

The role of the stylistics analysis in poetry interpretation in the process of Learning English as a Foreign: Fourth preparatory stage of Iraqi opportunities syllabus/Book 8

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Abstract

Learning literature is a process of literary analysis. In this process aspects like literary figure of speech or musical effect devices are dealt with. But what happens if another kind of analysis is added, namely, a linguistic analysis? In fact, the stylistic analysis includes grammar, phonology, pragmatics, semantics and even other more linguistic aspects.

It is also hypothesized that if the two analyses are made together, learner can get deeper understanding and more accurate interpretation.

To answer the question above ,this study attempts to display a stylistic analysis of some short poems from the new Iraq opportunities syllabus that lead to construct a new activities and drills to support the literary analysis in the process of interpretation and learning English literature as a part of foreign language .So as to confirm the study hypothesis , a test for section A in the Al-Mutamaizeen school is done ,and then the results are compared to the result of section B. Actually the two sections are tested by the same questions, but section A only practiced the linguistic analysis with the literary analysis.

Definitions of the Basic Terms

Stylistics: the study of that variation in language (style) which is dependent on the situation in which the language is used and also on the effect the writer or speaker wishes to create on the reader or hearer.

Linguistic analysis: investigation into the structure and functions of a particular language or language variety or of language in general as a system of human communication.

Stylistic analysis: investigation into the variation or style of certain genre.

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Problem

Reading literature for natives is highly different from reading literature by non-native speakers. This difference is due to two perspectives; the cause behind reading affect with. For native speaker, literary work, namely poetry, is read to enjoy reading, grow , both personally and intellectually gain objective basis for knowledge and understanding , to be linked with cultural ,philosophical and religious world of which he is apart , recognize human dreams and struggles in different places and times that he otherwise would have never know existed, develop mature sensibility and compassion for the condition of all living things , human and animals, give the awareness and perception to appreciate the beauty and finally get a comparative basis which help him to notice the worthiness in the aims of the people . At the same time , through poetry reading , native speakers can exercise their emotions , all types of emotions like regret, fear , laughter , hope and so on.... .On the other hand ,the learner reads poems so as to dive in its language rather than in its meaning because learner`s main objective is to master the language he learns. This does not mean that the learner does not reveal his feelings when

they read poetry, but the impact is extremely different from the case of native speaker.

Thus, the manipulating of the linguistic analysis for supporting literary analysis for the sake of poem interpretation is very necessary . This obviously is very useful for two purposes; the first is to provide more opportunities to deal with poem meaning and get better understanding and the second is to expand and exercise more linguistic concepts.

Iraqi opportunities syllabus tend to change the method of teaching and learning English as foreign language in Iraq. This was the first step to develop the level of Iraqi learners of English after the radical changes in the country following the political changes in 2003. Teaching literature in this syllabus has changed too. It was in form of simplified plays or novels written by great figures in the English literature. On the contrary, in spot literature of Iraqi opportunities, one kind of literature is, very briefly, dealt with, like poetry in Book 8. In Book 8, an idea of poetry is given with examples of two short poems by Shakespeare & Blake and two translated poems by great Iraqi poets ,Al-Jawahri & Alsyyab.

In this study the way of dealing with these poems is highlighted .Actually, these poems, In Iraqi Opportunities Books , are analyzed literarily only ,in other words, the literary analysis is the only way to interpretate the poem. Thus, figures of speech and rhetorical devices are the main tools to understand the poet meaning .in fact , the linguistic analysis is not less important for interpretative purposes; moreover, it improve the linguistic knowledge and the meaning interpretation together in a way that enlarges the scope of dealing with the literary work as a complex text in its meaning and form. This study is an attempt to add the linguistic analysis (stylistics)to the literary analysis in order to interpretate the selected poem and sub- consequently explore the other advantages of this attempt.

Aims

This study aims at showing how adding linguistic analysis of the poems of the new Iraqi syllabus (Iraqi Opportunities Book 8) taking part in;

a. Literary interpretation.

- b .Encouraging learners to deal with the literary analysis.
- c-widening linguistic knowledge of learners.
- d. dealing with linguistics & literature together in the same time in a way that a linguistic aspects are explored through literary interpretation .

Scope of study

The study is limited to the linguistic analysis of three poems written by Shakespeare, Al-sayyab & Al-Jawahri. In addition, an activity ,for each linguistic aspect discussed, is well constructed .The study also involves practicing and testing the suggested activities for the students of Al – mutamaizine School For Boys.

Procedure

The following steps are set to arrange this work :

- 1.A theoretical survey, of the most important linguistic aspects in the literary analysis, is presented
- 2.Practical analysis of two poems in Book 8 /Iraqi Opportunities is presented.
- 3.New activities concerning linguistic analysis are suggested.
- 4 The results of analysis is discussed.

Conclusions are drawn and suggestions for further researches will be put forward.

Value

This study is useful for:

1. Those who prepare syllabus for teaching English as a second language as well as the teachers and learners of English as ascend language.
- 2.Students of literature because it suggests approach to more obvious and deeper interpretation.

Chapter two

The theoretical Background

Preliminary note

The under lined words are linguistic concepts and the bold words are word picked up from texts.

Introduction

Anyone who ever studied a foreign language knows that the study and repetition are the key to any real progress. To attain a high of fluency in a second language requires hours and hours of work. If this sounds tedious, it because it is often is. But there are creative ways to break the monotony of studying; one of these is poetry.

Historically speaking, teaching English for non-native speakers in school, till 1990s, emphasizes on literature and the student, for the tutor, have to have sufficient knowledge and interest in literature to cope with this aspect of teaching . But fortunately, this scene has changed in ways that make secondary English teaching much more relevant for language graduate because the new policies see that the students can fill the gaps in literature more easily than in language and linguistic aspects.

Apart from the independence of literature from linguistics as a scientific fields, the linguists and researchers always tend to explain the linguistic theories through examples taken from literary works, as well, the literary critics present their descriptions using the linguistic evidences.

Consequently, the fusion of these fields is an interdisplanry approach in the process of learning and avoiding separate them in the process of literary interpretation by language learners is important and useful.

This study attempts to highlight the importance of this interdisplanry analysis in interpretation of poems for the sake of learning English as a foreign language. By extension, this aim is explained in detail in the theoretical background and it is proved through the qualitative analysis and the tests done in the Al-mutamayzeen School.

Linguistic Analysis and Literary Analysis

McRae's distinction between referential and representational language use positions the "literariness" of texts in relation to the processes the reader brings to bear on the text in the overall cognitive relationships between production and reception. In this way of thinking, referential language is purely transactional, with no requirement for processing and interpretation – the kind of language, in fact, usually provided in most textbooks for the teaching and learning of English as a second or foreign language. Representational language refers to any use of language, which makes an appeal to the imagination or to the affective side of the interlocutors: imagery, idioms, advertisements, modality, text worlds are all textual elements which are crucial to the processing of this linguistic material (Palmer, 1981:92-4).

Pedagogic stylistics introduces representational language from the outset of language learning, and thus, the discipline is intended to develop ongoing language awareness (of the target language and any other known languages), text awareness (genre, text-type and function, etc.), and wider cultural awareness. This attempted integration is now known as "Five Skills English," moving on from the basic functional skills of listening, speaking, reading, and writing which have dominated communicative language learning for a long time.

"stylistic analysis can sometimes look like either linguistics or literary criticism, depending up where you are standing when you are looking at" (Short, 1996 :1)

From the 60s when stylistics is discussed as merely ordering of language (Enkvist E. et al, 1964 :15) to the end of the century the time that linguistic description is essential in the literary interpretation (Short, 1996: 1), the function of linguistics in exploring the meaning behind poets' verses is consolidated.

According to this opinion, what can separate a critic from a linguist when they try to interpret the poem? in fact it is linguistic analysis, which they are met at the point of conveying certain message.

The process of literature appreciation involves three stages; description interpretation and evaluation(ibid:3)

Thus, judging a poem is resulted from interpreting it , but whole process depends on description which explicitly laid on literary analysis and implicitly on linguistic description as a means to assist to decide the accurate choice of suggested explanations.

In general ,the issue of correct order or proper sequence of the stages above is not a problematic because there is a great agreement with the priority of linguistic investigation and that the primitive interpretation of literary text is a linguistic progress(Carter, 1995 :4).Thus, it is able to define weather the text is literary or not through the practical stylistic analysis .By extension, the stylistic analysis encourage the process of reading between the lines and help to develop the skills of interpretation (ibid:5). The stylistic analysis and linguistic clarifications implicitly gain student keys to open some interpretation doors and pave the way to reach to the text literary meanings.

In fact, learning literary texts with the support of the linguistic analysis is interdisciplinary process ,i.e., there is a natural connection between linguistics (as the study of). language) and literature (as the study of a form created through language).

By extension ,there is a gab in the interpretation felt only when the text dealt with from a linguistic point of view in addition to the traditional literary criticism . Hens, regardless of labeling , it is not a completion step in illustrating literary work meaning ,linguistics plays vital role ,almost parallel lo the literary distinction.

As a result, the process of analysis must involve the investigation in the following concepts:

Literary analysis

A- Structural devices

1-cotrast

2-repetition

3-illustration

B-phonetic devices

1-onomatopoeia

2-assonance

3-rhythm

4-rhym

C-Sense

1-simili

2-metaphore

3-personoification

Linguistic Analysis

A-grammar

B-phonetic Patterns

C-lexis

D-foregrounding, Parallelism and deviation

Learning literature in English as a foreign language

Unlike the natives, the learner has various ideas concerning different aspects of language learning ,that may affect learning outcomes (Schmidt,2002:297).This refers to two points accompanying the process of learning ,but they are totally absent of the native speaker ;

1-the aim of reading certain literary work.

2-the cultural background he has about what he reads.

Learning literature for second language learner, to a great extent , especially for the beginners, is learning language through literature ;therefore, explicitly or implicitly ,there are important perspectives that are interrelated to the meaning of the literary work and the way it is appreciated such as language change and linguistic analysis. Language change refers to the modification that occurs to the living language over the time. This involves pronunciation, grammar and lexical items, for example, there is no difference in pronunciation between **whatt** and **what** any more and the use of **hopefully** instead of **hope** .(R icards,2001:287).In particular situation, one have to be aware of such linguistic change, especially that learners tend to utilize the old famous literary works and masterpieces.

Since stylistics deals essentially with the linguistic features of a text, its methods have been extensively applied to learning literature in English as mother tongue (for /native speakers) . stylicians ignore or are unaware of the problems of learning

English by non-native speakers as a second or a foreign language (Collie & Slater, 1987:3). Stylistics in L2 (non-native speakers) context has entirely different dimensions and ranges of usefulness when compared with its possible application in language learning generally, and then again, the differences between a second language teaching situation and a foreign language learning situation lend further complexities to the issue. However, a significant difference between the application of stylistics in L1 and L2 context is its purpose. The texts, which might be studied and analyzed using stylistic approaches actually mean differently for non-native learners. The reasons for reading and studying the texts are of a different order. Process becomes the key word. As before, there is no single correct interpretation which has to be excavated from somewhere in the depths of the text – no hidden secrets. Neither is there any single “correct” way of analyzing and interpreting the text, nor any single correct stylistic approach.

In this sense the appropriate method is very much a hands-on approach taking each text on its own merits, using what the reader knows, what the reader is aiming for in his or her learning context, and employing all of the available tools, both in terms of language knowledge and methodological approaches.

Some important linguistic aspects in the literary analysis

There are many linguistic aspects that are highly helpful in the process of literary interpretation and they also elucidate text style. In fact, there is a general agreement about the seven points identified by Short (1996:334);

1. foregrounded features
2. style variations
3. discursual patterning
4. patterns of viewpoint manipulation, including speech and thought presentation
5. patterns of lexis
6. patterns of grammatical organization
7. patterns of textual organization

Actually, the limits of such study do not allow to deal with them all. The aspects that are chosen to be dealt with in this study are almost related to what the students have studied before. Thus, the

student are ,to some extent, familiar with the linguistic analysis that they do in the suggested activities .These linguistic aspects are: verb and tense ,foregrounding, lexis and phonetic sound patterns.

Verb & Tense

Generally speaking ,tense in English can be distinguished by three levels , i.e, what is before and after the moment of speech .Also each level include three aspects : simple progressive and perfective .The table below may explain the tense in relation to time because the interpretation of meaning is highly affected by the semantic aspects of the tense;

Past 1	simple A	progressive B	perfective C
Present 2			
future 3			

figure (1) time and aspect in tense

Accordingly, for example,

1-1+A = simple past

2-2+B += present perfect continuous.....etc.

In the first example, the action happened in the past ,while the example in the point no.2 refers to an action occurs in the moment of speech.

Although modern English is highly affected by Latin practice in the tendency of links the time with the tense, .e.i., present time with present tense and past time with the past tense ,but ,still, many anomalies are noticed(Turner,1973:90)

Consequently, the tense in some clauses have a semantic range that is not entirely predictable from the meaning of their components . Thus, in fiction, historic present represents imaginary events, i.e., not real ones (Quirk.etal.1985: 183).

Also in direct speech ,altitudinal past and hypothetical past meaning is expressed in reference to the present or future time (Haycraft.1986:34-5).By extension , simple present refers to

future time when there is unusual reference to future like calendar statements(ibid :48), when there is a conditional conjunction (if)and when asking of some kinds of time ,like football matches (Al-Bayati, Tahir.8 2:219). Future also can expressed by using present in case of “planning ”for doing something.

As Fleischman confirms (1990:157) the grammar of everyday life is different from the grammar f the literary works in spite of the fact that the literary works are attempt to transform everyday life ,the shift of tense or verb form in one clause is a kind of deviation behind which a certain meaning is hidden because the parallelism of the verb forms in the one clause is a grammatical obligatory .

e.g. ...Before Abraham was, I am (St John`s Gospel8:58)

This example is presented bb Cook (1995:30) ,taken from Bible which for the writer may have literary qualities and it is possible to generalize its structural particularities to the literary works

The speaker`s claim of independence ,here, requires the independence from time and tense limitations.

For verb , according to a semantic criteria , it is classified into static and dynamic . These situation types of verb can be sub-divided in to larger number of meaning categories (Quik.etal.1985: 200-1) as it is explained in the table below ;

Static	dynamic
Quality e.g. be fat	Punctual conclusive agentive (transitional acts) e.g. Stop & non- agentive (transitional events) e.g. die punctual –non conclusive agentive (momentary acts) e.g. kick & non- agentive (momentary events) e.g. blink
State e.g.be nice	
Stance e.g. live	
Durative-conclusive agentive(accomplishment) e.g. eat & non- genitive (processes) e.g. grow up Durative –non-conclusive agentive (activities) e.g. talk & non- agentive (goings-on) e.g. shine	

Table (no. 4) static & dynamic verb

Foregrounding

Foregrounding relates to information structure of sentence .When a sentence need some information to be more understood ,fore grounded sentence is used (Richards C Jack &Richard Schmidt 2002:p233) .In stylistics , foregrounding is very important because it creates the writer own style .The main purposes that foregrounding used for are;

1. To make the text easier to be remembered,
2. To draw attention to the important parts (from the writer point of view) of the text and
3. To make the text more encourage able for the interpretation.(simpson,2004, Stylistics)

Foregrounding often includes tropes and schemes which represent various forms of parallelism and deviation from the general rules of language ,of style type or context (Leech.82:78) .Thus, Phonology , graphology ,morphology, lexis, syntax ,semantics and pragmatics are all involved in foregrounding process.

The use of unusual collocation of lexical items is the most frequent device used by literary text writers. Unusual collocations are semantically deviant lexical items(Palmer , 1981: 11) .In literature these collocations are called metaphorical forms. For example,” green envy” instead of ‘ green grass” (Mitcheal, T.1975:123)

Both quantitive and qualitative analysis , that describes the style of writing literary works , adopt covering the linguistic features of deviance .For Leech (1969:56), foregrounding is a social or a linguistic deviation from the norms.Halliday (1973:13), on the other hand ,calls any linguistic highlighting as **prominence** to which the motivation of meaning belongs. Unlike most point of views towards deviation, Leech & short (1981:48) believes that the degree to which the reader responding to the reading also varies according to a number of factors such as tentativeness, sensitivity to style and reading experience .Similarly , Vandijk (1985:40) emphasizes the importance of static deviation of norm and at the same time explains what he call **determinate deviation** which means ,for him, the writer’s aim behind breaking rules .

The idea of stylistic choice(textual markers)and non-stylistic choice (contextual reference) is highly related to related to foregrounding use in literature (Enkvist etal,1964:35) because stylistics interpretate the text in terms of the elements of text itself in isolation from any effect out of it .thus ,the stylistic features are determined by linguistic concepts.

In sum ,style in language ,is marked by following or breaking the linguistic norms and ,in addition, the intensity of the stylistic markers measures the style and cover a wide range of interpretation and intention behind the linguistic use.

Parallelism is represented in literature by repetitive structure s which promote more into reader perception(Leech.1982:79). It includes : rhyme , assonance, alliteration, meter, semantic symmetry (antistrophe).the very famous example of parallelism is that of Shakespeare's Othello, act5 scene3 "I kissed thee ere I killed thee" , where there are two kinds of parallelism structure patterns ' I+v+thee' and morphological parallelism . By using these two devices ,Shakespeare was highly skilful in drawing the pictures of love and hate on the same board. The reader just try to find the different among similarities in front of him so as to make the interpretation clearer to him. The researchers sees that the most persuading opinion of interpretation structural parallelism is that of Coulthord And Montgony (1981 :29)where they describe the cohesive relation in terms of sequence because succession of lexical items is reflected in form of various cohesive features to which parallelism of syntax belongs.

Lexis

Lexis simply means words or vocabulary. Words or lexical items are combination of sounds that refers to an object , action ,idea,...etc.(Meeha,Baul.2 010:1) .More than half million of words in English are distributed to many various semantic fields .The words , within the semantic field , are incompatible , i.e, it is not possible to refer to certain animal by **elephant** and **tiger** (palmer ,81,p69). Word study is called lexicology and it is highly related to grammar .Thus , we cannot say **he talks happy or happiness** but he talks **happily** .Actually **happy** , **happily** and **happiness** are the same lexeme , but ,for a grammatical reason,

the word **happily** is only correct in the structure 'he talks'. In fact, these grammatical considerations have nothing to do with semantic fields and the lexical items that belong to each one of them. The word, moreover, either to be content word (carries meaning) or function word (has grammatical tasks)(White, 1984:54).

Lexis has undergone dramatic transformation and come out less autonomous more open t other layers of language ,notably grammar , composed of both single words and multi- word units and entering into a complex network of pragmatic and syntagmatic relations (Altenberg & Sylviane Granger.2002 :p22). These multi-word s called idioms in which the meaning of the whole differs from the meaning of the individual words. Most idioms belong to the form regular (meaning unclear), while two types ; form irregular (meaning clear) and form irregular (meaning unclear)are used quiet less(Mousavi,1988:p13).

See the differences below;

- And how! = to a great extent (regular unclear)
- -how about ?=ask someone`s opinion(form regular clear meaning)
- -how on earth =surprise or amazement (irregular unclear meaning)

Some idioms are fixed (accept no changes except in the tense of verb , but others are in variants (Quirk.etal.1985: 201).By extension, not all idiom are used in everywhere in language ,i.e. , some are used in slang only ,others are used in informal or taboo only.

The layers of lexis in English are : old English or good English ; usually monosyllabic and straight to the point , French lexis as a result of Norman`s (who come from France)invasion; usually polysyllabic, but quiet difficult to spot & Latinate words ;words acquired from Latin and Greek which is usually polysyllabic

Short (1981:45-6) explains the lexical deviation which he calls neologism in two points:

1-Making up a word

e.g. The boys are dreaming wicked or the bucking ranches of the right and the **jolly rodgered** sea (Dylan, Thomas, under milk wood,p.1)

Thomas runs the two words **jolly &Rodger** together in order to make a compound words ,then he derives participle adjectives **jolly Rodger** red which modifies the noun **sea** , In fact, the poet tries , through this invention ,to express the idea of piracy n a new creative way. The example seen is another similar invention; e.g. ...stirred for a bird ,the achieve of , the mastery of the thing ! (Gerard Manly Hopkins, the Wind hover.)

Here the use of the word **achieve** is as a noun in spite that there is the word **achievement** which is the derivation of the verb **achieve**, thus he can increase the physical energy related to wind hover.

2- Using a word from certain variety in other variety

e.g. Half life is over now

and I meet full face on dark morning

The bestial visor, bent in

By the blows of what happened to happened

What does it rove ?sod all

In this way I spend youth ,

Tracing the trite un transformable

Thus advertisement, truth (Philip, Larkin, Send no money)

In this poem the writer talks about the difference between true love and textual love .The use of different word **sod all truss** does not suggest improper choice , of vocabulary items but it is a lexical deviant tends to reflect the meaning of true love from the poet's point of view.

Turner (1973:129-33)believes that the relation between collocational pairs or chains which create metaphors when a certain word collocates with improper one like “ the ship of the desert “the ship of the desert here , there is a y striking description of the camel .In fact the co-occurrence of **ship & sea** is normal but ship and desert is not . So that metaphors become s strong lexical device of expressing hidden meanings. Similarly , synonymous forms are manipulated to avoid repetition and for another stylistic reasons by using similar meanings .These forms are presented in three cases and the failure to satisfy one of them makes the focus

partially synonymous , they are fully synonymy (identical meanings),totally synonym(interchangeable in all contexts)and complete synonymy identical in the descriptive meaning) (Lyons,1981:50-51).on the other hand, antonym which means opposition express the contrast . Because every picture has its contradicting one , every word has its antonymous form. ,like **high & low** ,with some affixes like **perfect & imperfect** and positive extreme followed negative extreme like **loving hate**(Lyons ,1977:270).

Phonetic- sound pattern

In the ordinary language , the sounds of a word be in almost exclusively order to identify that word from other words . In poetry , its importance is much greater . Poets think of how they want something to sounds much as they think of what they want to say and in fact it is often impossible to distinguish one from other .(Koch ,1998:44).

From a literary point of view , Quirk et al.(1985:1597)urges that the difference between any poetic and non-poetic text is the definite musical patterns which are meant to appeal to the ear. In fact the two basic devices ,rhyme (the similarity in the ending pronunciation like **cage & rage**) and rhythm(the use of special arrangement or succession in the poem) Richard, Jack &Richard schmidth,2002:459,517), are the essential ways by which the poet can produce the required musical effect .In the speech ,rhythm is created when words or phrases are arranged in such a way that stressed and unstressed (accented and un accented) syllables follow each other regularly ,forming a particular rhythmic or metric pattern .While it is true that in some forms of writing ,poetry borders closely upon the form of prose and prose upon the form of verse , the rhythm of poetry is marked by a degree of regularity far surpassing that of prose(Jackobs , 1960:360).

Short (1996 : 107-14)distinguish between alliteration and assonance . He urges that the first refers to the repetition of the same or similar consonants ;e.g.misty when mild , but cold when clear (George Grabble, The village, I, 211)

In the first example the words **misty** & **mild** starts with the same consonants **m** and the words **cold** & **clear** begins with **c** , but the words **nipped** & **shivering** share the same vowel **i** in the middle position . In the fact , short uses the there is a kind of alliteration depends on the similarity in the phonemes ; e.g.Are other's gain, but killing care to me (George Grabbe, The Village I,217)

Where /g/ in **gain** and /k/ in killing refer to loose alliteration because the words start with similar not identical phonemes . he also considers the words like bough & cough (bid :118) as eye alliteration just because there is a graphical parallelism in their phonemes.

Simpson (1981 :271) states:

“Naturalists list advanced demonstrations of the naturalness of words. For example, a word might be imitative of a sound (of. Crash) or an imitative name might be applied to the source of the sound (of. Cuckoo) “

This occurs in the word which imitate a certain sound thus suggest the object described .Onomatopoeic words is very striking phonological structures in which the meaning is conveyed by a means of object's sound.

Linguistically speaking , the relation between music and linguistic rhyme is called mete .Kiparsky (1981:230) believes that metrical system is characterized by four components ;first ,regular arrangement of a small number of the phonological units (stressed and un stressed syllables) .Thus, the musical rhythm is identical by the basic patterns ,the second point is the derived patterns of the phonological units like the sequences of stressed and unstressed syllables .Thus , the line is metrical if the stressed patterns are assigned to it by the normal stress rules corresponds to a derived metrical patterns .The third components is the metrical complexity or metrical tension which refers to the abstract metrical pattern and the actual rhythm of verse, the last point is the prosodic rules which determines the way by which derived patterns generated by metrical rules are to be related with linguistic representation .

Chapter three

Section one

The Stylistic Analysis of the poems and the Suggested Activities

This chapter consists of two sections : the linguistic analysis and some suggested activities with each linguistic aspect ,in addition ,a test shows the difference in understanding the texts with and without the linguistic analysis. Actually, according to two criteria ,three linguistic aspects are dealt with in the analysis ;

1. Limits of time; the plan of inserting linguistic work in the literary explanation must take the specific course of study in to consideration. Thus, adding more activities and extensive linguistic description require either to increase the number of periods of learning or to omit parts of other material activities.
2. Range of the linguistic knowledge; it is necessary not to fed the students with much linguistic material when they are studying literature .Besides, the students have to be familiar with the linguistic aspects that they help them to understand the literary texts.

Even though some phonetic patterns like alliteration are part of linguistic analysis , they have already dealt with in the literary analysis. As a result the researcher does not include them in the analysis.

For phonetic patterns for example, metric system is beyond the student`s need and ability in such stage of language learning ,as well, the impact that each sound may create in the poem is also a complex to deal with in such study .consequently ,, although these are important phonetic patterns and they are not involved in the qualitative analysis .

Three poems are worked at, namely, Shall I Compare Thee by William Shakespeare, Rain Song by Al-Sayyab and Oblessed Tigris by Al-Juahri. These poem are taught to the students of fourth stage /secondary school as a part of the new syllabus (Iraqi Opportunities).

Shall I compare thee

by William Shakespeare

Shall I compare thee to summer`s day?

Thou art more lovely and more temperate:

*Rough winds do shake the darling buds of May,
And summer's lease hath all too short a date:
Sometime too hot the eye of heaven shines
And often I his gold complexion dimmed,
And every fair from fair sometimes decline,
By chance, or by natures' changing course, untrimm'd,
But thy eternal summer shall not fade,
Nor lose possession of that fair thou owest,
Nor shall death brag thou wander'st in this shade,
When in eternal lines to time thou growest
So long as men can breathe or eyes can see,
So long lives this, and this gives life to thee.
The stylistic analysis of the first poem*

Foregrounding

On one hand, lexical deviation is clear in **rough+ wind**, **darling +buds**, **eye +shine** and **death +brag**. On the other hand, grammatical deviation is noticed in **the eye of heaven shines sometimes too hot**, where the absence of a punctuation mark insert the adverb **some times** and the adjective **too hot** in improper positions, and **his gold complexion dimmed** instead of **his gold complexion often dimmed**, where the location of the adverb of frequency is not right.

Parallelism of the last two lines indicates that the first line totally depends on the second, i.e., you will live as long as man lives because you are internal in this poem. The repeated functional words like **nor** emphasizes that nothing can bring his beloved out of life because she is alive between his poem's lines. On the other hand, the repetition of the content words like **sometimes**, **internal** and **again** emphasizes the contrastive image of death and mortality

Activity

How does the poet reinforce his theme by repetition and parallelism?

Suggested activities

Activity one Re-arrange the following words to its order, then explain why the poet use the deviant structures in the poem?

1. Sometimes, hot, shines, eye, heaven, of, too, the.

2. His, often, gold, his complexion, dimmed .

Activity two

Suggest proper expressions to co-occur with the following words, then explain why the poet uses such co-occurrence with these words in the poem:

Death, darling, eye, rough

Lexis

The lexical word meanings are presented in two contradictory lexical chains: summer & death. For summer, the poet tries to focus on beauty like **temperate, lovely buds, May, hot,.....etc., but by summer's day, he refers to shortness of beauty (death) like lease, short, decline,.....etc.**

Synonymous forms that refer to the basic word **death** like **lease, decline, fade**, are intensively used so as to focus on the core point..]The various words that denote the same ideas reflect a great skilful style that keeps one in the point without feel bored.

Similarly, The antonymous forms, like short & long, reinforce the contrast built up in the poem between mortality of living things and immortality that the poet's give to his love by writing that poem.

Activity three

Match each of the following words with its semantic fields, then explain why the poet focus on such words

A : **summer, death**

B: **temperate, buds, May, winds, lease, hot, dimmed, decline, short, eye of heaven, gold complexion, sine, fair, untrimmed, summer's day.**

Verb and tense

Some verbs used in the poem are stative like is (quality), owe (state) and live (stance), but most verbs are dynamic durative verbs like shine and fade (going-on) brag and give (activity) and grow (process). Also, the poet uses two tenses; simple present and simple future like in 'winds shake' and 'eye shines'. Actually, the poet wants to compare between two cases; one is in the present time (beauty) and the other is in the future time (death) to say that his poetry, only, can give her the immortality.

Activity four

Pick out the static verbs and the dynamic durative verbs ,then explain what is the point that the poet tries to emphasize.

Activity five

Explain how the poet uses the simple present & simple future tenses to reflect certain meaning .

Phonetic patterns

The sonnet consists of three stanzas whose rhyme is **a,b c,d,e f** and the rhyme of couplet is **h**. Thus, there is no similarity in the line endings of the stanzas .The alliteration in some words like **fair & from, chance & change** and **this & thee** are hardly noticed and that is why the music is less felt in this situation.

Rain song

By Badr Shaker Al-Sayyab

I can almost hear Iraq husbanding the thunder,

Storing lightning in the mountains and plains,

So that if the seal were broken by men

The winds would leave in the valley not the trace of
Thamud.

I can almost hear the palm trees drinking the rain,

Hear the villages moaning and emigrants

With oar and sail fighting the Gulf

Winds of storm and thunder, singing

“Rain....rain”

Drip, drop, the rain.....

The stylistic analysis of the second poem

Foregrounding

The grammatical deviation is obvious in **winds s leave in the valley not the trace of Thamud , Hear the villages moaning and wind of storm singing** .Also the deviation in punctuation marks is clear in omitting the commas like in **with oar & sail** and **if the sail were broken by men**. The lexical deviation can be noticed in several positions ;**oar & sail+ fight ,storm & thunder +sing ,store +lightening , husband thunder** .The parallelism in the first line of each stanza keeps one in the point ,as if ,it remind us that the same idea in the first stanza is repeated in the second one .The poet tends to repeat the striking words he uses in the first

stanza at the end of the second stanza .**The thunder ,wind ,storm,** are all singing to rain. The repetition links the doer of action with the action .In other words , all what the poet talks about in the first stanza do the same action in the second stanza .This action is to welcome rain which stands for freedom in the poem.

Activity six

Re- phrase the fourth line, then explain what is the difference between the two cases ?

Activity seven

Suggest normal co-occurrences with the words ; **fight** and **thunder** , then explain why it occurs with strange words in the poem?

Activity

For what reason does the poet repeat the words he uses in the first stanza at the end of the second stanza?

Tense & verb

The most important stative verb used here is **sing** which is repeated three times in these few lines . Also there are occur in participle forms such as ;**husbanding** , **storing** ,**drinking** ,**moaning** ,**fighting** and **singing**.

The poet also talks in simple present tense , except his use of conditional clause(if clause) in the third and fourth lines.

Activity nine

Why does the poet use simple present tense ?

Why does the past tense with if clause ?

Lexis

Most the words here are related to the word **rain** and the word **hear** , as it is clear below :

Rain; **thunder** , **lightning**, **drip** , **drop**, **drinking**

Hear; winds of storm ,moaning ,singing

The poet also uses obviously nature elements words like **valley** ,**palm tree**, **mountain** , and **water** words like **oar** , **sail** and **gulf** because they are both indirectly related to the rain. In fact , these elements stand for man (Iraqi people) and rain itself represents the Iraqis` hope to be saved of slavery and to enjoy their natural gifts.

Activity ten

What are the most the two words that poet concentrate on , then list the words related to each?

Phonetic patterns

It is not expected much music in his poem because first ,it is a translated poem and it is also free verse .no regular rhyme is presented but the rhythm and little alliteration like; **hear & husband ,So& seal, wind& would, store& sing** provide the poem with its music.

Activity Compare the music of this poem with previous one, and then try to explain the difference.

O Blessed Tigris

By Mohammed Al-jauhri

I greet you from a far, O greet m back,
Blessed Tigris, river of gardens green.
I greet your banks, seeking to quench my thirst,
Like doves between water and clay aflutter seen
O blessed Tigris, oft have I been forced to leave
To drink from spring which did not my thirst relieve.
O blessed Tigris , what inflames your heart
Inflames me and what grieves you makes me grieve.
O wanderer, play with a gentle touch;
Caress the lute softly and sing again,
That you may soothe a volcano seething with rage
And pacify a heart burning with pain.

The stylistic analysis of the third poem

Foregrounding

The deviation is clear in forms like **doves between water & clay aflutter seen** instead of **aflutter is seen like dove between water and clay** , **oft have I been forced** instead of **I have been often forced** , **gardens green** instead of **green gardens**. This poem is translated one so that there is no much use of foregrounding can be seen ,mainly ,because the translator cannot use literary techniques as much as the poet can do, especially in case of entirely different language like Arabic & English .But there is a direct comparison in like **dove between water and clay** which is connected with the line before .through the device of metaphor.

Similarly, the image in **caress the lute** shows the speaker's touch to the river in the line before. These ways of linking lines to each other always emphasizes the ideas or the feelings which the poet rowing towards them. The repeated phrase **o blessed** which starts from the title of the poem consternates on the main idea which is calling for the Tigris by someone who is far of it.

Activity eleven

Correct the following forms, then explain why are they written like this?

Gardens green , oft have I been forced

Sounds Patterns

The musical effects are very obvious in this poem since that the elements of nature and romance are highly presented .thus, he sounds of halves of the ending words, namely /i:n, i:v, ei n/, are similar .Besides, the alliteration in(**great, gardens, green**),(**inflame, make, me**) (**caress, softly ,sing ,sooth, seething**) shows special music .

Activity twelve

What does the effect the repetition of same sound make on the poem?

Activity thirteen

How does the poet make much music in this poem? Why ?

Lexis

The core here is the word is Tigris(a river in Iraq) and the words which are related to are ;**aflutter, drink ,doves, banks, thirst, and water**. Also, there are many emotional words like **inflame , grieve , gentle, touch, softly ,rage, pain, and pacify**. In fact these two groups of words express the emotion of the poet towards Tigris , the river which stands for the poet's home , Iraq. The eagerness which is the symbolism of Iraq (Tigris) to complain his homesick.

There no doubt that the use of synonymous forms like **gentle touch& caress, burning& inflames, grieve &pain** is resulted from repeating the same idea which is the suffering of being away the river that the poet loves so much.

Activity fourteen

How do word participate to create romantic relationship?

How is the title taught to the poem by using the lexical items?

Tense and verb

The tense used in this poem is simple present because the writer explains his state. Only dynamic verbs are used such as **seek** , **greet**, **see**, **force** ,..... The absence of static verbs must be taken into account because this shows how such verb can express the relation between the river and the emotions of the person who loves it.

Activity fifteen

What is the tense used in the poem? Why?

The lack of static verbs is done on purpose, What is that?

Phonetic patterns

Although this is a translated poem , the translator is skilful in retaining the rhyme of line-ending .Also, alliterations in some lines like **from& far** ,**garden &green**, **bleed& been**, **softly &sing**, **pacify &pain** add more required music to this poem so as to create romantic atmosphere between the writer and his love (Tigris).

Section Two

Applying a Test to the Fourth Stage /.....School

This section aims at providing a supporting evidence to the hypothesis that the linguistic analysis play a very important role in the literary interpretation, especially in the primary stages of studying literature.

The test have been done for the fourth stage in Al-Mutamaizine (distinguished) School for boys at the first course. Actually , this school is chosen so as to get the elate of pupils ,but this does not mean that the results will not be similar in the other kinds of schools.

The tests are in form of daily exam .It consists of one question. The students are asked to be tested after they do the suggested activities. The students are divided into two sections: A(39) & B(33).For A , all the activities , literary and linguistic ones ,are dealt with ,but section B deal with the literary analysis only.

The questions are :

*How are verbs used to show the poet`s comparison in Shakespeare`s” Shall I compare thee”?

*How is immortality expressed by using lexical items in Shakespeare's "Shall I compare thee"?

The results are explained below;

Test 1

Section	Mark(1-5)	Mark(5-10)
A	8	25
B	29	10

Test 2

Section	Mark(1-5)	Mark(5-10)
A		
B		

Conclusions and Findings

According to the analysis and the tests which are presented in the chapter three ,the following points are inferred:

1. By means of basic linguistic analysis, the deeper and wider understanding of the meaning of poem becomes easier.
2. The interdisplanery approach in studying literature provides new chances for expanding the linguistic knowledge during the literary study of poetry, especially for English learners.
3. Adding the activities of linguistic aspects or stylistic concepts in dealing with poems interpretation, is necessary and not mere complementary process for the beginners learners of English.

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يتناول هذا البحث دراسة دور التحليل اللغوي في تفسير النصوص الادبية المستخدمة في تعلم اللغة الانكليزية بدلالة النصوص الشعرية المستخدمة في تعلم اللغة الانكليزية في منهج الصف الرابع الاعدادي، إذ أن استخدام التحليل الأدبي وحده لا يؤمن فرص كافية للمتعلم لفهم النص الشعري وعليه فان استخدام نوعي التحليل، اي اللغوي والادبي، يحقق نتائج أفضل في التفسير وبالتالي في التعلم . يأتي هذا البحث في إطار بحوث علم اللغة التطبيقي. خلّلت النصوص الشعرية التي كتبت باللغة الانكليزية اصلا والنصوص التي ترجمت الى اللغة الانكليزية إذ إنها كتبت أصلاً بيد شعراء عراقيين وباللغة العربية، إلا أنه لم يؤخذ بهذا الاختلاف بنظر الاعتبار في عملية التحليل كون ذلك يدخل البحث في إطار آخر مختلف وكون أن هذا الاختلاف لا يؤثر في هدف البحث وهو تطوير سبل التفسير الأدبي للنصوص الشعرية باستخدام الجانب اللغوي فضلاً عن الجانب الأدبي لمتعلم اللغة الانكليزية.