The utterance is unacceptable and ungrammatical

4) The intended form was « It was Mrs Mallard who kept repeating « Free! Body and soul free »

5) The errorr occurs at the level of grammar and syntax and the student has omitted the main clause.

6) Can the learner self-correct ? No, he cannot because of ignorance but especially because of language transfer. It is an ERROR.

7) The back-translation of the above deviant form into the learner's L1 is :

السيدة مالاد هي التي ظلت تعيد حرة! جسد و روح، حرة.

8) The translation is good : it is a language transfer.

9) The error when repeated (the student did it twice) can be serious especially in a paragraph where the arrangamant and the connectedness of the clauses is what makes the passage fluid and coherent. This is what enables ideas to be well-expressed and flowing. This is part of cohesion of the text.

10) Remedial work / modify syllabus :
As this error was a very recurring error in our students' utterances, we had to include a remedial work in our syllabus based on M.A.K Halliday's notion of parataxis and hypotaxis. This will be explaind in depth subsequently.

STUDENT 4 :

1) « Mrs Mallard who said that she saw beyond that moment a long procession of years to come that would belong to her absolutely. »

2) This is the answer to question three : « who said that she saw beyond that moment a long procession of years to come that would belong to her absolutely? »

3) The utterance is unacceptable and ungrammatical

4) The intended form was « It was Mrs Mallard who said that she saw beyond that moment a long procession of years to come that would belong to her absolutely.

5) The errorr occurs at the level of grammar and syntax and the student has omitted the main clause.

6) Can the learner self-correct ? No, he cannot because of ignorance but especially because of language transfer. It is an ERROR.

7) The back-translation of the above deviant form into the learner's L1 is :

السيدة مالاد هي التي قالت بأنها شاهدت قبل هذا الوقت أن سلسلة من الأعوام المقبلة ستكون لصالحها تماما.

8) The translation is good : it is a language transfer.

9) The error when repeated (the student did it twice) can be serious especially in a paragraph where the arrangement and the connectedness of the clauses is what makes the passage fluid and coherent. This is what enables ideas to be well-expressed and flowing. This is part of cohesion of the text.

10) Remedial work / modify syllabus :
As this error was a very recurring error in our students' utterances, we had to include a remedial work in our syllabus based on M.A.K Halliday's notion of parataxis and hypotaxis. This will be explaind in depth subsequently.

STUDENT 5 :
1) « The feeling which the most important to her was the happiness of being free. »

2) This is the answer to question five : « What feelin was most important to her? »

3) The utterance is ungrammatical.

4) The intended form was « The feeling which was the most important to her was the happiness of being free. »

5) The error occurs at the level of grammar and at the minimum elements any clause must contain : A subject and a verb, here the latter is missing.

6) Can the learner self-correct ? Yes, it is unprompted and is slip.

7) The back-translation of the above deviant form into the learner's L1 is :

الإحساس المهم بالنسبة لها هو بان تكون حرة.

8) The translation is good : it is a language transfer

9) It hinders the fluency of the sentence as we know that an important element is missing in the sentence

10) As we consider this deviant form a slip, we do not need any remedial work or modify our syllabus.

STUDENT 6 :

1) « The writer who said that she saw beyond that moment a long procession of years. »

2) This is the answer to question number three : « Who said that she saw beyond that moment a long procession of years to come that would belong to her absolutely? »

3) The utterance is unacceptable and ungrammatical

4) The intended form was « It was Mrs Mallard who said that she saw beyond that moment a long procession of years. »

5) The error occurs at the level of grammar and syntax and the student has omitted the main clause.

6) Can the learner self-correct? No, he cannot because of ignorance but especially because of language transfer. It is an ERROR.

7) The back-translation of the above deviant form into the learner's L1 is :

الكاتب هو الذي قال بأنها شاهدت قبل هذا الوقت بان الأعوام المقبلة ستكون لصالحها.

8) The translation is good : it is a language transfer.

9) The error when repeated (the student did it twice) can be serious especially in a paragraph where the arrangement and the connectedness of the clauses is what makes the passage fluid and coherent. This is what enables ideas to be well-expressed and flowing. This is part of cohesion the of the text.

   10) Remedial work / modify syllabus :
   As this error was a very recurring error in our students' utterances, we had to include a remedial work in our syllabus based on M.A.K Halliday's notion of parataxis and hypotaxis. This will be explaind in depth subsequently.

STUDENT 7 :
   1) « Mrs Mallard who kept repeating « Free! Body and soul free! »

2) This is the answer to question six : « Who kept repeating « Free! Body and soul free! » ?
3) The utterance is unacceptable and ungrammatical

4) The intended form was : « It was Mrs Mallard who kept repeating « Free! Body and soul free! »

5) The error occurs at the level of grammar and syntax and the student has omitted the main clause.

6) Can the learner self-correct ? No, he cannot because of ignorance but especially because of language transfer. It is an ERROR.

7) The back-translation of the above deviant form into the learner's L1 is :

السيدة مالاد هي التي ظلت تعيد:" حرة! جسد و روح، حرة".

8) The translation is good : it is a language transfer.

9) The error when repeated can be serious especially in a paragraph where the arrangement and the connectedness of the clauses is what makes the passage fluid and coherent. This is what enables ideas to be well-expressed and flowing. This is part of cohesion the of the text.

10) Remedial work / modify syllabus :
As this error was a very recurring error in our students' utterances, we had to include a remedial work in our syllabus based on M.A.K Halliday's notion of parataxis and hypotaxis. This will be explaind in depth subsequently.

STUDENT 8 :
1) « Josephine who was the sister of Mrs Mallard who told the news of her husband death in broken sentences. »

2) This is the answer to question one : « Who told the news of her husband's death? »

3) The utterance is unacceptable and ungrammatical

4) The intended form was : « It was Josephine who was the sister of Mrs Mallard and who told her the news of her husband's death in broken sentences. »
Or

« It was Josephine, Mrs Mallard's sister, who told her the news of her husband's death. »

5) The error occurs at the level of grammar and syntax and the student has omitted the main clause.

6) Can the learner self-correct ? No, he cannot because of ignorance but especially because of language transfer. It is an ERROR.

7) The back-translation of the above deviant form into the learner's L1 is :

السيدة مالاد،أخت جوزيفين،هي التي أخبرتها بنبأ وفاة زوجها في جمل متقطعة.

8) The translation is good : it is a language transfer.

9) The error when repeated (the student did it three times) can be serious especially in a paragraph where the arrangement and the connectedness of the clauses is what makes the passage fluid and coherent. This is what enables ideas to be well-expressed and flowing. This is part of cohesion the of the text.

10) Remedial work / modify syllabus :
     As this error was a very recurring error in our students' utterances, we had to include a remedial work in our syllabus based on M.A.K Halliday's notion of parataxis and hypotaxis. This will be explain in depth subsequently.

STUDENT 9 :
     1) It was Josephine was kneeling before the closed door.

     2) This is the answer to question seven : « Who was kneeling before the closed door imploring for admission ? »

     3) The utterance is unacceptable and ungrammatical

4) The intended form is : « It was Josephine who was kneeling before the closed door imploring for admission ? »

5) The error occurs at the level of grammar and syntax and the student has omitted the relative pronoun « who ».

6) Can the learner self-correct ? No, he cannot because of ignorance but especially because of language transfer. It is an ERROR.

7) The back-translation of the above deviant form into the learner's L1 is :

كانت جوزيفين راكعة خلف الباب المغلق.

8) The translation is good : it is a language transfer.

9) It is a hindrance inthe fluency of the student's expression.

10) Remedial work / modify syllabus :
As this error was a very recurring error in our students' utterances, we had to include a remedial work in our syllabus based on M.A.K Halliday's notion of parataxis and hypotaxis. This will be explain in depth subsequently.

STUDENT 10 :
1) Brently Mallard who entered a little travel-stained and tired.

2) This is the answer to question 9 : « Who entered a little travel stained and tired ? »

3) The utterance in unacceptable and ungrammatical.

4) The intended form was « It was Brently Mallard who entered a little travel-stained and tired. »

5) The error occurs at the level of grammar and syntax and the student has omitted the main clause.

6) Can the learner self-correct ? No, he cannot because of ignorance but especially because of language transfer. It is an ERROR.

7) The back-translation of the above deviant form into the learner's L1 is :

برانتلي مالاد هو الذي دخل المنزل وهو تعبان من السفر.

8) The translation is good : it is a language transfer.

9) The error when repeated (the student did it twice) can be serious especially in a paragraph where the arrangement and the connectedness of the clauses is what makes the passage fluid and coherent. This is what enables ideas to be well-expressed and flowing. This is part of cohesion the of the text.

10) Remedial work / modify syllabus :
As this error was a very recurring error in our students' utterances, we had to include a remedial work in our syllabus based on M.A.K Halliday's notion of parataxis and hypotaxis. This will be explaind in depth subsequently.

STUDENT 11 :
1) « Her sister Josephine who told her the news of her husband's death. »

2) This is the answer to question one : « Who told the news of her husband's death ? »

3) The utterance is unacceptable and ungrammatical.

4) The intended form was « It was her sister Josephine who told her the news of her husband's death. »

5) The error occurs at the level of grammar and syntax and the student has omitted the main clause.

6) Can the learner self-correct ? No, he cannot because of ignorance but especially because of language transfer. It is an ERROR.

7) The back-translation of the above deviant form into the learner's L1 is :

8) The translation is good : it is a language transfer.

9) The error when repeated (the student did it three times) can be serious especially in a paragraph where the arrangement and the connectedness of the clauses is what makes the passage fluid and coherent. This is what enables ideas to be well-expressed and flowing. This is part of cohesion the of the text.

   10) Remedial work / modify syllabus :
 As this error was a very recurring error in our students' utterances, we had to include a remedial work in our syllabus based on M.A.K Halliday's notion of parataxis and hypotaxis. This will be explain in depth subsequently.

STUDENT 12 :
1) Mrs Mallard who kept repeating « Free! Body and soul free! »

2) This is the answer to question six : « Who kept repeating « Free! Body and soul free! » ?

3) The utterance is unacceptable and ungrammatical.

4) The intended form was « It was Mrs Mallard who kept repeating « Free! Body and soul free! »

5) The error occurs at the level of grammar and syntax and the student has omitted the main clause.

6) Can the learner self-correct ? No, he cannot because of ignorance but especially because of language transfer. It is an ERROR.

7) The back-translation of the above deviant forminto the learner's L1 is :

السيدة مالاد هي التي ظلت تعيد:" حرة! جسد و روح، حرة".

8) The language is good : it is a language transfer.

9) The error when repeated (the student did it three times) can be serious especially in a paragraph where the arrangement and the connectedness of the clauses is what makes the passage fluid and coherent. This is what enables ideas to be well-expressed and flowing. This is part of cohesion the of the text.

   10) Remedial work / modify syllabus :
 As this error was a very recurring error in our students' utterances, we had to include a remedial work in our syllabus based on M.A.K Halliday's notion of parataxis and

hypotaxis. This will be explain in depth subsequently.

STUDENT 13 :
1) « Mrs Mallard herself who kept repeating this phrase. »

2) This is the answer to question six : Who kept repeating « Free! Body and soul free! » ?

3) The utterance is unacceptable and ungrammatical.

4) The intended form was « It was Mrs Mallard herself who kept repeating this phrase. »

5) The error occurs at the level of grammar and syntax and the student has omitted the main clause.

6) Can the learner self-correct ? No, he cannot because of ignorance but especially because of language transfer. It is an ERROR.
7) The back-translation of the above deviant form into the learner's L1 is :

السيدة مالاد نفسها التي ظلت تعيد هذه العبارة.

8) The translation is good : it is a language transfer.

9) The error when repeated (the student did it once) can be serious especially in a paragraph where the arrangement and the connectedness of the clauses is what makes the passage fluid and coherent. This is what enables ideas to be well-expressed and flowing. This is part of cohesion the of the text.

   10) Remedial work / modify syllabus :
 As this error was a very recurring error in our students' utterances, we had to include a remedial work in our syllabus based on M.A.K Halliday's notion of parataxis and hypotaxis. This will be explained in depth subsequently.

STUDENT 14 :
1) Mrs Mallard who kept repeating « Free! Body and soul free! »

   2) This is the answer to question 6 : « Who kept repeating « Free! Body and soul free! » ?

   3) The utterance is unacceptable and ungrammatical.

 4) The intended form was « It was Mrs Mallard who kept repeating « Free! body and soul free! »

5) The error occurs at the level of grammar and syntax and the student has omitted the main clause.

6) Can the learner self-correct ? No, he cannot because of ignorance but especially because of language transfer. It is an ERROR.

7) The back-translation of the above deviant form into the learner's L1 is :

السيدة مالاد هي التي ظلت تعيد:" حرة! جسد و روح، حرة".

8) The translation is good : it is a language transfer.

9) The error when repeated (the student did it twice) can be serious especially in a paragraph where the arrangement and the connectedness of the clauses is what makes the passage fluid and coherent. This is what enables ideas to be well-expressed and flowing. This is part of cohesion the of the text.

10) Remedial work / modify syllabus :
As this error was a very recurring error in our students' utterances, we had to include a remedial work in our syllabus based on M.A.K Halliday's notion of parataxis and hypotaxis. This will be explained in depth subsequently.

STUDENT 15 :
1) Mrs Mallard who was repeating « Free! Body and soul free! »

2) This is the answer to question six : « Who was repeating « Free! Body and soul free! » ?

3) The utterance is unacceptable and ungrammatical.

4) The intended form was « It was Mrs Mallard who was repeating « Free! body and soul free! »

5) The error occurs at the level of grammar and syntax and the student has omitted the main clause.

6) Can the learner self-correct ? No, he cannot because of ignorance but especially because of language transfer. It is an ERROR.

7) The back-translation of the above deviant form into the learner's L1 is :

السيدة مالاد هي التي ظلت تعيد:" حرة! جسد و روح، حرة".

8) The translation is good : it is a language transfer.

9) The error when repeated (the student did it twice) can be serious especially in a paragraph where the arrangement and the connectedness of the clauses is what makes the passage fluid and coherent. This is what enables ideas to be well-expressed and

flowing. This is part of cohesion the of the text.

    10) Remedial work / modify syllabus :
As this error was a very recurring error in our students' utterances, we had to include a remedial work in our syllabus based on M.A.K Halliday's notion of parataxis and hypotaxis. This will be explain in depth subsequently.

STUDENT 16 :

1) « Josephine who was kneeling before the closed door imploring for
   admission.

2) This is the answer to questio seven : « Who was kneeling before the closed
   door imploring for admission ? »

3) The utterance is unacceptable and ungrammatical.

4) The intended form was « It was Josephine who was kneeling before the closed door imploring for admission. »

5) The error occurs at the level of grammar and syntax and the student has omitted the main clause.

6) Can the learner self-correct ? No, he cannot because of ignorance but especially because of language transfer. It is an ERROR.

7) The back-translation of the above deviant form into the learner's L1 is :

جوزيفين التي هي راكعة خلف الباب المغلق في انتظار الإذن بالدخول.

8) The translation is good : it is a language transfer.

9) The error when repeated (the student did it once) can be serious especially in a paragraph where the arrangement and the connectedness of the clauses is what makes the passage fluid and coherent. This is what enables ideas to be well-expressed and flowing. This is part of cohesion the of the text.

    10) Remedial work / modify syllabus :
As this error was a very recurring error in our students' utterances, we had to include a remedial work in our syllabus based on M.A.K Halliday's notion of parataxis and hypotaxis. This will be explain in depth subsequently.

STUDENT 17 :

1) Mrs Mallard who kept repeating « Free! Body and soul free! »

  2) This is the answer to question 6 : « Who kept repeating « Free! Body and
     soul free! » ?

3) The utterance is unacceptable and ungrammatical.

4) The intended form was « It was Mrs Mallard who kept repeating « Free! body and soul free! »

5) The error occurs at the level of grammar and syntax and the student has omitted the main clause.

6) Can the learner self-correct ? No, he cannot because of ignorance but especially because of language transfer. It is an ERROR.

7) The back-translation of the above deviant form into the learner's L1 is :

السيدة مالاد هي التي ظلت تعيد:" حرة! جسد و روح، حرة".

8) The translation is good : it is a language transfer.

9) The error when repeated (the student did it once) can be serious especially in a paragraph where the arrangement and the connectedness of the clauses is what makes the passage fluid and coherent. This is what enables ideas to be well-expressed and flowing. This is part of cohesion the of the text.

10) Remedial work / modify syllabus :
As this error was a very recurring error in our students' utterances, we had to include a remedial work in our syllabus based on M.A.K Halliday's notion of parataxis and hypotaxis. This will be explaind in depth subsequently.

STUDENT 18 :
1) Mrs Mallard who kept repeating « Free! Body and soul free! »

2) This is the answer to question 6 : « Who kept repeating « Free! Body and soul free! » ?

3) The utterance is unacceptable and ungrammatical.

4) The intended form was « It was Mrs Mallard who kept repeating « Free! body and soul free! »

5) The error occurs at the level of grammar and syntax and the student has omitted the main clause.

6) Can the learner self-correct ? No, he cannot because of ignorance but especially because of language transfer. It is an ERROR.

7) The back-translation of the above deviant form into the learner's L1 is :

8) The translation is good : it is a language transfer.

9) The error when repeated (the student did it once) can be serious especially in a paragraph where the arrangement and the connectedness of the clauses is what makes the passage fluid and coherent. This is what enables ideas to be well-expressed and flowing. This is part of cohesion the of the text.

10) Remedial work / modify syllabus :
 As this error was a very recurring error in our students' utterances, we had to include a remedial work in our syllabus based on M.A.K Halliday's notion of parataxis and hypotaxis. This will be explaind in depth subsequently.

STUDENT 19 :
1) Mrs Mallard who kept repeating « Free! Body and soul free! »

2) This is the answer to question 6 : « Who kept repeating « Free! Body and soul free! » ?

3) The utterance is unacceptable and ungrammatical.

4) The intended form was « It was Mrs Mallard who kept repeating « Free! body and soul free! »

5) The error occurs at the level of grammar and syntax and the student has omitted the main clause.

6) Can the learner self-correct ? No, he cannot because of ignorance but especially because of language transfer. It is an ERROR.

7) The back-translation of the above deviant form into the learner's L1 is :

السيدة مالاد هي التي ظلت تعيد:" حرة! جسد و روح، حرة".

8) The translation is good : it is a language transfer.

9) The error when repeated (the student did it once) can be serious especially in a paragraph where the arrangement and the connectedness of the clauses is what makes the passage fluid and coherent. This is what enables ideas to be well-expressed and flowing. This is part of cohesion the of the text.

10) Remedial work / modify syllabus :
 As this error was a very recurring error in our students' utterances, we had to include a remedial work in our syllabus based on M.A.K Halliday's notion of parataxis and hypotaxis. This will be explaind in depth subsequently.

<u>STUDENT 20 :</u>

1) Mrs Mallard who kept repeating « Free! Body and soul free! »

2) This is the answer to question 6 : « Who kept repeating « Free! Body and soul free! » ?

3) The utterance is unacceptable and ungrammatical.

4) The intended form was « It was Mrs Mallard who kept repeating « Free! body and soul free! »

5) The error occurs at the level of grammar and syntax and the student has omitted the main clause.

6) Can the learner self-correct ? No, he cannot because of ignorance but especially because of language transfer. It is an ERROR.

7) The back-translation of the above deviant form into the learner's L1 is :

السيدة مالاد هي التي ظلت تعيد:" حرة! جسد و روح، حرة".

8) The translation is good : it is a language transfer.

9) The error when repeated (the student did it twice) can be serious especially in a paragraph where the arrangement and the connectedness of the clauses is what makes the passage fluid and coherent. This is what enables ideas to be well-expressed and flowing. This is part of cohesion the of the text.

10) Remedial work / modify syllabus :
As this error was a very recurring error in our students' utterances, we had to include a remedial work in our syllabus based on M.A.K Halliday's notion of parataxis and hypotaxis. This will be explaind in depth subsequently.

<u>STUDENT 21</u>

1) Mrs Mallard who kept repeating « Free! Body and soul free! »

2) This is the answer to question 6: « Who kept repeating « Free! Body and soul free! » ?

3) The utterance is unacceptable and ungrammatical.

4) The intended form was « It was Mrs Mallard who kept repeating « Free! body and soul free! »

5) The error occurs at the level of grammar and syntax and the student has

omitted the main clause.

6) Can the learner self-correct ? No, he cannot because of ignorance but especially because of language transfer. It is an ERROR.

7) The back-translation of the above deviant form into the learner's L1 is :

السيدة مالاد هي التي ظلت تعيد:" حرة! جسد و روح، حرة".

8) The translation is good : it is a language transfer.

9) The error when repeated (the student did it once) can be serious especially in a paragraph where the arrangement and the connectedness of the clauses is what makes the passage fluid and coherent. This is what enables ideas to be well-expressed and flowing. This is part of cohesion the of the text.

10) Remedial work / modify syllabus :
As this error was a very recurring error in our students' utterances, we had to include a remedial work in our syllabus based on M.A.K Halliday's notion of parataxis and hypotaxis. This will be explaind in depth subsequently.

STUDENT 22 :
1) Mrs Mallard who kept repeating « Free! Body and soul free! »

2) This is the answer to question 6 : « Who kept repeating « Free! Body and soul free! » ?

3) The utterance is unacceptable and ungrammatical.

4) The intended form was « It was Mrs Mallard who kept repeating « Free! body and soul free! »

5) The error occurs at the level of grammar and syntax and the student has omitted the main clause.

6) Can the learner self-correct ? No, he cannot because of ignorance but especially because of language transfer. It is an ERROR.

7) The back-translation of the above deviant form into the learner's L1 is :

السيدة مالاد هي التي ظلت تعيد:" حرة! جسد و روح، حرة".

8) The translation is good : it is a language transfer.

9) The error when repeated (the student did it once) can be serious especially in a paragraph where the arrangement and the connectedness of the clauses is what makes

the passage fluid and coherent. This is what enables ideas to be well-expressed and flowing. This is part of cohesion the of the text.

10) Remedial work / modify syllabus :
 As this error was a very recurring error in our students' utterances, we had to include a remedial work in our syllabus based on M.A.K Halliday's notion of parataxis and hypotaxis. This will be explain in depth subsequently.

STUDENT 23 :
1) Mrs Mallard who kept repeating « Free! Body and soul free! »

2) This is the answer to question 6 : « Who kept repeating « Free! Body and soul free! » ?

3) The utterance is unacceptable and ungrammatical.

4) The intended form was « It was Mrs Mallard who kept repeating « Free! body and soul free! »

5) The error occurs at the level of grammar and syntax and the student has omitted the main clause.

6) Can the learner self-correct ? No, he cannot because of ignorance but especially because of language transfer. It is an ERROR.

7) The back-translation of the above deviant form into the learner's L1 is :

السيدة مالاد هي التي ظلت تعيد:" حرة! جسد و روح، حرة".

8) The translation is good : it is a language transfer.

9) The error when repeated (the student did it twice) can be serious especially in a paragraph where the arrangement and the connectedness of the clauses is what makes the passage fluid and coherent. This is what enables ideas to be well-expressed and flowing. This is part of cohesion the of the text.

10) Remedial work / modify syllabus :
 As this error was a very recurring error in our students' utterances, we had to include a remedial work in our syllabus based on M.A.K Halliday's notion of parataxis and hypotaxis. This will be explain in depth subsequently.

STUDENT 24 :
1) « Her sister Josephine who told her in broken sentences. »

2) This is the answer to question one : « Who told Mrs Mallard the news of her husband's death ? »

3) The utterance is unacceptable and ungrammatical.

4) The intended form was « It was her sister Josephine who told her in broken sentences. »

5) The error occurs at the level of grammar and syntax and the student has omitted the main clause.

6) Can the learner self-correct ? No, he cannot because of ignorance but especially because of language transfer. It is an ERROR.

7) The back-translation of the above deviant form into the learner's L1 is :

أخت جوزيفين هي التي أخبرتها بنبأ وفاة زوجها.

8) The translation is good : it is a language transfer.

9) The error when repeated (the student did it twice) can be serious especially in a paragraph where the arrangement and the connectedness of the clauses is what makes the passage fluid and coherent. This is what enables ideas to be well-expressed and flowing. This is part of cohesion the of the text.

10) Remedial work / modify syllabus :
As this error was a very recurring error in our students' utterances, we had to include a remedial work in our syllabus based on M.A.K Halliday's notion of parataxis and hypotaxis. This will be explaind in depth subsequently.

STUDENT 25 :
1) Mrs Mallard who kept repeating « Free! Body and soul free! »

2) This is the answer to question 6 : « Who kept repeating « Free! Body and soul free! » ?

3) The utterance is unacceptable and ungrammatical.

4) The intended form was « It was Mrs Mallard who kept repeating « Free! body and soul free! »

5) The error occurs at the level of grammar and syntax and the student has omitted the main clause.

6) Can the learner self-correct ? No, he cannot because of ignorance but especially because of language transfer. It is an ERROR.

7) The back-translation of the above deviant form into the learner's L1 is :

<div dir="rtl">السيدة مالاد هي التي ظلت تعيد:" حرة! جسد و روح، حرة".</div>

8) The translation is good : it is a language transfer.

9) The error when repeated (the student did it three times) can be serious especially in a paragraph where the arrangement and the connectedness of the clauses is what makes the passage fluid and coherent. This is what enables ideas to be well-expressed and flowing. This is part of cohesion the of the text.

10) Remedial work / modify syllabus :
As this error was a very recurring error in our students' utterances, we had to include a remedial work in our syllabus based on M.A.K Halliday's notion of parataxis and hypotaxis. This will be explained in depth subsequently.

STUDENT 26 :
1) Mrs Mallard who kept repeating « Free! Body and soul free! »

2) This is the answer to question 6 : « Who kept repeating « Free! Body and soul free! » ?

3) The utterance is unacceptable and ungrammatical.

4) The intended form was « It was Mrs Mallard who kept repeating « Free! body and soul free! »

5) The error occurs at the level of grammar and syntax and the student has omitted the main clause.

6) Can the learner self-correct ? No, he cannot because of ignorance but especially because of language transfer. It is an ERROR.

7) The back-translation of the above deviant form into the learner's L1 is :

<div dir="rtl">السيدة مالاد هي التي ظلت تعيد:" حرة! جسد و روح، حرة".</div>

8) The translation is good : it is a language transfer.

9) The error when repeated (the student did it three times) can be serious especially in a paragraph where the arrangement and the connectedness of the clauses is what makes the passage fluid and coherent. This is what enables ideas to be well-expressed and flowing. This is part of cohesion the of the text.

10) Remedial work / modify syllabus :
As this error was a very recurring error in our students' utterances, we had to include a remedial work in our syllabus based on M.A.K Halliday's notion of parataxis and hypotaxis. This will be explained in depth subsequently.

<u>STUDENT 27 :</u>

1) « The sister of Mrs Mallard who told her the news of her husband's death. »

2) This is the answer to question one : « Who told Mrs Mallard the news of her husband's death ? »

3) The utterance is unacceptable and ungrammatical.

4) The intended form was « It was Mrs Mallard who told her the news of her husband's death. »

    5) The error occurs at the level of grammar and syntax and the student has omitted the main clause.

6) Can the learner self-correct ? No, he cannot because of ignorance but especially because of language transfer. It is an ERROR.

7) The back-translation of the above deviant form into the learner's L1 is :

<div dir="rtl">أخت السيدة مالاد هي التي أخبرتها بنبأ وفاة زوجها.</div>

8) The translation is good : it is a language transfer.

9) The error when repeated (the student did it twice) can be serious especially in a paragraph where the arrangement and the connectedness of the clauses is what makes the passage fluid and coherent. This is what enables ideas to be well-expressed and flowing. This is part of cohesion the of the text.

    10) Remedial work / modify syllabus :
As this error was a very recurring error in our students' utterances, we had to include a remedial work in our syllabus based on M.A.K Halliday's notion of parataxis and hypotaxis. This will be explaind in depth subsequently.

<u>STUDENT 28 :</u>

1) « Mrs Mallard who kept repeating this sentence. »

    2) This is the answer to question six : « Who kept repeating « Free! Body and soul free! » ?

    3) The utterance is unacceptable and ungrammatical.

4) The intended form was « It was Mrs Mallard who kept repeating « Free! body and soul free! » ?

    5) The error occurs at the level of grammar and syntax and the student has

omitted the main clause.

6) Can the learner self-correct ? No, he cannot because of ignorance but especially because of language transfer. It is an ERROR.

7) The back-translation of the above deviant form into the learner's L1 is :

السيدة مالاد هي التي ظلت تعيد هذه الجملة.

8) The translation is good : it is a language transfer.

9) The error when repeated (the student did it once) can be serious especially in a paragraph where the arrangement and the connectedness of the clauses is what makes the passage fluid and coherent. This is what enables ideas to be well-expressed and flowing. This is part of cohesion the of the text.

10) Remedial work / modify syllabus :
As this error was a very recurring error in our students' utterances, we had to include a remedial work in our syllabus based on M.A.K Halliday's notion of parataxis and hypotaxis. This will be explaind in depth subsequently.

STUDENT 29 :

1) « Her sister Josephine who told to Mrs Mallard that her husband died. »

2) This is the answer to question number one : « Who told Mrs Mallard the news of her husband's death ? »

3) The utterance is unacceptable and ungrammatical.

4) The intended form was « It was her sister Josephine who told to Mrs Mallard that her husband dies. »

5) The error occurs at the level of grammar and syntax and the student has omitted the main clause.

6) Can the learner self-correct ? No, he cannot because of ignorance but especially because of language transfer. It is an ERROR.

7) The back-translation of the above deviant form into the learner's L1 is :

أخت جوزيفين هي التي قالت للسيدة مالاد بان زوجها قد مات.

8) The translation is good : it is a language transfer.

9) The error when repeated (the student did it once) can be serious especially in a paragraph where the arrangement and the connectedness of the clauses is what makes the passage fluid and coherent. This is what enables ideas to be well-expressed and

flowing. This is part of cohesion the of the text.

10) Remedial work / modify syllabus :
 As this error was a very recurring error in our students' utterances, we had to include a remedial work in our syllabus based on M.A.K Halliday's notion of parataxis and hypotaxis. This will be explaind in depth subsequently.

STUDENT 30 :
1) Her sister Josephine who told her the news of her husband's death.

2) This is the answer to question one : Who told Mrs Mallard the news of her husband's death ?

3) The utterance is unacceptable and ungrammatical.

4) The intended form was « It was her sister Josephine who told her the news of her husband's death.

   5) The error occurs at the level of grammar and syntax and the student has
      omitted the main clause.

 6) Can the learner self-correct ? No, he cannot because of ignorance but especially because of language transfer. It is an ERROR.

 7) The back-translaton of the above deviant form into the learner's L1 is :

أخت جوزيفين هي التي أخبرتها بنبأ وفاة زوجها.

 8) The translation is good : it is a language transfer.

 9) The error when repeated (the student did it twice) can be serious especially in a paragraph where the arrangement and the connectedness of the clauses is what makes the passage fluid and coherent. This is what enables ideas to be well-expressed and flowing. This is part of cohesion the of the text.

   10) Remedial work / modify syllabus :
 As this error was a very recurring error in our students' utterances, we had to include a remedial work in our syllabus based on M.A.K Halliday's notion of parataxis and hypotaxis. This will be explaind in depth subsequently.

STUDENT 31 :
1) « The feeling was most important to her was to feel free. »

2) This is the answer to question five : « What feeling was most important to her ?

3) The utterance is unacceptable and ungrammatical.

4) The intended utterance was « The feeling which was most important to her was to be free. »

5) The error occurs at the level of grammar and syntax and the student has omitted the main clause.

6) Can the learner self-correct ? No, he cannot because of ignorance but especially because of language transfer. It is an ERROR.

7) The back-translation of the above deviant form into the learner's L1 is :

الإحساس المهم بالنسبة لها هو أن تحس بأنها حرة.

8) The translation is good : it is a language transfer.

9) The error when repeated (the student did it once) can be serious especially in a paragraph where the arrangement and the connectedness of the clauses is what makes the passage fluid and coherent. This is what enables ideas to be well-expressed and flowing. This is part of cohesion the of the text.

10) Remedial work / modify syllabus :
As this error was a very recurring error in our students' utterances, we had to include a remedial work in our syllabus based on M.A.K Halliday's notion of parataxis and hypotaxis. This will be explain in depth subsequently.

STUDENT 32 :
1) « Mrs Mallard's sister (Josephine) who told the news of her husband's death. »

2) This is the answer to question one : « Who told Mrs Mallard the news of her husband's death ? »

3) The utterance is unacceptable and ungrammatical.

4) The intended form was « It was Mrs Mallard's sister (Josephine) who told the news of her husband's death. »

5) The error occurs at the level of grammar and syntax and the student has omitted the main clause.

6) Can the learner self-correct ? No, he cannot because of ignorance but especially because of language transfer. It is an ERROR.

7) The back-translation of the above deviant form into the learner's L1 is :

أخت السيدة مالاد، جوزيفين، هي التي أخبرتها بنبأ وفاة زوجها.

8) The translation is good : it is a language transfer.

9) The error when repeated (the student did it once) can be serious especially in a paragraph where the arrangement and the connectedness of the clauses is what makes the passage fluid and coherent. This is what enables ideas to be well-expressed and flowing. This is part of cohesion the of the text.

10) Remedial work / modify syllabus :
As this error was a very recurring error in our students' utterances, we had to include a remedial work in our syllabus based on M.A.K Halliday's notion of parataxis and hypotaxis. This will be explained in depth subsequently.

STUDENT 33 :

1) « Her sister Josephine who told Mrs Mallard the news of her husband's death. »

2) This is the answer to question one : « Who told Mrs Mallard the news of her husband's death ? »

3) The utterance is unacceptable and ungrammatical.

4) The intended form was « It was her sister Josephine who told Mrs Mallard the news of her husband's death. »

5) The error occurs at the level of grammar and syntax and the student has omitted the main clause.

6) Can the learner self-correct ? No, he cannot because of ignorance but especially because of language transfer. It is an ERROR.

7) The back-translation of the above deviant form into the learner's L1 is :

أخت جوزيفين هي التي أخبرت السيدة مالاد بنبأ وفاة زوجها.

8) The translation is good : it is a language transfer.

9) The error when repeated (the student did it four times) can be serious especially in a paragraph where the arrangement and the connectedness of the clauses is what makes the passage fluid and coherent. This is what enables ideas to be well-expressed and flowing. This is part of cohesion the of the text.

10) Remedial work / modify syllabus :
As this error was a very recurring error in our students' utterances, we had to include a remedial work in our syllabus based on M.A.K Halliday's notion of parataxis and hypotaxis. This will be explained in depth subsequently.

STUDENT 34 :

1) « The writer who said that she saw beyond that moment a long procession of years to come that would belong to her absolutely. »

2) This is the answer to question three: « Who said that she saw beyond that moment a long procession of years that would belong to her absolutely? »

3) The utterance is unacceptable and ungrammatical.

4) The intended form was « It was the writer who said that she saw beyond that moment a long procession of years to come that would belong to her absolutely. »
In fact, it is not the writer who said it but Mrs Mallard.

   5) The error occurs at the level of grammar and syntax and the student has omitted the main clause.

6) Can the learner self-correct ? No, he cannot because of ignorance but especially because of language transfer. It is an ERROR.

7) The back-translation of the above deviant form into the learner's L1 is :

الكاتب هو الذي قال بأنها شاهدت قبل هذا الوقت أن الأعوام المقبلة ستكون لصالحها تماما.

8) The translation is good : it is a language transfer.
9) The error when repeated (the student did it three times) can be serious especially in a paragraph where the arrangement and the connectedness of the clauses is what makes the passage fluid and coherent. This is what enables ideas to be well-expressed and flowing. This is part of cohesion the of the text.

   10) Remedial work / modify syllabus :
As this error was a very recurring error in our students' utterances, we had to include a remedial work in our syllabus based on M.A.K Halliday's notion of parataxis and hypotaxis. This will be explaind in depth subsequently.

STUDENT 35 :
1) « Josephine who was kneeling before the closed door imploring for admission. »

2) This is the answer to questio seven : « Who was kneeling before the closed door imploring for admission ? »

3) The utterance is unacceptable and ungrammatical.

4) The intended form was « It was Josephine who was kneeling before the closed door imploring for admission. »

5) The error occurs at the level of grammar and syntax and the student has omitted the main clause.

6) Can the learner self-correct ? No, he cannot because of ignorance but especially because of language transfer. It is an ERROR.

7) The back-translation of the above deviant form into the learner's L1 is :

جوزيفين التي هي راكعة خلف الباب المغلق في انتظار الإذن بالدخول.

8) The translation is good : it is a language transfer.

9) The error when repeated (the student did it five times) can be serious especially in a paragraph where the arrangement and the connectedness of the clauses is what makes the passage fluid and coherent. This is what enables ideas to be well-expressed and flowing. This is part of cohesion the of the text.

10) Remedial work / modify syllabus :
As this error was a very recurring error in our students' utterances, we had to include a remedial work in our syllabus based on M.A.K Halliday's notion of parataxis and hypotaxis. This will be explaind in depth subsequently.

STUDENT 36 :
1) « Her sister Josephine who told Mrs Mallard the news of her husband's death. »

2) This is the answer to question one : « Who told the news of her husband's death ? »

3) The utterance is unacceptable and ungrammatical.

4) The intended form was « It was her sister Josephine who told her the news of her husband's death. »

5) The error occurs at the level of grammar and syntax and the student has omitted the main clause.

6) Can the learner self-correct ? No, he cannot because of ignorance but especially because of language transfer. It is an ERROR.

7) The back-translation of the above deviant form into the learner's L1 is :

أختها جوزيفين هي التي أخبرتها بنبأ وفاة زوجها.

8) The translation is good : it is a language transfer.

9) The error when repeated (the student did it once) can be serious especially in a paragraph where the arrangement and the connectedness of the clauses is what makes the passage fluid and coherent. This is what enables ideas to be well-expressed and flowing. This is part of cohesion the of the text.

10) Remedial work / modify syllabus :

As this error was a very recurring error in our students' utterances, we had to include a remedial work in our syllabus based on M.A.K Halliday's notion of parataxis and hypotaxis. This will be explaind in depth subsequently.

STUDENT 37 :

1) « Brently Mallard who entered a little travel-stained and tired. »

2) This is the answer to question 9 : « Who entered a little travel stained and tired ? »

3) The utterance in unacceptable and ungrammatical.

4) The intended form was « It was Brently Mallard who entered a little travel-stained and tired. »

   5) The error occurs at the level of grammar and syntax and the student has omitted the main clause.

   6) Can the learner self-correct ? No, he cannot because of ignorance but especially because of language transfer. It is an ERROR.

   7) The back-translation of the above deviant form into the learner's L1 is :

برانتلي مالاد هو الذي دخل المنزل وهو تعبان من السفر.

   8) The translation is good: it is a language transfer.

9) The error when repeated (the student did it once) can be serious especially in a paragraph where the arrangement and the connectedness of the clauses is what makes the passage fluid and coherent. This is what enables ideas to be well-expressed and flowing. This is part of cohesion the of the text.

   10) Remedial work / modify syllabus :
As this error was a very recurring error in our students' utterances, we had to include a remedial work in our syllabus based on M.A.K Halliday's notion of parataxis and hypotaxis. This will be explaind in depth subsequently.

STUDENT 38 :

1) « Josephine who told her the news of her husband death »

2) This is the answer to question one : « Who told Mrs Mallard the news of her husband's death ? »

3) The utterance in unacceptable and ungrammatical.

4) The inteded form was « It was Josephine who told her the news of her husband's death. »

5) The error occurs at the level of grammar and syntax and the student has omitted the main clause.

6) Can the learner self-correct ? No, he cannot because of ignorance but especially because of language transfer. It is an ERROR.

7) The back-translation of the above deviant form into the learner's L1 is :

جوزيفين هي التي أخبرتها بنبأ وفاة زوجها.

8) The translation is good : it is a language transfer.

9) The error when repeated (the student did it twice) can be serious especially in a paragraph where the arrangement and the connectedness of the clauses is what makes the passage fluid and coherent. This is what enables ideas to be well-expressed and flowing. This is part of cohesion the of the text.

10) Remedial work / modify syllabus :
As this error was a very recurring error in our students' utterances, we had to include a remedial work in our syllabus based on M.A.K Halliday's notion of parataxis and hypotaxis. This will be explaind in depth subsequently.

STUDENT 39 :
1) « Josephine who told Mrs Mallard the news of her husband's death. »

2) This is the answer to question one : « Who told Mrs Mallard the news of her husband's death ? »

3) The utterance in unacceptable and ungrammatical.

4) The inteded form was « It was Josephine who told her the news of her husband's death. »

5) The error occurs at the level of grammar and syntax and the student has omitted the main clause.

6) Can the learner self-correct ? No, he cannot because of ignorance but especially because of language transfer. It is an ERROR.

7) The back-translation of the above deviant form into the learner's L1 is :

جوزيفين هي التي أخبرتها بنبأ وفاة زوجها.

8) The translation is good : it is a language transfer.

9) The error when repeated (the student did it four times) can be serious especially in a paragraph where the arrangement and the connectedness of the clauses is what makes the passage fluid and coherent. This is what enables ideas to be well-expressed and flowing. This is part of cohesion the of the text.

10) Remedial work / modify syllabus :
As this error was a very recurring error in our students' utterances, we had to include a remedial work in our syllabus based on M.A.K Halliday's notion of parataxis and hypotaxis. This will be explaind in depth subsequently.

STUDENT 40 :
1) « Mrs Brently Mallard who entered a little travel-stained and tirede. »

2) This is the answer to question 9: « Who entered a little travel stained and tired ? »

3) The utterance in unacceptable and ungrammatical.

4) The intended form was « It was Brently Mallard who entered a little travel-stained and tired. »

5) The error occurs at the level of grammar and syntax and the student has omitted the main clause.

6) Can the learner self-correct ? No, he cannot because of ignorance but especially because of language transfer. It is an ERROR.

7) The back-translation of the above deviant form into the learner's L1 is :

برانتلي مالاد هو الذي دخل المنزل وهو تعبان من السفر.

8) The translation is good : it is a language transfer.

9) The error when repeated (the student did it once) can be serious especially in a paragraph where the arrangement and the connectedness of the clauses is what makes the passage fluid and coherent. This is what enables ideas to be well-expressed and flowing. This is part of cohesion the of the text.

10) Remedial work / modify syllabus :
As this error was a very recurring error in our students' utterances, we had to include a remedial work in our syllabus based on M.A.K Halliday's notion of parataxis and hypotaxis. This will be explaind in depth subsequently.

STUDENT 41 :
1) « The feeling was most important to her was the strongest impulse of her being. »

2) This is the answer to question five : « What feeling was most important to her ? »

3) The utterance in unacceptable and ungrammatical.

4) The intended form was « The feeling which was most important to her was the strongest of her being. »
« The strongest impulse of her being » needs to be understood in context.

5) The error occurs at the level of grammar and syntax and the student has omitted the main clause.

6) Can the learner self-correct ? No, he cannot because of ignorance but especially because of language transfer. It is an ERROR.

7) The back-translation of the above deviant form into the learner's L1 is :

الإحساس المهم بالنسبة لها هو أقوى شيء في حياتها.

8) The translation is good : it is a language transfer.

9) The error when repeated (the student did it once) can be serious especially in a paragraph where the arrangement and the connectedness of the clauses is what makes the passage fluid and coherent. This is what enables ideas to be well-expressed and flowing. This is part of cohesion the of the text.

10) Remedial work / modify syllabus :
As this error was a very recurring error in our students' utterances, we had to include a remedial work in our syllabus based on M.A.K Halliday's notion of parataxis and hypotaxis. This will be explaind in depth subsequently.

STUDENT 42 :
1) « The sister Josephine who told Mrs Mallard the news of her husband's death. »

2) This is the answer to question one : « Who told the news of her husband's death ? »

3) The utterance is unacceptable and ungrammatical.

4) The intended form was « It was the sister Josephine who told her the news of her husband's death. »

5) The error occurs at the level of grammar and syntax and the student has omitted the main clause.

6) Can the learner self-correct ? No, he cannot because of ignorance but especially because of language transfer. It is an ERROR.

7) The back-translation of the above deviant form into the learner's L1 is :

<div dir="rtl">

أخت جوزيفين، هي التي أخبرت السيدة مالاد بنبأ وفاة زوجها.

</div>

8) The translation is good : it is a language transfer.

9) The error when repeated (the student did it four times) can be serious especially in a paragraph where the arrangement and the connectedness of the clauses is what makes the passage fluid and coherent. This is what enables ideas to be well-expressed and flowing. This is part of cohesion the of the text.

10) Remedial work / modify syllabus :
As this error was a very recurring error in our students' utterances, we had to include a remedial work in our syllabus based on M.A.K Halliday's notion of parataxis and hypotaxis. This will be explaind in depth subsequently.

STUDENT 43 :
1) « Mrs Mallard who kept repeating « Free! body and soul free! »

2) This is the answer to question 6 : « Who kept repeating « Free! Body and soul free! » ?

3) The utterance is unacceptable and ungrammatical.

4) The intended form was « It was Mrs Mallard who kept repeating « Free! body and soul free! »

5) The error occurs at the level of grammar and syntax and the student has omitted the main clause.

6) Can the learner self-correct ? No, he cannot because of ignorance but especially because of language transfer. It is an ERROR.

7) The back-translation of the above deviant form into the learner's L1 is :

<div dir="rtl">

السيدة مالاد هي التي ظلت تعيد:" حرة! جسد و روح، حرة".

</div>

8) The translation is good : it is a language transfer.

9) The error when repeated (the student did it twice) can be serious especially in a paragraph where the arrangement and the connectedness of the clauses is what makes the passage fluid and coherent. This is what enables ideas to be well-expressed and

flowing. This is part of cohesion the of the text.

10) Remedial work / modify syllabus :
As this error was a very recurring error in our students' utterances, we had to include a remedial work in our syllabus based on M.A.K Halliday's notion of parataxis and hypotaxis. This will be explain in depth subsequently.

STUDENT 44 :
1) « Mr Brently Mallard who entered »

2) This is the answer to question 9: « Who entered a little travel-stained and tired ? »

3) The utterance is unacceptable and ungrammatical.

4) The intended form was « It was Mr Brently Mallard who entered a little travel-stained and tired. »

5) The error occurs at the level of grammar and syntax and the student has omitted the main clause.

6) Can the learner self-correct ? No, he cannot because of ignorance but especially because of language transfer. It is an ERROR.

7) The back-translation of the above deviant form into the learner's L1 is :

" السيد برانتلي مالاد الذي دخل."

8) The translation is good : it is a language transfer.

9) The error when repeated (the student did it twice) can be serious especially in a paragraph where the arrangement and the connectedness of the clauses is what makes the passage fluid and coherent. This is what enables ideas to be well-expressed and flowing. This is part of cohesion the of the text.

10) Remedial work / modify syllabus :
As this error was a very recurring error in our students' utterances, we had to include a remedial work in our syllabus based on M.A.K Halliday's notion of parataxis and hypotaxis. This will be explain in depth subsequently.

STUDENT 45 :
1) « Mrs Mallard who said that she saw beyond that moment a long procession of years to come that would belong to her absolutely. »

2) Context of sample :

This is the answer to question number three : on the text «The Story of an Hour» by Kate Chopin « Who said that she saw beyond that moment a long procession of years to come that would belong to her absolutely? »

3) The utterance is unacceptable and ungrammatical.

4) The intended form was « It was Mrs Mallard who said that she saw beyond that moment a long procession of years to come that would belong to her absolutely.

5) The error occurs at the level of grammar and syntax and the student has omitted the main clause.

6) Can the learner self-correct ? No, he cannot because of ignorance but especially because of language transfer. It is an ERROR.

7) The back-translation of the above deviant form into the learner's L1 is :

السيدة مالاد هي التي قالت بأنها شاهدت قبل هذا الوقت أن سلسلة من الأعوام المقبلة ستكون لصالحها تماما.

8) The translation is good : it is a language transfer.

9) The error when repeated (the student did it once) can be serious especially in a paragraph where the arrangement and the connectedness of the clauses is what makes the passage fluid and coherent. This is what enables ideas to be well-expressed and flowing. This is part of cohesion the of the text.

10) Remedial work / modify syllabus :
As this error was a very recurring error in our students' utterances, we had to include a remedial work in our syllabus based on M.A.K Halliday's notion of parataxis and hypotaxis. This will be explain in depth subsequently.

STUDENT 46 :
1) « Brently Mallard who entered a little travel-stained and tired »

2) This is the answer to question 9: « Who entered a little travel stained and tired ? »

3) The utterance in unacceptable and ungrammatical.

4) The intended form was « It was Brently Mallard who entered a little travel-stained and tired. »

5) The error occurs at the level of grammar and syntax and the student has omitted the main clause.

6) Can the learner self-correct ? No, he cannot because of ignorance but especially because of language transfer. It is an ERROR.

7) The back-translation of the above deviant form into the learner's L1 is :

برانتلي مالاد هو الذي دخل المنزل وهو تعبان من السفر.

8) The translation is good : it is a language transfer.

9) The error when repeated (the student did it once) can be serious especially in a paragraph where the arrangement and the connectedness of the clauses is what makes the passage fluid and coherent. This is what enables ideas to be well-expressed and flowing. This is part of cohesion the of the text.

10) Remedial work / modify syllabus :
As this error was a very recurring error in our students' utterances, we had to include a remedial work in our syllabus based on M.A.K Halliday's notion of parataxis and hypotaxis. This will be explaind in depth subsequently.

STUDENT 47 :
1) « Mrs Mallard who kept repeating « Free! body and soul free! »

2) This is the answer to question 6 : « Who kept repeating « Free! Body and soul free! » ?

3) The utterance is unacceptable and ungrammatical.

4) The intended form was « It was Mrs Mallard who kept repeating « Free! body and soul free! »

5) The error occurs at the level of grammar and syntax and the student has omitted the main clause.

6) Can the learner self-correct ? No, he cannot because of ignorance but especially because of language transfer. It is an ERROR.

7) The back-translation of the above deviant form into the learner's L1 is :

السيدة مالاد هي التي ظلت تعيد:" حرة! جسد و روح، حرة".

8) The translation is good : it is a language transfer.

9) The error when repeated (the student did it three times) can be serious especially in a paragraph where the arrangement and the connectedness of the clauses is what makes the passage fluid and coherent. This is what enables ideas to be well-expressed and flowing. This is part of cohesion the of the text.

10) Remedial work / modify syllabus :

As this error was a very recurring error in our students' utterances, we had to include a remedial work in our syllabus based on M.A.K Halliday's notion of parataxis and hypotaxis. This will be explaind in depth subsequently.

STUDENT 48 :
1) « The author who said that she saw beyond that moment a long procession of years to come that would belong to her absolutely »

2) Context of sample :
This is the answer to question number three : on the text «The Story of an Hour» by Kate Chopin « Who said that she saw beyond that moment a long procession of years to come that would belong to her absolutely? »

3) The utterance is unacceptable and ungrammatical.

4) The intended form was « It was Mrs Mallard who said that she saw beyond that moment a long procession of years to come that would belong to her absolutely.

5) The error occurs at the level of grammar and syntax and the student has omitted the main clause.

6) Can the learner self-correct ? No, he cannot because of ignorance but especially because of language transfer. It is an ERROR.

7) The back-translation of the above deviant form into the learner's L1 is :

الكاتب هو الذي قال بأنها شاهدت قبل هذا الوقت أن الأعوام المقبلة ستكون لصالحها تماما.

8) The translation is good: it is a language transfer.

9) The error when repeated (the student did it once) can be serious especially in a paragraph where the arrangement and the connectedness of the clauses is what makes the passage fluid and coherent. This is what enables ideas to be well-expressed and flowing. This is part of cohesion the of the text.

10) Remedial work / modify syllabus :
As this error was a very recurring error in our students' utterances, we had to include a remedial work in our syllabus based on M.A.K Halliday's notion of parataxis and hypotaxis. This will be explaind in depth subsequently.

STUDENT 49 :
1) « Mrs Mallard who kept repeating: « Free! body and soul free! »

2) This is the answer to question 6: « Who kept repeating « Free! Body and soul free! » ?

3) The utterance is unacceptable and ungrammatical.

4) The intended form was « It was Mrs Mallard who kept repeating « Free! body and soul free! »

5) The error occurs at the level of grammar and syntax and the student has omitted the main clause.

6) Can the learner self-correct ? No, he cannot because of ignorance but especially because of language transfer. It is an ERROR.

7) The back-translation of the above deviant form into the learner's L1 is :

السيدة مالاد هي التي ظلت تعيد:" حرة! جسد و روح، حرة".

8) The translation is good : it is a language transfer.

9) The error when repeated (the student did it four times) can be serious especially in a paragraph where the arrangement and the connectedness of the clauses is what makes the passage fluid and coherent. This is what enables ideas to be well-expressed and flowing. This is part of cohesion the of the text.

10) Remedial work / modify syllabus :
As this error was a very recurring error in our students' utterances, we had to include a remedial work in our syllabus based on M.A.K Halliday's notion of parataxis and hypotaxis. This will be explained in depth subsequently.

Appendix C: Text and comprehension questions given to the control group and to the experimental group six months later.

This passage is taken from *The narrative of the Life of Frederick Douglas, an American slave, written by Himself*. In this text, the author is

reacting physically to his overseer called Covey and is defending himself at last after many violent beatings and whippings from him.

Covey seemed now to think he had me, and could do what he pleased, but at this moment-from whence came the spirit I don't know- I resolved to fight; and suiting my action to the resolution, I seized Covey hard by the throat; and as I did so, I rose. He held on to me and I to him. My resistance was so entirely unexpected, that Covey seemed taken all aback. He trembled like a leaf. This gave me assurance, and I held him uneasy, causing the blood to run where I touched him with the ends of my fingers. Mr. Covey soon called out to Hughes for help. Hughes came, and while Covey held me, attempted to use my right hand. While he was in the act of doing so, I watched my chance, and gave him a heavy kick close under the ribs. This kick fairly sickened Hughes, so that he left me in the hands of Mr. Covey. This kick had the effect of not only weakening Hughes, but Covey also. When he saw Hughes bending over with pain, his courage quailed. He asked me if I meant to persist in my

resistance. I told him I did, come what might; that he had used me like a brute for six months, and that I was determined to be used so no longer. With that, he stove to drag me to a stick that was lying just out of the stable door. He meant to knock me down. But just as he was leaning over to get the stick, I seized him with both hands by his collar, and brought him by a sudden snatch to the ground. By this time, Bill came. Covey called upon him for assistance. Bill wanted to know what he could do. Covey said, 'Take hold of him, take hold of him. 'Bill said his master hired him out to work, and not to help to whip me, so he left Covey and myself to fight out our own battle out. We were at it for nearly two hours. Covey at length let me go, puffing and blowing at a great rate, saying that if I had not resisted, he would not have whipped me half so much. The truth was, that he had not whipped me at all. I considered him as getting entirely the worst end of the bargain; for he had drawn no blood from me, but I had from him. The whole six months afterward that I spent with Mr. Covey he never laid the weight of his finger upon me in anger. He would occasionally say, he did not want to get hold of me again.' No', thought I,' you need not; for you will come off worse than you did before.'

This battle with Mr. Covey was the turning-point in my career as a slave. It rekindled the few expiring embers of freedom, and revived within me a sense of my own manhood. It recalled the departed self-confidence, and inspired me again with a determination to be free. The gratification afforded by the triumph was a full compensation for whatever else might follow, even death itself. He only can understand the deep satisfaction which I experienced, who has himself repelled by force the bloody arm of slavery. I felt as I never felt before. It was a glorious resurrection, from the tomb of slavery to the heaven of freedom. My long-crushed spirit rose, cowardice departed, bold defiance took its place; and I now resolved that, however long I might remain a slave in form, the day had passed forever when I could be a slave in fact. I did not

hesitate to let it be known of me, that the white man who expected to succeed in whipping, must also succeed in killing me.

From this time I was never again what might be called fairly whipped, though I remained a slave four years afterwards. I had several fights, but was never whipped.

Vocabulary:
An overseer is someone who oversees or supervises others.

Answer the following questions in full:

1. What does the passage describe?
2. Who trembled like a leaf?
3. Who fought against both Hughes and Covey?
4. What was Hughes' reaction?
5. How did Covey use Frederick Douglas?
6. Who called Bill for assistance?
7. After many months of passive response to the overseer's whippings, was Frederick Douglas right to react at last?
8. Why was this battle with Covey a turning point in his career?
9. Frederick Douglas says that 'it was a glorious resurrection, from the tomb of slavery, to the heaven of freedom' what literary device does he use?
10. What does this text tell us about how slavery affected the lives of the black Americans in the 19th century?

APPENDIX D: Texts studied with the students and not included within the main body of the thesis.

مــلــخــص

من خلال عمل هذا البحث نتفحص مدى مساهمة دراسة الأسلوب كمنهج أدبي جديد لدى طلبة السنة الثانية بقسم اللغة الإنجليزية بجامعة بجاية و نسعى وراء معرفة ما إذا سيستوعب الطلبة هذا المنهج الجديد. و عليه، نستند في ذلك إلى ثلاثة معايير أساسية تم تحليلها في أطروحتنا. كما نعمد إلى تصحيح خطأ تركيبي للجملة متكرر و تعود الطلبة على ارتكابه من خلال منهج دراسة الأسلوب و لاسيما من خلال نظرية اللسانيات لتركيبة عناصر الجملة.

هدفنا الأول هو العمل على جعل الطلبة يفهمون الدرس النظري لمجال البحث الجديد هذا، ثم نشرع في اختيار منهجا أسلوبيا سنطبقه على كل النصوص التي ندرسها في القسم. زيادة على ذلك، إن الخطأ في تركيب الجملة أي استعمال جمل مجزأة يعد خطأ مهم يتعين تصحيحه لأنه يخص 47 طلبة على 114. سنشرح بإسهاب كيفية معالجتنا وعملنا على الاستدراك في الجزء الثاني من فقرتنا التجريبية.

إلى جانب ذلك، تخطر أسئلة أساسية في هذا العمل ومن ضمنها:

1): هل استعمال دراسة الأسلوب سيساعد الطلبة على تأويل النصوص الأدبية و هم الغائصين في عنكبوت الواب و في مستويات اللغة؟

2): هل سيساهم هذا الدرس في تحسين أسلوب طلبتنا بالتركيز على احد أهم نقاط ضعفهم، أي فرز عناصر الجمل في الجانب النحوي للجملة؟

لقد بدأنا هذه الدراسة مع(160) طلبة، و من ثمة، أبقينا 114 على 160، و هذا نزولا عند رغبتنا في أن لا يتعدى غياب الطلبة أكثر من غيابين طوال هاتين التجربتين. و من هؤلاء ال 114 طلبة المثابرين، يعتبر62 منهم قد نجحوا في إنجاز نهج دراسة الأسلوب للنص حسب المعايير الثلاثة التي انتقيناها و التي سنتوسع فيها فيما بعد. علما أن الطلبة لم يتطرقوا إلى التحليل الأدبي إلا خلال سداسي ثان قصير، فيمكن اعتبار النتائج المتوصل إليها كمشجعة. يمكن لنا الجنوح إلى تمديد الفترة إلى عام أكاديمي و الكشف ما إذا كان بوسعنا تحسين نتائجنا بشأن أخطائنا في تركيب الجملة، فبفضل التصحيح الارتجاعي للأخطاء(تركيبة تصحيح كتابي على أوراق امتحان الطلبة، شرح تقعيد لساني (نظرية هاليدي)، إيضاحات و تكرار من خلال مضمون النصوص الأدبية)، لقد نجحنا في تصحيح أخطائهم بحكم انه طالب واحد على 74 طلبة يستمر في كتابة جمل مجزأة في الاختبار الأخير في نهاية السنة.

Résumé

Dans ce travail de recherche, nous explorons la contribution de la stylistique comme nouvelle approche littéraire auprès des deuxièmes années du département d'anglais de l'université de Bejaia. Nous cherchons à savoir si les étudiants vont comprendre cette nouvelle approche. Par conséquent, nous nous fondons sur trois critères principaux qui sont développés dans notre thèse. Notre but est aussi de corriger une erreur syntaxique récurrente que nos étudiants ont l'habitude de faire à travers l'approche stylistique, et en particulier à travers la théorie linguistique du complexe de membre de phrase ('The Clause Complex').

Notre premier but est de faire que les étudiants comprennent l'approche théorique de ce nouveau domaine d'études ; ensuite, nous allons choisir une approche stylistique que nous allons appliquer à tous les textes que nous étudions en classe. De plus, l'erreur syntaxique, c'est-à-dire, l'utilisation de phrases fragmentées est une erreur importante à corriger parce qu'elle concerne 47 étudiants sur 114. Nous allons expliquer en détails comment nous allons procéder dans le traitement et le travail de remediation dans la seconde partie de notre partie expérimentale.

De plus, les questions fondamentales que ce travail de recherche soulève sont les suivantes :

1) Est-ce que l'utilisation de la stylistique va aider les étudiants à interpréter les textes littéraires en étant immergés dans la toile et niveaux de langue ?

2) Est-ce que ce cours va contribuer à améliorer l'écrit de nos étudiants en se concentrant sur une de leurs principales faiblesses, c'est-à-dire, les distinctions des membres de phrases dans la syntaxe de la phrase ?

Nous avons commencé cette étude avec 160 étudiants, et ensuite nous n'en avons retenu que 114 sur les 160 parce que nous voulons que les étudiants n'aient pas plus de deux absences tout au long des deux expériences. De ces 114 étudiants assidus, 62 sont considérés avoir réussi à réaliser l'approche stylistique du texte selon les trois critères que nous avons sélectionnés, et que nous allons développés par la suite. Considérant le fait que les étudiants ont pratiqué les analyses littéraires que pendant un second semestre court, nous pouvons considérer nos résultats comme encourageants. Nous pouvons opter à prolonger la période à une année académique et remarquer si nous pouvons améliorer nos résultats. Concernant notre erreur syntaxique, grâce à des feedbacks de correction de l'erreur (une combinaison de correction écrite sur les feuille d'examen des étudiants, des explications métalinguistiques (la théorie de Halliday), de mises au clair, et de répétition à travers le contexte des textes littéraires), nous avons réussi à corriger leur erreur puisque seulement 1 sur les 47 étudiants écrit toujours des phrases fragmentées dans le 'post-test' à la fin de l'année.

Mots clefs: Littérature comme 'texte'- Littérature comme discours - Foregrounding ou Prominence - Complex de membres de phrases - Interpretation - Grammaire - vocabulaire - Style - Théorie de Halliday - Forme/ Sens.

ABSTRACT

In this research work, we are probing into the contribution of stylistics as a new literary approach to second-year students at the English department of Bejaia University. We attempt to know whether the students will grasp this new approach. In doing so, we base ourselves on three main criteria which are developed within the body of this thesis. Our aim is also to correct a very recurring syntactic error our students are used to making through the stylistic approach and in particular through M.A.K Halliday's linguistic theory of the 'Clause Complex'.

Our first goal is to make the students understand the theoretical background of this new area of study; then, we are going to opt for one stylistic approach which we will apply to all the texts we will study in the classroom. Besides, our students' syntactic error, namely, the use of fragment sentences is an important one to correct since 47 students out of 114 are making it. We shall explain in details how we will proceed in the treatment and remedial work in the second half of our experimental part.

As to the basic questions this research work raises, they are as follows:

1) Will the use of stylistics help students in interpreting literary texts by being immersed in the web and levels of language?

2) Will this course be contributing to improving our students' writing skill by focusing on one of their main weaknesses, namely, clause distinctions in sentence syntax?

We have started the present study with 160 students and then we have retained 114 out of 160 because we want the students not to have more than two absences during the whole experiments. Out of 114 assiduous students, 62 students are considered successful according to the three criteria we have selected and which we will be developing subsequently. Considering the fact that the students have only practiced the literary analyses during one short second semester, we can consider our results as encouraging. We can opt for extending the period to one full academic year and remark if we can improve our results. As to our syntactic error, thanks to error correction feedbacks (a correlate of written correction on the students' papers, metalinguistic explanation(Halliday's theory), elicitation and repetition through the context of literary texts), we have succeeded in correcting their error since only 1 out 47 students is still writing fragment sentences in the post-test at the end of the year.

Key words: Literature as Text - Literature as Discourse - Foregrounding - The Clause Complex - Interpretation - Grammaire - vocabulaire - Style - Théorie de Halliday - Forme/ Sens.