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THE TEACHING OF LITERATURE IN EFL CLASSES
OF MICE & MEN
IN THE LIGHT OF STYLISTICS
STRUCTURALISM
AND
SEMIOTICS

DOCTORAL DISSERTATION
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A B S T R A C T

The aim of this dissertation is to discuss how to teach literature in the light of Stylistic applications, Structuralism and as Discourse. The process is exemplified on a novel, Steinbeck's Of Mice and Men. The first chapter is about the aim, the nature and the scope of the study. The second chapter contains literariness and the concepts of literary history, literary theory, and literary criticism. The third chapter discusses the changing tendencies in the inclusion of literary texts into EFL curriculum and gives reasons why literary texts are an inseparable part of language teaching curriculums. Then, the traditional methods of teaching literature and today's priorities are given. The fourth chapter presents the recent stylistic applications on works of art exemplifying these on Of Mice and Men, explains the need for structuralist poetics and gives the structuralistic analysis of the chosen novel, explains semiotic studies with emphasis on literary semiotics and displays the ways to form a cultural code, a social matrix on students, considering the same novel. In conclusion, a compact summary of the whole dissertation is given.

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CHAPTER ONE

INTRODUCTION

1.0. PRESENTATION

In this study Chapter I is designed to present the content of the study briefly. It is given in three sections. The first section 'Aim of the Study' explains what motives and reasons have caused to do such a research. The second section 'Problem' discusses the present shortcomings in the teaching of literature in EFL classes and the third section, 'Scope of the Study', underlines the boundaries of the main discussion of the thesis presuming that the aim is to teach literature to those who have already acquired linguistic competence and discourse competence.

1.1.AIM OF THE STUDY

The aim of this research is to discuss how to teach literature to EFL students by using Stylistic, Structuralist and Semiotic approaches and to illustrate the presuppositions of the research on Steinbeck's Of Mice and Men. It has always been the subject of hot debates among educationalists how much to delve into literature while trying to give EFL students communicative skills. The undeniable fact about today's

suggested language course syllabuses is that there has been an upsurge of interest in making the students more and more familiar with the literary world for some time. Since the recent progress in discourse, language teaching has no longer been limited to the pronunciation, grammar and vocabulary of the foreign language. Of course these still form the basis in teaching but on the other hand stretches of language have started to be considered in their full textual, social and psychological context and serve the learners to fully comprehend the discourses the language / the text is used in. Such a need has directed the linguists' attention to literary texts, which they so far considered as the static, crystallized pieces of language and avoided including them in EFL curriculums.

The first known students of language in the Western tradition were the scholars of Greece and Rome. They were aware of the two different approaches and so divided the studies into two as grammar and rhetoric. Grammar was concerned with the rules of language as an isolated object whereas rhetoric was concerned with how to do things with words, to achieve effects and to communicate successfully with people in particular contexts. Studies on rhetoric continued under various guises and the outstanding progress in this century in neighbouring disciplines; such as philosophy, psychology, psychiatry, sociology, anthropology, literary

studies, media studies; the close examination of the mind, society, other cultures, the media, gave rise to the idea that we must look beyond the rules operating within the sentences, in other words, an eclectic approach embracing both micro and macro linguistic studies became unavoidable in the teaching of language.

Literary studies, on the other hand, underwent a parallel change with linguistic studies and also made use of the findings of the same neighbouring disciplines. The literary medium, evaluated depending on mainly the intuitions of the learners in the previous ages became more and more systematical, building the basis for fuller interpretations of the text in this century. In 1920; Formalism opened a new era in literary studies and directed the attention into the text itself, but soon was found insufficient as it neglected the external influence. In 1960 Roman Jakobson made a statement about the relationship between linguistic and literary studies and his call was warmly welcomed by both linguists and literary critics. Jakobson's (1960 ;377) words read as follows "a linguist deaf to the poetic function of language and a literary scholar indifferent to linguistic problems and unversant with linguistic methods are equally flagrant anachronisms." So, beginning with 1960's Stylistics, beginning with 1970's Functionalism and in the 1980's Discourse Stylistics were highlighted (Carter, 1989 ;17). Following

the same tendency 1990's became the decade in which socio-historical, socio-cultural studies with regard to literary texts have been the main preoccupation.

It is now known that stylistic variations stamped with text-linguistic studies ,in other words, a micro-text study, can be proved with a macro-text study. Speech-act theory, politeness phonemona, phatic communication in mediation of ideology from the choice of meter and the like served linguists to find support for their intuitive or stylistic findings. In spite of such positivist moves, literature as a discipline has innumerable expectations from its readers to open itself to them. A literary text is never transparent in language, and finding one-to-one correlation or iconicity between words and meanings in a literary text is impossible. This stems from both the deviant characteristic of the language of literary texts and from the stratified structure of literary texts. A Literary text is the expression of complex ideas and emotions with values and norms of the past as well as of the present .Not only the intention of the author but intentions of the society and age the author lives in create a work of art. A work of art is both objective and subjective. So a literary text cannot be understood without knowing the literary tradition and the literary history it is created in. Explaining the problem with the educationalists' words, not only a linguistic competence but a literary competence is

necessary to be able to make the full use of a literary text in class. A student having linguistic competence, immediately recognizes the difference between a non-literary and a literary text when he is exposed to a literary text. In G.M. Hopkin's words (Eagleton, 1983; 4) "it is like breathing the thickened or infected air." But not to suffocate in this changing situation, students should be equipped with certain feedback. But to what extent? Especially the English Departments of the Education Faculties are in a void on this point. The timetables include the names of subjects like 'History of English Literature' 'Selections from English Literature' but to what extent should they be introduced to English literature as a discipline? This study aims at finding the most proper feedback and participation for the students of literature in EFL classes in the light of a multiplicity of approaches following a bottom-to-top methodology.

1.2. PROBLEM

As it is pointed out earlier, this study is intended to offer a guidance to the teachers who are to deal with literature in EFL classes. Literature as a discipline must be defined at different educational levels in terms of pedagogic objectives and how much of the theoretical requirements should be included to reach the supposed objectives is to be discussed.

The natural and sensible starting point seems to be the correct definition of works of literature. Each work of literature is both general and particular, in other terms each work is both individual and general. Individuality creates the uniqueness of a work of art. Each work also shares common properties with other works of art. A Steinbeck novel shares traits with the realistic novel, all novels, all literature and all art. Such a generalization requires organized knowledge; the concept of 'super-personal tradition' in Wellek and Warren's words (1956;19).

In the light of these two different characteristics of literary works, the answer given for an ideal literary study has also been different. Some theorists emphasize the uniqueness of literary works. For them, literature cannot be studied at all. We can only read, enjoy and appreciate a literary work. The appreciation, taste and enthusiasm created as the reader's experience of literature are bound to remain as personal reactions and private indulgences. Such an approach is rather sceptical for the study of literature. The reader is the one to concretize a work of art. The reader has the right to make any meaning he likes. Without him, a work of art will be no more than just black marks or inscriptions on a page. Such an approach is dynamic since it encourages the creativity of the reader, but at the same time it encourages disorderly interpretations and so leads us to scepticism.

On the other hand, the theorists who emphasize the similarities of works of art are positivist. They see the works mainly as products of cultural, linguistic, literary traditions in which these works are created and defend that we should accumulate all kinds of information about literature to reveal relationships on the chronological grounds. Such information will lead us to absolute truth about the literary work in question.

Wellek and Warren (1956;73) call such a tendency 'extrinsic'. and say that the defenders of an extrinsic approach follow the methods of natural sciences. By transferring the methods of natural sciences to the study of literature, they believe, they reach objectivity, impersonality and certainty. They collect causal antecedents and origins of literary works because they see literary works as the products of certain economic, social and political conditions. For the defenders of extrinsic approaches, literary works are created in a cause and result relationship. That's why biographical, psychological, sociological and ideological information form the basis of drawing conclusions on works of art.

But, we know that it is not easy to obtain biographical information from fictional statements. Shakespeare is neither identical with Hamlet nor identical with King Lear. In the same way, writers do not always document their own cases or a 'neurotic personality' of their time. So, the study of the

writer's personality, the study of his psychological types can be of little use to grasp a peculiar work of him. Seeing a work of art as a social document which has social and historical truths can also be misleading. The writer is a member of a society, so he is influenced by the society; but he also influences the society that he lives in. His work is a response and a reaction to the society in which he lives. He mirrors the ideologies of his time, but his work may be intended to be a satire, caricature or a romantic idealization of these ideologies. The writer need not be confined to a single or certain ideas.

The listed drawbacks of an extrinsic approach have led the theoreticians to be intrinsic as well as extrinsic. In fact, the application of methods of natural sciences to the study of literature has really been fruitful in intrinsic approaches, in other words in textual criticism. The use of statistics, analysis, synthesis, comparison have led the critics to obtain systematic knowledge about the works of art.

The point which should not be disregarded in the study of literature is that, we should neither be a complete sceptic nor be a complete positivist. The methodologies offered with the application of natural sciences are of great use, but the methodologies offered by literary scholars are also intellectual methods. These two methodologies should contact and even overlap. Impressionistic description and arbitrary

pronouncements of taste should leave their place to a synthesis of historical explanation, realistic comparison and impressionistic appreciation; being all together. A comprehensive and adequate critical discourse should be a synthesis of all present contributions on the study of literary works. Such a critical discourse should be eclectic embracing stylistics, structuralism and semiotics.

1.3. SCOPE OF THE STUDY

Presupposing that the students have already acquired linguistic competence, the scope of this research will be confined to the study of literature as a discipline, not as a subject. To study literature as a discipline is a very complicated task involving an inductive, micro-stylistic and macro-stylistic approaches to works of art as well as an intuitive grasp of the literary text, which requires literary competence. We are also attempting to understand works of art as entities embedded in a socio-cultural context, that is, a semiotic approach to the understanding of works of art is inevitable in the full comprehension and interpretation of works of art.

That's why , after making the definitions of some basic concepts such as literariness, literary history, literary theory , literary criticism, and a work of art in Chapter II and after discussing the reasons and ways of teaching

literature in EFL Classes in Chapter III, the ways to understand and interpret literary texts will be shown in Chapter IV. Firstly the Stylistic studies will be introduced. Tenets and shortcomings of the stylistic studies will be exemplified on a literary text, John Steinbeck's Of Mice and Men. Secondly, the Structuralist Poetics will be introduced with tenets and shortcomings and with a case study on the same literary text. Finally, a Semiotic approach will be introduced and its contribution to the interpretation of the same literary text will be exemplified. Of course employing all these approaches on the same literary text is a time-consuming process and almost impracticable in a real class situation. The teachers of literature are expected to be familiar with all these contributions to the understanding and interpretation of literary texts and to choose and employ the most up-to-the-point activities in class. A few examples of these activities will be illustrated on the last part of Chapter IV to demonstrate the theories already discussed in detail. Chapter V will give a conclusion.

CHAPTER TWO

THE NATURE OF LITERATURE

2.0. PRESENTATION

Like most of the concepts which we are familiar with, literature is also a remarkably difficult concept to define, although we all seem to know what it is and are able to use it in different contexts.

To begin with this study, then, it seems more logical to examine the given answers to the question 'What is literature?'. I will first try to clarify what the etymology of the word suggests and then make a distinction between imaginative and non-imaginative literature. The imaginative literature will narrow the scope of this chapter and direct our attention to literature, as an art form. Then the characteristics of imaginative literature, namely; fictionality, opacity, aesthetic distance and traditional form will be examined. Concepts such as literary history, literary theory and literary criticism will also be defined .

2.1. THE ETYMOLOGY OF THE WORD 'LITERATURE'

Literature is derived from Latin 'Litera' (letter), so literature has always been associated with the written medium. The archaic use of the term literature still has a place in colloquial English, considering all the things written on a specific subject. Even in Turkish we use the term as 'Tıp Literatürü' or 'Hukuk Literatürü' considering all the written matter on these subjects.

Furthermore, with this broad definition, it includes a pamphlet, a time-table, a car manual or a chemistry textbook as well as the novels of Joyce or poetry of T.S.Eliot. On the other hand, if literature is associated only with written medium, it is also too narrow as it excludes oral compositions such as 'ballads' or 'folk tales'.

Clearly, any coherent conception must include 'oral literature'. Wellek and Warren (1956:22) complaining about the etymology of the word say the German term 'wortkunst' and the Russian 'slovesnost' have the advantage over their English equivalent.

Man of letters, in spite of having reached a mutual consensus that literature is not simply anything written as the etymology of the word suggests, they still have some disapproval while defining literature as an art form. Barthes' words 'Literature is the question minus the answer' (New York

Times, 1978) reflect such a tendency. In the following, the definition of literature will be given according to stylistic, structuralist and semiotic studies made on the language and the form of literary texts.

2.2. THE NATURE OF LITERATURE

The most distinctive characteristic of 'Literature as an Art' form seems to be its being imaginative. Wellek and Warren (1956; 22) point out this fact with the words 'The term literature seems best if we limit it to the art of literature, that is to imaginative literature.' And then they draw our attention to the language used for the art of literature, since language is the material of literature as stone or bronze is of sculptor, paints of pictures or sounds of music. Literature is the art that uses language. I will also follow the same classification and discuss the differences of imaginative literature from non-imaginative literature to form a turning point, and then limiting myself with the norms of imaginativeness will dwell upon the language, form and structure used in imaginative literature.

2.3. IMAGINATIVE VERSUS NON-IMAGINATIVE LITERATURE

The referential aspect of non-imaginative literature is to convey information about actual happenings for instance in a technical or factual reporting we expect the language to have an orientation towards the outside world: a world of physical,

social, or cultural experiences. However, in imaginative literature, communication may not be the objective of expression. In other words, if we think of Roman Jakobson's assertion: ADDRESSER, ADRESSEE, CONTEX CODE, CONTACT AND MESSAGE, imaginary function of language use is the one lacking the message. Because the function of its language is not to inform us anything. A literary work of art communicates to us a vision of reality belonging to its creator. This does not mean a literary work of art is devoid of meaning but there is no other category of discourse in which we have similar instances of meeting characters, setting, described in a story or novel. We read 'David Coperfield' as fictitious and do not ask ourselves the question whether he lived or met such difficulties in life. We are not interested in the truth-value of it.

Chapman (1982;2) emphasizes the fact that in literature as an art form, our approach to the use of language is different. It isn't always used for communication in the sense of passing information, opinions or ideas. The message of social or ethical persuasion may emerge through an imaginative literary work, but it is at the expense of art. The balance between form and content is very important. Art teaches by giving pleasure. In literature, sense (referential meaning) turns out to be significant in connotative meaning, because the meaning of each linguistic feature is coloured, changed by the

structural meaning of the work, into which a particular, subjective experience is poured without losing its referential meaning; so dew-drops connote fragility, stars connote steadfastness without losing their referential meaning.

Discussing the fluid line between a literary work and non-literary work with respect to their being message free, Lodge (1977;3) conclude that there are a great many texts which are and always have been literary because there is nothing else for them to be. We may call them 'axiomatically literary'.

When the axiomatically literary texts are aesthetically pleasing nobody opposes to their being considered 'literature' but the problem arises when these texts are ill written, bad, ephemeral. Should we evaluate them under the title literature? Lodge (1979;16) says 'YES' since the question of their value should be considered under a different title. You may not like it after reading a novel. The aesthetic value may change from one age to another from one person to another, but still it is literature, axiomatically literary.

Lodge gives the example of a Freud text to clarify the difference. A Freud text is intended to be science and non-literary, not imaginative. Only readers can make it literature. How? By presuming that, the message the text gives the reader is optional. The reader is not interested in the truth value of the text. The reader directs his attention to

the way the text gives him the message. What it says is not important but how it says this, is important. So the reader approaches the text as 'message-minus'. This characteristic of a literary text will be discussed under the title 'Fictionality'.

2.3.1. FICTIONALITY

Literature of all kinds (novel, poetry, drama) creates an imaginary world however closely related to the real world in content or form this imaginary world is. Lodge(1979;9) suggests, the criterion here is simply pragmatic. That is, we evaluate it by the standards of falsehood. A news report is assumed to be non-fictional so we expect it to give us a true message whether or not the given message is actually true. On the contrary, an autobiographical novel may refer to 'real' events, may give us real names but we consider it as fictitious. It does not have to be true.

By saying that we consider it as fictitious, I do not mean that the reading procedure is the only qualification which makes a text literary. Of course there are the properties of literary texts in addition to their being message-free. The process is two sided as some texts themselves insist on being read as fictitious, but nothing else. Literary texts do not come into being accidentally. They are the expressions of an intentionality to write literature. The author's intention to

produce a literary text and the reader's acceptance to consider the text as literary form a discourse and from such a discourse the conventions of interpretation are derived.

Lodge(1979;9-22) chooses two texts, seemingly the same, problematic, and he discusses the limits of fictionality. The first is George Orwell's A Hanging , an axiomatically literary text. The second is Lake's 'a newspaper article', which appeared in the 'Guardian' (April,9 1973) under the title Michael Lake Describes What The Executioner Actually Faces. Common features of the texts are many. Firstly, they have the same narrative design: The procession to the scaffold, the numbed state of the prisoner, the quick operation of the gallows, the whisky and the final jokes of the officials afterwards, the narrators' residual sense of guilt. Secondly, both texts use a chronological order in narration. Still, Lodge(1979;11) conclude that if we discovered Michael Lake had never attended a hanging, the text would collapse but although we aren't sure whether Orwell witnessed such a hanging while living and working in Burma as a police officer, in other words, excluding its historical value, his text would still affect us as literature.

The reasons for it can be listed as follows:

1) Once you cut the external references of a non-literary text, the weakness of its internal structure becomes too

evident. There are cliches. There is a lack of variety in tempo and lack of intensity of feeling. Yet, the literary text has kept down the external references such as, to time, place, history, to a minimum. Even there is no explanation of the prisoner's crime. Instead the text invites us to the richness of its internal structure.

ii) In spite of the fact that both texts follow a chronological order while reporting the incidents, the literary text is far more complex in structure. In the non-literary text the inevitable ending, 'the death' is signalled at the beginning and is given with a closing statement of personal feeling at the end of the story. In the literary text 'death' is intentionally retarded at two points with interferences. A dog interrupts it and later the prisoner prays to God. These delays heighten the tension, they allow the moral protest against capital punishment. They keep the reader in suspense. If the genre were romance these delays might even be welcomed by the reader to afford some time for rescue.

iii) Another structural device is that the literary text goes on proportionally longer after the actual execution. The writer is not only interested in the execution but what it does to the executed, what it does to the executioners. In a sense it achieves the effect of 'defamiliarization'.

iv) 'Defamiliarization' can be said to be present in both texts but the non-literary text does it by filling out the familiar idea 'the capital punishment' with unfamiliar details of this incident like the fancy dress of executioners, the irrelevance of the chaplain's prayers, the inarticulateness of the prisoner and the like. The writer has described the details of this event without relating them to each other. These details lack organisation so, they hit us like a shotgun, but what kind of effect is expected from them? It is difficult to say what the writer's opinion that makes capital punishment in human was.

The literary text defamiliarizes the idea of capital punishment by defamiliarizing the idea of being alive. The writer makes us feel the intensity of emotions when we know that we shall die. The prisoner's life is not an open-ended continuum. Still, at that moment, he avoids stepping in the puddle on his way to the scaffold. He behaves as if he is not going to die. This grim irony makes us think of life and death. The contrast between our feelings and the prisoner's feelings is given with the words (Lodge, 1979; 16):

He and we were a party of men walking together, seeing, hearing, feeling and understanding the same world and in two minutes, with a sudden snap, one of us would be gone - one mind less, one world less.

The writer uses the maximum abstraction and so opens up the paradoxical relationships among the concepts of death, life, time. The signs Lodge has found out in the internal structure of Orwell's literary text will lead us to other properties of literary texts, namely opacity, aesthetic function and tradition.

2.3.2. OPACITY

The essence of a literary text is human emotions and passions rather than man's intellectual or rational experience. Language is the system in which the conscious dimension of culture finds expression. When a poet tries to use this linguistic system to express the irrational rather than the rational, he has to distort it. Especially when he imposes the structural patterns of literature upon the structural patterns of language, the latter gets distorted or gains symbolic dimensions. The linguistic features are transformed into values without losing their referential meanings. The changes the language employs from non-literary use are discussed mainly by Formalists. Shklovsky (Lodge 1979;13) exemplifies the nature of narrative art as follows:

Art exists to help us recover the sensation of life; it exists to make us feel the things, to make the stone 'stony'. The end of art is to give a sensation of the object as seen, not as recognized. The technique of art is to make things 'unfamiliar', to make forms obscure, so as to increase the difficulty and the duration

of perception. The act of perception in art is an end in itself and must be prolonged. In art it is our experience of the process of construction that counts, not the finished product.

Widdowson (1975;104) also considers the literary language to be opaque. Meanwhile, he deals with denotative and connotative meanings of utterances. The differences between scientific, technical varieties of English and the literary use of it appear at this point. In scientific and technical use of language denotative meaning is dominant. Signified is related to its immediate external referent. There is almost a one-to-one relation between the meaning of an utterance and its total significance.

In literary use of language, on the other hand, the connotative language gains values and becomes symbolic. Signs are not related to their immediate external referents, that is why language of a literary text does not send a direct message to the receiver. There are so many special ways of communication between the writer and the reader of a literary text that the denotative relations cover only a small part of the whole communication. Referential function of language is complicated by ambiguity. To create this ambiguity, Leech (1969;45-50) points out three levels:

1) REALISATION

This is the phonology and /or graphology of the text. A written text has implications of spoken performance and even while doing silent reading the reader is aware of versification. Yet, the irregularities of pronunciation for the convenience of rhyming create deviant phonological characteristics. For eg. the noun 'wind' may be pronounced like the verb 'wind'.

Graphological deviation appears on the page mostly in poetry with its line by line arrangement. Furthermore, the discard of capital letters and conventional punctuation, the use of eccentric parantheses may become expressive devices and may change a text to a crossword puzzle creating a certain distortion.

11) FORM

Form covers the grammar and the syntax of a text. This category can be described as the use of 'bad' or 'incorrect' grammar, and unusual syntactic arrangement. 'I doesn't like him.' strikes us in grammar whereas 'He me saw.' as a strange variant of syntax. Widdowson(1975;16) emphasizes the fact that such variations in syntax and grammar don't call for correction, instead, are the evidence of mastery as long as the reader distinguishes their origin and knows whether to deplore or praise.

iii) SEMANTIC VARIATIONS

Semantic variations can be achieved exceeding the normal uses of language, since non-cognitive elements like emotions and attitudes play an important part on the understanding of a literary text. In fact, quite a number of widely used English words have apparently originated in literature for the first time and then have started to be used in non-literary contexts. Two of these words are: 'assassination' (Shakespeare), 'casuistry' (Pope).

Transference of meaning, in other words, using 'metaphors' is another way of making the reader's mind comprehend on a figurative plane. For example reading Wordsworth's words 'The child is father of the man' the reader encounters a face value oddity and forces himself to look beyond the dictionary definition for a reasonable interpretation. Leech(1970;158) divides metaphors into certain categories finding certain semantic connections in them. Some attribute to concreteness or physical existence, some attribute to characteristics of humanity and the like.

Another novelty striking the reader in a literary-text is register mixing. Playing with the recognized forms, say, by putting some legal language next to religious or poetical languages, the writer strikes the reader. Especially the poets

of the present have exploited this use of language greatly. Leech (1969:50) forms a good example for mixed registers .

To-day we have naming of parts.
 Yesterday, We had daily cleaning. And to-
 morrow morning, We shall have what to do
 after firing. But to-day, To-day we have
 naming of parts. Japonica Glistens like
 coral in all of the neighbouring gardens,
 And to-day we have naming of parts.

Up to mentioning Japonica it is a rifle-instructor's monologue and has a naively repetitive syntax of lecturing. Furthermore, these army phrases can be seen printed in capitals in the instruction booklets like "Naming of Parts", "Daily Cleaning", "What to Do After Firing". But Japonica, a tree of the rose family, invites us strikingly to a poetic context. Japonica quinces glisten like coral; and the lyrical description reminds us the voice of the persona, again, the last line belongs to persona, repeating the rifle instructor's words with weariness.

Another distortion the literary language employs is the deviations in historical period. Deviations in historical period involves the poet's use of linguistic heritage even including the dead languages like Latin and Greek. Poets use etymological interpretations of old words or consciously use the language of a bygone age. Putting the ancient and the modern together, literary language displays that the process through time is cyclic. Present and past are ultimately one.

Widdowson(1975;70) tries to explain the created opacity by interpreting it from a different perspective. For Widdowson, the deviant language of literature or as he calls it poetry, comes from the two dimensional mode of expression. In conventional use of language, the form does not matter to its meaning so paraphrasing is possible. Paraphrasing leaves the text unaltered. But in poetry, no paraphrasing is possible since terms take on two values simultaneously.

Widdowson giving the word 'river' as an example proves what particular referential values the word may take when it appears in a context. River, in the conventional code is inanimate, but in the deviated code of a poem it can be animate like:

'The river glideth at his own will...'
 'The river sweats...'
 'The weariest river...'

Then considering how these shifts from normal patterns of occurrence do not cause confusion, Widdowson concludes that, in spite of this dislocation, disorientation and derangement , in short, the chaos is recast into a different form in the patterns of the poem. Widdowson likens poetry to the God Siva, being both a destroyer and a creator simultaneously.

2.3.3. AESTHETIC DISTANCE

The aim of all the opacity employed by the poet or the writer is to create an aesthetic distance between him and the reader. Above, what literature communicates has been discussed. Under the title 'Aesthetic Distance' how literature communicates this will be discussed. Scholes (1982;23) explains this with 'Duplicity'. In a literary text, the sender is not identified with the addresser. Likewise, the receiver is not identical with the addressee.

The facts about the participants and about the setting have to be included within the discourse itself. The descriptions of persons and settings of a text represent the necessary situational context within which the action, including the verbal actions of the participants can be understood. Grammatically, the sender/addresser is the first person. But in literary discourse, to create a unique kind of reference, non-human or inanimate objects, which are incapable of participating in communication can appear as 'I'.

For example :

'I am the enemy you killed, my friend ...'
(Oven)

The sender of the message is a corpse. He is dead. It violates the rule that the initiator of the message should be alive.

'I bring fresh showers for the thirsting
flowers,

From the seas and the streams ;

'I bear light shades for the leaves when
laid
In their noonday dreams.'

(Shelley)

The sender of the message is inanimate 'a cloud'. Then it is clear that the senders are Owen and Shelley instead of these dead inanimate objects. A corpse, a cloud can only be called as addressers, the third person objects. This duality between the sender and the addresser distorts the conventions of language. When the second person is at hand, the addressers may display a duality with the receiver.

For example :

' Ye trees ! whose slender roots entwine
Altars that piety neglects ...'

(Wordsworth)

The poem talks to trees. It is not normal as we cannot expect an answer from the trees.

' With how sad, steps, O Moon, thou
climbst
the skies ...'

(Sidney)

' thou ' is the moon and again knowing that the moon cannot receive this message, we interpret the receiver is the human reader. Then, the literary text dissolves the unity of the addressee and the receiver, gives the 'you' an additional third person meaning. In other words, puts an aesthetic

distance. Naturally, the immediacy of the experience is lost and the poet is detached from complete involvement.

For the third person pronouns 'he', 'she', Widdowson (1975;49-50) gives the following excerpt :

Fear took hold of him. Gripping tightly to the lamp, he reeled and looked around. The water was carrying his feet away, he was dizzy. He didn't know which way to turn. The water was whirling, whirling, the whole black night was swooping in rings. He swayed uncertainly at the center of all the attack, reeling in dismay. In his soul, he knew he would fall.

.....Something struck his head, a great wonder of anguish went over him, then the blackness covered him entirely.

In the utter darkness, the unconscious, drowning body was rolled along, the water pouring, washing, filling in the place

(D.H.Lawrence: The Rainbow)

The excerpt describes the drowning of a man to us. It is significant because the use of 'he' is unconventional on one hand as, what goes on in the mind can only be given in the first person. So, 'in his soul, he knew he would fall...' 'Fear took hold of him...' etc. Make more sense if we express them like: 'In my soul I knew I would fall...' or 'Fear took hold of me...' On the other hand, it would not be suitable after the person drowns in the last paragraph. Then, 'he' takes the place of both the first and the third persons and

creates a novelty. The examples given above prove that the normal communication situation is as follows :

I	II	III
Sender		Receiver
Adresser		Adressee

But, in literary discourse, with intentional dislocations it becomes so :

I / III	II / III
Sender Addresser	Addressee Receiver

Here I, II, III represent the first, second, third person pronouns.

Thinking about the sincerety of the pronouns, Widdowson (1975;92-95) points out that 'I' is not necessarily the writer but refers to the private thoughts, impressions, experiences of the writer, which he imagines himself undergoing; detaching himself, observing it as if it were a third person entity. For example a promise at a love poem is different from a love letter sent to a lover directly. Because writing this love letter, he takes some responsibilities but writing the love poem the poet has detached himself from the real communication situation. He has not taken part at a direct social role. Naturally he cannot be taken responsible or be accused of his acts.

Third person pronouns 'he', 'she', 'it' create another problem. Do they have a reference? Do they stand for known human/inhuman referents? In everyday communication yes, they are retrospective. But in literary discourse, they take their referential value prospectively; that is from what follows or from what has preceded. It is the artificially created, isolated discourse that provides the meaning. Reading the sentence 'The man was still on the floor' we interpret these definite noun phrases 'The man', 'The floor' and we draw ourselves into the imagined situation being a participant in the situation itself. Without knowing the identity of the man, without being physically present in the situation described.

2.3.4. LITERARY TRADITION OF GENRES

While evaluating a text 'axiomatically literary' not only the language, the content of it, but also the form, here the structure of it play an important part. As matter of fact, there can be no conflict between form and content. Harold Osborn (Wellek, 1964;55) exemplifies this with the words: '...for neither has existence without the other and abstraction is murder to both '.

The writer knows the laws of a true epic poem, of a dramatic or a lyric, but at the same time he knows how to adjust, stretch and alter the classical forms. Meanwhile the literary kinds exist as an 'institution' exists. As it is not a stable

body, man can work through it, expresses himself through it, can create new ones and can re-shape it. Literary genres are first defined by Aristotle and Horace. Aristotle makes fundamental differences between drama, epic and lyric. As for the sub-divisions of these three types, the seventeenth and the eighteenth century critics were quite prescriptive. For them, the genres are distinct and should be kept distinct. The pastoral, the elegy, the ode, tragedy, comedy and the like.

'Purity' is one aspect, but on the other hand 'inclusiveness', 'richness' is another. The critics defend that the reader may get pleasure from the sense of novelty as much as from the sense of recognition. It is possible to give pleasure by playing with the standard forms, Culler(1975; 136) says having an account of all genres is a useful guide but isn't the only criterion in the evaluation process of every work of art. Instead, such an account should be evaluated in a dynamic process including the expectations of the norms, the realization of the text and every other possible way to realize it. His words read as follows :

" An account of genres should be an attempt to define the classes which have been functional in the process of reading and writing, the sets of expectations which have enabled to naturalize texts and give them a relation to the world or, if one prefer to look at it in another way, the possible functions of language which were available to writers at any given period ".

Then, we should look at genres on the basis of similarities, but we should not stick to our prejudices, as similarities have changed them from century to century. Of course to read something as comedy will involve different expectations from reading something as a tragedy or as an epic. Once the reader chooses his expectation from the text, he finds himself not completely in a foreign land, but at least in a neighbouring area of a specific genre. The Intertextuality, the relation of a particular text to other texts, helps us to pick out salient features of the text in hand.

Culler(1975;139-145) says, not only the intertextuality, but in fact five levels of 'vraisemblance' helps us to stamp a text as a work of art. First it is the product of the social life, second there is the influence of culture, third there are conventions of a genre fourth the natural attitude to the artificial, that is where the text reinforces its own authority and finally specific intertextualities, that is where one work takes another as its basis or departs it.

2.4. | LITERARY HISTORY

So far, while pointing out the properties of a literary text, the text is considered to be a uniquely meaningful object, as if it were independent from the literary tradition. The author is given a God like position for his creation. But we know that an author isn't so free while making his

aesthetic choices. He is also the creature of culture he lives in, he attains a human subjectivity through the language he uses, but on the other hand, he feels the constraints of generic and discursive norms of his age. An author creates at an arbitrary moment but the reader or the analyst has to speculate about the things which went on before his decision to produce this text and the things which might've gone on after his production ; again how much of these happenings is excluded in his work as well as how much is included in his work should be defined. Then, to be able to make a sound judgement on a text, the reader should attain a historical consciousness to place the author in question among his contemporaries.

The historical sense needed to attain proper criticism can be called 'historicism'. H.A.Taine, the French historian and the advocate to write the History of English Literature in the 19 th. C. with scientific positivism, is rather a determinist in his views on the necessity of having a literary history. In his words (Bate 1970;501) "a literary work isn't a mere individual play of imagination, the isolated caprice of an excited brain, but a transcript of contemporary manners, a manifestation of a certain kind of mind". If the work of art directly reflects the knowledge of the manner in which men thought and felt centuries ago, as A.H.Taine points out, it is the reader's or the analyst's responsibility to understand and

evaluate this work by finding out the man beyond the text in hand, making use of literary history. Again Taine likens this process to the one finding out the animal under the shell in a fossil. His words read as follows (Bate 1970; 501):

What is your first remark on turning over the great, stiff leaves of a folio, the yellow sheets of a manuscript - a poem, a code of laws, a confession of faith? This, you say, didn't come into existence all alone. It is but a mould, like a fossil shell, an imprint, like one of those shapes embossed in stone by an animal which lived and perished. Under the shell there was an animal, and behind the document there was a man. Why do you study the shell, except to bring before you the animal? So you study the document only to know the man. The shell and the document are lifeless wrecks, valuable only as a clue to the entire and living existence. We must get hold of this existence, endeavor to recreate it. It is a mistake to study the document as if it were isolated.

Taine's call is to study a literary text by throwing light onto its author and the historical period this author lived, such an extrinsic approach, has profitably disclosed a new look to historicism and the methodology to follow. To create a sound historical world, in which a specific work of art is created, has been the subject of many philosophical views since then. The problem is, to create a historical world is not at all a simple subject. Firstly, historical discourse is possible only on the presumption that 'the past' exists. Secondly, if it does exist, what will be our criterion

while recording it? Social discourses aren't like scientific discourses and it is not easy to find one distinctive method for studying the past. Instead, having a literary history depends upon historiography (selection of particulars from the authentic materials and the synthesis of particulars into a narrative) and philosophy of history. H.White (Cohen1989 :20) emphasizes the difficulties the literary historian meets with the words :

Historical discourse, unlike scientific discourse, does not presuppose that our knowledge of history derives, from a distinctive method for studying the kinds of things that happen to be "past" rather than "present". The events, persons, structures, and processes of the past can be taken as objects of study by any and all of the disciplines of the human and social sciences, and indeed, even by many of the physical sciences. To be sure, it is only in so far as they are parts or are effectively so treated that such entities can be studied historically; but it is not their pastness that makes them historical. They become historical only in the extent to which they are represented as subjects of a specifically historical kind of writing. And it is because history must be written before it can be read (or, for that matter, before it can be spoken, sung, danced, acted, or even filmed), that literary theory has a relevance, not only to historiography, but also and especially to philosophy of history.

As the writing of literary history is so closely related to the philosophy behind it, under the heading 'Literary History' the philosophical aspect of history will be discussed in

detail. The works of philosophers who wrote directly about literary matters such as Croce, Durant, Eliot, Wellek as well as the ideas of many for example Darwin, Bergson who did not, will be compared and contrasted.

2.4.1. SEEING LITERATURE IN A CLOSED ENDED EVOLUTION

Aristotle (Bate, 1970;4) claimed that art is very much concerned with the concrete world about us -the world of "becoming"- Literature is simply a mirror of life, a reproduction and thus a social document. Since Aristotle's time, literature has continued to be highlighted as something to shape human character and as a document seeing the development of man of different races, milieu and moment. The advances in science and technology in the 19 th.C. motivated the scholars to be so positivistic in historical science. Auguste Comte (1798-1857) formed a milestone with the new theology based upon science with humanity as its god. Comte (Horton & Edwards 1967;156) argued, science is merely a further stage in man's search for divine understanding. Man's thinking, he stated, passes through three stages: the theological or authoritarian, the metaphysical or speculative; and finally the positivistic or scientific. When man reaches the stage of positivism, we arrive at an explanation of man's position in the universe in terms that are exact, demonstrable and predictable. Some sciences have already reached this ultimate state such as, mathematics and astronomy; some

others are just on the way of evolution. Such a thinking motivated the scholars to be positivistic in historical sciences also.

When we trace the history of literature, we really can find examples to fit Comte's definition. Aristotle, in 'Poetics' points out that, a literary genre goes through a process of evolution from a primitive form; it reaches a perfect form as in the process of evolution tragedy has gone through, and it gets dissolved. Aristotle's analogy between the history of tragedy and the life-cycle of a living organism is given with the following words in Wellek(1964;38):

From its early form tragedy was developed little by little as the authors added what presented itself to them. After going through many alterations, tragedy ceased to change, having come to its full natural stature.

The maturity tragedy reached is analogous to man who cannot grow after he has reached the age of twenty-one. Aristotle's ideas were taken up by Renaissance and neoclassical criticism. Among many others the contributions of Friedrich Schlegel and Herder can be counted here. Also they found support from the philosophy of Leibniz. Schlegel displayed the Greek poetry on an array in terms of growth, proliferation, blossoming, maturing, hardening and final dissolution. But the weak point of this study was that this closed cycle is completed only in Greece. Instead, modern

poetry displays a universal progress, which found its explanation with Spencer's evolutionism.

H. A. Taine attempted to write the History of English Literature. His departing point while forming the history of literature was on 'periodization' Taine's words on the criterion he's chosen is like the following(Selden 1988 ;423):

There is then a system in human sentiments and ideas; and this system has for its motive power certain general traits, certain marks of the intellect and the heart common to men of one race, age, or country...

Taine explains human creation by a combination of climatic, biological and social factors. He says the race emigrates, the change of climate changes the whole economy, intelligence and organisation of society. Sometimes a nation is conquered as the Saxon nations were, and the change in political situation affects the customs, moral and social constitutions. Meanwhile the mechanism of human history acts upon the race. The change of mind and soul can be both innate and added by nature to the race. The effect comes little by little and stamps the period. Taine's words for this are the following (Selden 1988 :423):

with their renewed effort, produces anotherThese mainsprings, once admitted, produce their effect gradually: I mean that after some centuries they bring the nation into a new condition, religious, literary, social, economic; a new condition which,

combined or condition, sometimes good, sometimes bad, sometimes slowly, sometimes quickly and so forth; so that we may regard the whole progress of each distinct civilisation as the effect of a permanent force which, at every stage varies its operation by modifying the circumstances of its action. Three different sources contribute to produce this elementary moral state-the race, the surroundings and the epoch.

Taine emphasizes the fact that defined epochs are not completely independent of each other, but being in close relation with each other, the second epoch depends upon the first, the third depends upon the second meanwhile the first imposes on each new creation its bent and direction. Taine sees a new creation, the result, as the total effect and this effect depends entirely on the magnitude and direction of the producing causes.

Ferdinand Brunetière also emphasises that works of art go through a process of re-evolution in terms of cause. The influence of works on works is the main one. A influences B and forms the cause of its creation, whereas B influences C and that way a relative perfection is obtained. It is a double influence; positive and negative. We imitate or reject the previous works. Literature moves by action and reaction, convention and revolt. Novelty is the criterion which changes the direction of development. And literary history can be formed defining the points of change.

2.4.2. | SEEING LITERATURE IN AN OPEN ENDED EVOLUTION

Hegel's dialectical idealism suggests a new outlook to literary history. He sees the relationship of art to society as a dialectical give and take. That way new levels of consciousness are created, a new synthesis is obtained. There is a continuous change and development in history. Every step in history, every change and development in human civilization includes the previous changes and developments but also covers what has been neglected or refused in the previous ages. The aim of forming theses and antitheses is to reach Logos, perfection. Hegel is a positivist believing that man has the capacity to reach perfection. That's why his view of evolution is open-ended. In his book 'phenomenology' (Solomon 1972;56) Hegel traces the development of culture or concepts of art through the hierarchy in which he has arranged them. The ordering of stages of spirit is by levels of maturity, not by strict chronology and there is no claim to strict historical necessity. The maturity of spirit is a progression towards absolute knowledge but this ordering does not need to follow an actual historical sequence.

Karl Popper another historicist writes The Poverty of Historicism (Lodge 1986;69) and assumes that the aim of historicism should be historical prediction. The 'rhythms' the 'patterns' the 'laws' or the 'trends' that underlie the evolution of history should be discovered. The concept of

period is crucial to this kind of historicism again. Nothing is of greater moment than the emergence of a really new period. While investing the emergence of a new period, a kind of imperative and moral authority can be imposed. Popper and his supporters believe that one should adjust one's values so as to assist and conform to the impending changes in the society. Such an outlook employs a new responsibility to historicism and in Lodge's words leads to various kinds of totalitarianism (1986;70):

Popper invents the emergence of new periods with inevitability and thus a kind of imperative moral authority. According to this historicism, one should adjust one's values so as to assist and conform to the impending changes in society. Projected into the field of politics, this leads to various kinds of totalitarianism, against which Popper's book is primarily directed. But he comments that 'this historicist moral theory' which could be described as 'moral modernism' or 'moral futurism' ...has its counterpart in an aesthetic modernism or futurism.

The concept of period is a starting point to this kind of historicism. But what will be the criterion while precisely dating the rupture between the past and the present? The answer changes from one spokesman to another. The death of a king, the theory of relativity, the discovery of the unconscious, the advent of mass society can all be discriminating factors to start the 20 th. Century Literary movements. Furthermore, if there is an aesthetic movement

emerging in periods there should also be a historicist moral theory and this should have an imperative role for the approaching tendencies. Such a role is an extra burden on the writer.

2.4.3. PERSPECTIVISM

In Europe, especially since the first world war, there has been a revolt against the materialist, secular, naturalist and positivist atmosphere of Darwin, Hegel and the like. Bergson in France and Croce in Italy were the advocates of this new movement. Bergson is a mystic believing that the past exists in the present and is modified by the present and flows into a creative future. That's why a work of art has values coming from an indefinite past (absolute universal). There is no need to envy the natural sciences because there is a cardinal difference between 'concrete' time, along which a real system develops, and 'abstract' time which enters into our speculations on artificial systems, like forming the history of literature. The world the mathematician deals with is a world that dies and is reborn at every instant; in other words it is possible without a past. On the other hand the essence of life is evolution. Evolution(Bergson 1944;27) 'implies a real persistence of the past in the present' Bergson likens the time in a living system to a hyphen, to a connecting link within an unceasing creation. So, for a situation that is unique of its kind, prediction is impossible. It has never yet

occurred and will never occur again. In astronomical, physical and chemical facts elements of the past are supposed to be unchanging and that is why can be put together or are imagined to repeat the same elementary phenomena. Science is concerned only with the aspect of repetition. But in an original situation, we cannot know the conditions of creation when a new form comes into existence. The formation of a new species takes place at a privileged moment, but the characteristics are transmitted continuously. So, Bergson objects to positivism, as it implies that 'things' and 'beings' merely realise a program previously arranged. If everything were prearranged, there would be no invention or creation in the universe and time would be useless. Bergson is against such finalism and calls it 'inverted mechanism'.

Bergson separates man from the rest of the animal world since he has the ability to take a leap from a spring-board using his brain, his language and the society in which he lives. Matter and space can be conceived by intellect, on the other hand, life and time can be conceived by intuition. Man creates at a privileged moment when multiplicity of points of view intersect. At that moment the past exists in the present, it is modified by the present and flows into a creative future. The historical phases are considered to be larger than the previous phrases and smaller than the ones to follow it. This leads the literary historian to perspectivism.

Will Durant in Outlines of Philosophy discusses the place of Bergson among European philosophers and praises his contribution(Durant 1962;401):

We needed his emphasis on the elusive contingency of things, and the remoulding activity of mind. We were near to thinking of the world as a finished and pre-determined show, in which our initiative was a self-delusion, and our efforts a devilish humour of the gods; after Bergson we come to see the world as the stage and the material of our own originative powers. Before him we were cogs and wheels in a vast and dead machine: now, if we wish it, we can help to write our own parts in the drama of creation.

Unlike the previous historicists, Bergson's perspectivism considers each phase to be a perspective in which values belonging to the past and to the present can be found together in a harmony. Each perspective is a synthesis of the past and the present. While going through an unceasing process of evolution, a work of art does not lose its identity. A work of art is not only historical but is eternal as well.

Benedetto Croce is another philosopher and literary critic believing in a Bergsonian evolution in literature. Durant (1962;402-405) points out, Croce refuses to admit materialism as a philosophy for adults or even as a method for science, mind was to him the primary and ultimate reality. That's why he called the system he wrote The Philosophy of the Spirit

.Croche has remained throughout his life a student, a lover of letters and of leisure.

For Croche, there's no predestined plan in history of art and the philosopher who writes must devote himself not to the tracing of cosmic designs but to the revelation of causes and consequences and correlations. Art is the product of intuition. It is individualistic. The sciences take us away from the individual and the actual, into a world of increasingly mathematical abstractions; but art takes us directly to the particular person and the unique fact, to the philosophical universal. Then the product is unique instead of being at a specific point of a linear progress. In his book 'Aesthetics' (Tunali;1983) Croche says that there are progressive cycles in the history of man formed by aesthetic products. Each cycle is formed by the works created by the same material with its own problem. Numerous individuals study the same material and try to give the best form to it. The better the form turns out to be, the clearer the progress becomes. Yet, when the material isn't the same, there will be no progressive cycle. Shakespeare doesn't suggest a progress against Dante. But Dante represents the progress among the mediaeval vision creators, or Shakespeare represents the progress among the Elizabethan period dramatists.

Croche defends that such progressive cycles only have a practical value to describe the history of literature or arts.

However they have no philosophical value. The art of primitive societies isn't inferior to the art of developed ones. Contrary to this; every individual, even every element in the individual mind has a specific world of art. All these worlds are separate and can't be compared to each other. In a way Croche, like Eliot emphasises the simultaneity of all literatures. His views are best formulated by T.S. Eliot with the sense of timelessness of literature.

In his article Tradition and The Individual Talent Eliot (1975;32-38) claims there's a dynamic process of becoming to form the tradition to a work of art. The similarities among the works of art created in an eternal present form the literary tradition of Western literatures and the differences enrich the tradition. All the works of art form an organic whole, the parts of which are similar to and different from the whole. Tradition can't be inherited but obtained by the poet with great effort. To be able to have a sense of tradition a poet needs to have the perception of the past in the present. In Eliot's words such a poet feels the compel of historical sense in his bones from Homer to his present day. Such a historical sense covers a sense of timelessness and a sense of the temporal together, the process is described like the following in the article (Eliot 1975;38).

What happens when a new work of art is created is something that happens simultaneously to all the works of art

which precede it. The existing monuments form an ideal order among themselves, which is modified by the introduction of the new(the really new) work of art among them. The existing order is complete before the new work arrives; for order to persist after the supervention of novelty, the whole existing order must be, if ever so slightly, altered; and so the relations, proportions, values of each work of art toward the whole are readjusted; and is conformity between the old and the new.

During this creation process new cultural phases are also continuously formed. Bergson's privileged moments are the intersection times at which the past, present and future meet. The past is in the historical sense attained by the poet, the present is in the difficulties and the responsibilities of the poet at the moment of creation and the future exists in his hope and anticipations to change the present flow. The poet interprets the past in terms of the present .

In this creation process each work of art takes its place in a hierarchical order. But as this order continuously changes during the course of time a work of art can neither be approached with an absolutism nor be approached with complete relativism. Instead, each work of art attains a perspective which is wider than the previous one and narrower than the succeeding one. If our approach to a work of art is only

scientific we grasp what is temporal in it but still we can't grasp the whole (Welleck and Warren 1956;154)

The literary work of art is neither an empirical fact nor an ideal changeless object such as a triangle. The work of art may become an object of experience; it is accessible only through individual experience, but it is not identical with any experience.

Wellek and Warren, considering the values of a work of art coming from an indefinite past as well as those from the present point out the necessity of a 'perspectivist' view like Croce and Eliot do. The total meaning of a work of art cannot be defined only in terms of its meaning for the author and his contemporaries. Such an attempt denies that a work of art is both eternal (i.e. preserves a certain identity) and historical (i.e. passes through a process of traceable development). The values coming from an indefinite past are the universal values and those which belong to the present are relatively true and valid values. The historical scholar cannot be satisfied by judging a work of art only from the point of view of our time. In the same way it is not possible to stop being men of the twentieth century while we engage in a judgement of the past. Then, the situation requires to look at a work of art from the point of view of a third time, simultaneous neither with the historical scholar, nor with the author. In that way, we will survey the whole history of the interpretation and criticism of a work which will serve as a

guide to the total meaning. By doing this, we will avoid both false relativism and false absolutism.

2.5. | LITERARY THEORY

Literary theory is concerned with the nature, role, and function of literature. It studies the principles of literature, its categories and criteria. It does not cover what we do with literary works, as this falls within the scope of literary criticism. Instead, it tries to give the answer what these literary works are, what their range of function is. Unless we have a literary theory in mind, we cannot have literary criticism or history. To be able to criticise literary works of art we need certain concepts to construct a certain discipline upon. Michael Payne (Eagleton 1990;11) remarks the need of having a Literary Theory in mind as teachers of literature with the following words :

At what level it is undertaken, the practice of literary criticism inevitably leads to questions of theory. In the midst of a class discussion students will ask earnestly, 'But could the author possibly have intended all we say he meant?' And in the midst of preparing a lecture or writing an article-possibly after having torn themselves away from a family event or news of the latest world crisis-critics will ask themselves with equal intensity, 'What is the point of this work I do? Does it relate intrinsically to anything that is genuinely important in my life or in the world at large?

Payne and Eagleton believe such questions have not gotten the attention they deserve until recently as Literary Theory has been thought as a subject of philosophers or literary critics rather than teachers of literature. Their views have validity when we look back upon 'the history' of literary theories. Since Aristotle literary theorists have not only been literary theorists but philosophers as well. The essential ways of looking at literature then have always been imposed upon an epoch a 'top to bottom' order. But the need felt today is one in a 'bottom to top' order, because literary theorists like Terry Eagleton, like Ralph Cohen are aware that the humanities today are constructing and reproducing forms of subjectivity.

Eagleton likens the present situation in literary theory to a group of people trapped in a room. They are discussing possible ways of going out. Their talk is really constructive but their problem is that they are fearful of leaving the room. What they need is not some superior knowledge which will help them to come out but a 'meta-discourse- which will persuade them to grasp their talk as bound up with their material conditions rather than simply as a potential solution to them. A newcomer sees the need and gives her injunction(Eagleton, 1990;35): "always listen to discourse as at least in part symptomatic of the material conditions within which it goes on, rather than as a thing in itself."

Eagleton calls this new individual 'the theorist' and the ones already in the room 'the ideologues'.

Then, the way of forming a theory is already given to us. Constructing knowledge is at hand, the only need is a fresh eye to be able to form 'a meta-discourse'. This 'meta-discourse' itself has its share of creative evolution similar to the creation of a work of art and proposes the practitioners of literary theories a wealth of choices present in a simultaneous order. The three concepts literary theory, literary history and literary criticism should be considered as a whole, because a work of art can be interpreted and evaluated in the light of the concepts literary theory, literary history, and literary criticism consists of in a system. Meanwhile, the aim of literary theory is to focus on the distinguishing characteristics between the study of the principles, which we are supposed to analyze a work of art with. A reader contributes to a work of art he reads, with his preconceptions but when the same reader gains further experience of literary works, his preconceptions change. This dynamic process between theory and practice is essential. When the reader adds the values and norms of the literary theory to his emotional and individualistic responses, he reaches the real value of this work of art.

Being teachers of literature we are in the position of directing our students' norms and values. Then, we should not

be unaware of the changing tendencies in literary theory. Instead, following a 'bottom to top' order we should follow the present literary canon and the priorities employed while approaching a literary text. Everyday new works are added, these re-shape the literary theory, re-shape the literary canon. Present tendencies cannot be thought out of curriculum design. Brumfit and Benton(1991;1) discuss English literature in the 1990's with the words:

Throughout the 1980's, more than in any previous decade, Metropolitan English Literature left the safe harbours of native speaker and native-culture security, and sailed into international waters. Any list of major writers of English had to acknowledge Soyinka's Nobel Prize, while the works of a host of younger writers like Kazuo Ishiguro, Timothy Mo, Ben Okri and Salman Rushdie, forced even the most conservative readers to see the English Literary Tradition from new and sometimes threatening perspectives.

Our study intends to exemplify the way to evaluate a text employing stylistic, structuralist and semiotic approaches. Especially a semiotic approach takes the reader response into account and believes that every student's literary discourse is different and it is the teacher's responsibility to provide the students sound literary discourses, in which they will approach the text making as few mistakes as possible. Meanwhile students will be both intrinsic and extrinsic, that is, they will stick to the text but will also consider the

influence of the society, language and culture the work of art is created in .

Such a student centered approach needs to feed from and into the personal experience of students and awake their active engagement with texts. Meanwhile, the gender of the students, the culture in which students are situated, the socio-historical positions they occupy, and the ideologies by which they are embraced will all have influence on the students' responses. Naturally, this requires being aware of the world context the English Literature is in at present. Just before we start to evaluate a work of art, we should be able to discuss what sort of world context the reader, in our case a female or male university student of English Literature finds himself/herself in.

Ralph Cohen, the editor of Future Literary Theory (1989; Intr.), tries to sum up the current demands coming from the English Speaking Societies to form today's Literary Theory. His collection can throw light upon what today's tendencies are like :

- i. Both the black writers and the women in industrialized societies seek to redefine literary theory. Firstly, they believe the literary canon of today do not give them the place they deserve. Wole Soyinka, the Nigerian Nobel Prized writer ,Adrienne Rich, Alice Walker, Nancy Chodorow (the feminist

writers) are only a few among many others, whose opinions Cohen gives a place to. These writers not only point out the need to revise the literary canon but also ask for the full interpretation of their texts. For them, this will be possible only if their own literary tradition is fully understood. They disagree with the presentation of women and coloured people in some literary texts. However the feminist theory seems to be leaving its place to a 'Gender Theory'. The Gender Theory deals with the comparative study of sexual difference. In Elaine Showalter's words (1989;366) gender is something like the race or culture, determining the subject matter in literature.

ii. The New Critics concentrated on language rather than on authors. As a result, critics tended to think the work as an organic form but undermined its being harmonious with other works. Paul de Man (Cohen, 1989;268-280) explains this deficiency in his book Blindness and Insight and insists on seeing the structural relations between the works of art, which will form another chapter in our study.

In the course of close reading, readers have value assumptions and these have a certain influence on reading. Sometimes a reader tests and confirms his values with the text he reads, sometimes he tests his values and reaches unanticipated values. So the evaluation of the text is complete when it is evaluated both with intrinsic and

extrinsic approaches, 'Hermeneutic interpretation' is the term used for such a complete study. The meaning of the text is evaluated in a dynamic process and meaning is found at a compromise position, as the act of understanding is a fusion of one's horizon with the historical one, and between these two there is no clear boundary. The text is 'relevant' to the reader's age and at the same time requires a 'dialogue' between past and present, between the original and accrued (collected, accumulated) meaning.

iii. New conceptions of literariness have clearly shown that the language used in a text is a matter of both a form and a context. 'What is said' has a relation with 'How it is said'. Even in physical sciences the content of a discourse cannot be completely extracted from its linguistic form although paraphrasing seems to be possible in non-literary texts. Recent literary studies on some historical and psychological texts have shown that they are not transparent in language, either. So, while creating historical contexts the works of Herodotus, Tacitus, Gibbon etc. should be approached cautiously. Psychoanalytic theories, too, may not give us psychological realities.

Shafer(1989:191) discusses that the problems of psychoanalytic approaches can be explained with a perspectivist literary theory. Every analyst co-creates analytic data and every analytic observation makes sense only

within a perspective. The analyst is an inductive empiricist. He observes and draws the inevitable conclusions. That image is one of a number of possible images of the analyst. This image is defensible only relatively. The traditional image meanwhile, has become a joke. Is not it the same at the interpretation of a poem? The reader may better experience the poem's structural unity, richness of meaning, and potential impact within the provided perspective. For him the poem has become more alive and integrated. It has entered into a developed relationship with the reader. At the end of this interpretation, not only has the reader but also the poem has changed. It is no longer the same poem. The reader becomes more expert. There's no determinate text of the poem. Reader has markings on the page, which mean something to its reader. Poem exists within the individualised relationship between it and the audience. The reader becomes a co-author of the text. He recreates it within his own perspective.

Within this process Shafer(Cohen,1989;190) emphasises the place of a psychoanalytic approach. Psychoanalytic and other readings give the reader an interpretive perspective and the reader creates his response accordingly. Freud learned from Homer, Shakespeare; but Freud also made it possible for these writers to become more than they had ever seemed and for their audience to learn still more from them. To sum up, psychoanalytic findings open up a new perspective to the

reader but they should not be considered as something ultimate, unchangeable. Similar to the interpretations of a perspectivist literary theory, on a piece of text, psychoanalytic analyses only open up new interpretations, provide new perspectives.

iv. Modern literary theory does not defend that it has solved the problems of literary studies. But it offers a chance to the reader to understand the problems and to be able to discuss them intelligently. Literary theory does not develop in a vacuum. It arises in response to the problems encountered by readers, critics and scholars in their practical contact with texts. Again the connections go in both directions. Texts illuminate and seek for solution for problems on literary theory in turn. As literature is born from the need for human beings to extend themselves, there will be no end to the problems created by texts and literary theories will come out accordingly. "The components of theory and their combination may reveal unanticipated connections with regard to language, feeling and the themes existence." writes Cohen(1989:xix) and at such moments writing a new theory becomes a necessity.

2.6. **LITERARY CRITICISM**

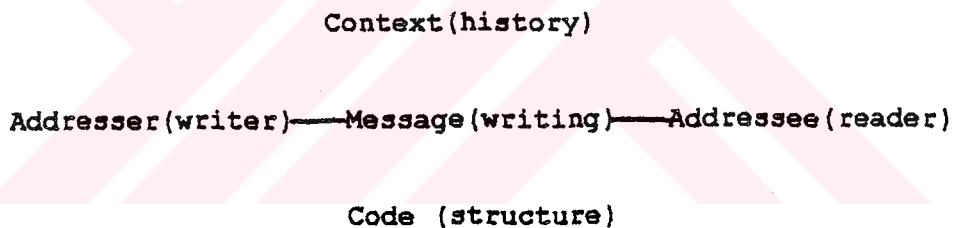
While examining the literary theory it has been noted that a literary theory forms a basis on which a rational and

systematic criticism can be built. Literary theory asks questions of literature in general, literary criticism again in the same order asks the same questions to individual texts. To be able to establish a knowledge of the literary process, certain questions have been asked since the earliest times and classical, neoclassical, romantic and modernist phases of literary criticism have appeared. Although these movements seem to display certain contrasts, continuities also exist.

Rene Wellek(1964;344-365) while discussing the main trends of Twentieth-Century Criticism points out that both the eighteenth and the nineteenth centuries have been called out 'the age of criticism' , but the twentieth century has been a period when the geographical expansion of certain movements has gone far beyond the national boundaries. The Western thoughts have shown parallels in currents from Russia, from America, Spain, Scandinavia and the like. Although the twentieth century trends in criticism have their roots in the past and are not absolutely original, Wellek distinguishes six new ones among them. 1.Marxist Criticism 2. Psychoanalytic Criticism 3.Linguistic and Stylistic Criticism 4.A New Organic Formalism 5.Myth Criticism appealing to the results of cultural anthropology and the speculations of Carl Jung 6. A New Philosophical criticism inspired by Existentialism. The details of them will not be discussed here. But it is obvious

that they leave to today's reader 'mountains of printed matter' as Wellek calls them.

Then, the old methods of impressionistic description and arbitrary pronouncements of taste should leave its place to a synthesis of historical explanation, realistic comparison, and impressionistic appreciation; being all together. A comprehensive and adequate critical discourse should be a synthesis of their contributions. Adopting Roman Jakobson's diagram of linguistic communication to literature, the existing critical discourses can be shown on the same scale like the following :



Some critical discourses exalt the function of the writer, others emphasize on the reader's role to the meaning of a work, others are concerned with the work itself. Structuralists attempt to discover the code or codes underlying particular kinds of 'message'; and some overesteem the historical context of the work. All these attempts establish different perspectives.

In the presence of so many perspectives the task of a critic is naturally problem centered. As the problems met at

different texts change, the questions asked to a text differ. T.S.Eliot discusses the difficulties of being a perfect critic and points out that the task of critic should not be to ask questions to texts at random, but to find out ways and principles for the true judgement. Eliot criticizes the work of some critics as they emphasize what they think is true (1975;72):

Why have principles, when one has the inner voice? If I like a thing, that is all I want; and if enough of us, shouting all together, like it, that should be all that you (who don't like it) ought to want.

Then Eliot turns back to ones who depend upon tradition and the accumulated wisdom of time. Their criticism looks for the true fulfilment of this task in a kind of union with the creation process of the artist. To reach this union, Eliot searches for some inclusions on the critic's part. He believes a critic must have a developed sense of fact. And this sense is not a trifling or frequent gift. It is something which develops slowly and which develops with comparison and analysis. Comparison and analysis are, for Eliot, two tools to be used properly and cautiously. His words read as follows (1975;75):

It is obvious indeed that they are tools to be handled with care, and not employed in an inquiry into the number of the times giraffes are mentioned in the English novel. They are not used with conspicuous success by many contemporary writers. You

must know what to compare and what to analyse. The late professor Ker had skill in the use of these tools. Comparison and analysis need only the cadavers on the table; but interpretation is always producing parts of the body from its pockets, and fixing them in place. And any book, any essay, any note in 'Notes and Queries', which produces a fact even of the lowest order about a work of art is a better piece of work than nine-tenths of the most pretentious critical journalism, in journals or in books.'

Eliot with his words exalts the importance of a scientific approach to criticism. Pretentious critical journalism is worthless. But the second danger lies within the scope of being purely scientific. If the technical critic is understood to be someone giving the number of times giraffes are mentioned in the English novel, then there is the danger that such self-consciousness is murdering the piece of art in the name of dissecting it. Wordsworth's well known dictum criticizes the situation like the following:

Our meddling intellect
Misshapes the beauteous form of things:
We murder to dissect

Then, too much methodological self-consciousness is an unwanted thing damaging the critic's own ability to read and comment with a proper sensitivity. Instead, a critic should be someone accumulating the perceptions in a structure. And his criticism should be the statement of this structure in language. Again, in Eliot(1975;77), it is a development of

sensibility, and only a 'scientific mind' can reach this sensibility.

Croche defines the difference between the artist and the critic. For him (1983;62) the artist creates and has the creative genius. The critic reproduces the original. Meanwhile he uses his critical gusto. As he is not completely relativistic in his aesthetic judgement, and as he tries to give us the common aesthetic sense using universal norms as well as his relative norms, his reproduction is worth reading. As for the ignorant reader the critic's work avoids his first impressions on a piece of art. This reader may feel himself lost within the beauty of a piece of art. Then he can not distinguish the poetry from an emotional state aroused in himself by the poetry. This state is created only with the indulgence of his own emotions. Meanwhile the piece of art may be an accidental stimulus. In that situation he needs the labour of the intelligence, otherwise he will be unable to attain the real vision of the piece of art. Although it is impossible to put ourselves into exactly the same sphere where the artist created his piece of art; at least we try to reach it through the common aesthetic judgements of the critic and meanwhile produce our own reproduction less faulty.

Moreover Matthew Arnold (Bate, 1970; 454) reminds us of the function of such perfect criticism on the creation process. The things necessary for a creative force develop "in a

current of ideas in the highest degree animating and nourishing to the creative power" in other words, in a society full of fresh thought, intelligent and alive. He exemplifies the conditions which created Goethe:

This is by no means an equivalent to the artist for the nationally diffused life and thought of the epochs of Sophocles or Shakespeare; but, besides that it may be a means of preparation for such epochs, it does really constitute, if many share in it, a quickening and sustaining atmosphere of great value. Such an atmosphere the many sided learning and the long and widely combined critical effort of Germany formed for Goethe, when he lived and work.

Then, the criticism is something providing materials and a basis, a thorough interpretation of the world to the reader. It leaves the reader at the world of ideas and invites his mind to the world of free play on these ideas; requires a current of time and fresh ideas to be built upon them. Again it is a sort of companion but an abstract lawgiver to its readers. The reader evaluating the work at hand with values and norms of a particular period, in which the work of art is written, and focusing on the history of literature from the past to the present reaches the real criticism of it. If he is only interested in a particular period in time without knowing the historical development and relationships of all the works, he can not evaluate the individual work properly.

2.7. WHAT IS A WORK OF ART

Kantarcioglu (1993;7-10) in Edebiyat Akımları ve Temel Metinler describes a work of art as a new synthesis of the creative mind, a new outlook upon to life, a new perspective and a new system of norms and values. A literary work of art is a historical and cultural phenomenon; it is unique. Again, it is not only the product of dialectic conflicts the creative genius lived at a certain historical and cultural context, but at the same time it carries the influences of form and structure coming from an unknown past. A work of art is the product of three traditions: a cultural tradition, a linguistic tradition and a literary tradition. It is a response to the cultural atmosphere in which it is created as well as to the literary tradition which creates it in form and in content.

Croche's progressive cycles, Eliot's dynamic process of creation help the reader to grasp what is universal and what is individualistic in a work of art. Then, the thing to do is to begin with the conventions and norms but to keep in mind that we shall never know a work of art in all its qualities but we shall try to see it from different perspectives. The act of cognition will not be an act of arbitrary invention or subjective distinction, but it will cover the recognition of some norms imposed upon us by its reality.

CHAPTER THREE

LITERATURE IN THE CLASSROOM

3.0. PRESENTATION

Having defined the different aspects of literature, this chapter is designed to draw a frame to the teaching of literature before we proceed to our case study 'how to teach John Steinbeck's 'Of Mice and Men' employing stylistic, structuralist and semiotic approaches.

This chapter discusses why students should be exposed to literary texts, in ELT classes, what function of language literature fulfils and so becomes an inseparable part of the curriculum. Again, in what way students can be prepared to understand, interpret and evaluate literature will be pointed out. The differences in teaching literature as a subject and as a discipline will be discussed, and the advantages of following a language based approach will be shown. In the previous chapter it has been noted that a new work of art is a new comment on, or a re-interpretation of the past structural patterns. Being traditional does not mean that a work of art is an imitation of the past, a work of art which is

traditional is similar to and different from the tradition, because it is a response to it, a new interpretation of the tradition; it has to offer something new and express it in a new way. Then, the rhythm of a work of art can not be caught with mere intuitive knowledge coming from the tradition but it requires the description of its uniqueness. The way to prove it will be through a language based approach since language is the medium of expression in literature. Teacher will guide the students and by employing a bottom-to-top order, that is intrinsically and extrinsically at the same time, will have them experience a work of art.

3.1. THE CHANGING TENDENCY IN THE INCLUSION OF LITERARY TEXTS INTO EFL/ESL CURRICULUMS

The inclusion of literary texts into EFL/ESL classroom curricula has displayed a changing picture throughout the recent twenty thirty years. Before 70's it was assumed that if students learnt small units very carefully and gradually built them up until they acquired a fairly full language system, then, they could use it in more or less realistic situations. In the same way providing them with what they should know about the literary tradition would lead to read and enjoy great works of literature. In other words, both the teaching of language and the teaching of literature were teacher-centered, and in this system if an educated person brought up within the western educational tradition had not read 'Waiting

for Godot' or 'Wordsworth's poetry' or a few 'Shakespearean tragedies' he was said to have been deprived of a valuable educational and human experience. Carter and Long(1991:1) claim in many places this use of English is still valid and the study of certain classic pieces of English Literature is considered to be an indispensable part of a real education in their words 'a *sine qua non* for the truly educated person'.

Yet, the functional-notional approaches of 70's unsettled the language teacher and directed her towards the study of English for specific practical purposes, technical or otherwise, and the emphasis started to be on the spoken language more than on the written. Naturally the teaching of literature started to be seen less and less in EFL/ESL curricula. Syllabuses consisted of functions of language (advising, requesting, persuading etc.) and semantic notions (concepts like time, place etc.) as they are expressed in the daily language.

However the need to fill the gap between the daily language and its more elaborate uses remained and the recent developments in psychology, sociology, and language teaching theory which all contributed greatly to interpret and evaluate literary texts started to force us to reconsider the place of literature within language teaching. The position given to literature in EFL/ESL curricula seem to have been changing radically since 1980's. Now even the defenders of functional-

notional approaches accept the four reasons for the teaching of literature:

- i : valuable authentic material
- ii : cultural enrichment
- iii : language enrichment
- iv : the personal growth

III.1.1.i. VALUABLE AUTHENTIC MATERIAL

The written material that literature offers is both plentiful and important. English being an international language has a vast geographical spread of its speakers. New literary works are added not only in England and America but also in Australia, Canada, India, Africa to today's literary canon. Again it is important because literature says something about fundamental human issues, and so literature is not ephemeral, it is enduring. Of course the truth value of a literary text changes with the passing time, but this value never disappears completely. The proof comes with Collie and Slater's example (1979 ; 3). The endings of some Shakespearean plays were re-written to conform the late Seventeenth Century taste, and again some were later staged to give maximum prominence to their romantic hero figures. These plays are now explored for their psychoanalytic or dialectical import. In what way the plays answered the needs of changing time and changing readers, what aspects of these plays remained unchanged beyond the limits of time and culture form interesting subject matter for current studies.

Literature is believed to express the most significant ideas and sentiments of human beings, and introducing these to students would mean to put the students in touch with a range of linguistic expression. And more or less as in the Shakespearean plays example, these ideas and sentiments are of universal value and have validity over a historical period or periods.

III.1.1.ii. CULTURAL ENRICHMENT

The best way to deepen the cultural understanding of a country, whose language we are learning, is to be able to live there for some time; to do shopping, to visit the sightseeing places, to witness the traditions, troubles and so on. For the majority of learners this remains impossible. Then, to form an understanding of the way of life in that country, authentic material is needed.

Of course literature is not the only source to provide us such authentic materials. Travel timetables, cartoons, advertisements, newspaper or magazine articles, videos, films also provide us plentiful cultural stuff. Still, literature is a more valuable supplement. Especially after gaining a certain language competence, which will be discussed later on, students get the chance to cope with language intended for native speakers through literature and thus obtain familiarity with many different linguistic forms and conventions of the

written mode. A novel or a play offers us a created world, not seemingly real, but this world is a full, vivid context. It introduces characters chosen from many social backgrounds. What these characters buy, what they believe in, fear, how they speak behind the closed doors; these will be given as a complement to other materials, which will be used to increase a foreign learner's insight into this country.

Moody(1977) discusses the enrichment in culture through literature and says this provides us not only facts about 'things' but the facts about life. Of course literature does not always have the answers to the facts about life. Still, it drops hints like what is peculiarly characteristic of a particular community, including its organization, institution, laws, customs, work, play, art, religion and so on. Some of this knowledge is transmitted to the student in the family, in places of worship, and some in various parts of the school curriculum. Literature, however, can often fill in any gaps and weld the whole into a meaningful picture.

Again, thinking that we now live in a global village via improved communication; literature can help us develop an international culture. In Moody's words the most important task of education is to make us familiar with the widest range of human achievements. An educated person should be aware of the technical achievements of U.S.A., music and dancing of Russia, religions of the East, social organisation of China

and many others of the same type of knowledge. Then, studies in literature gain more importance (Moody , 1977 ;8):

Studies in literature, if wisely undertaken, will bring us into contact with some of the world's great minds and personalities, the great teachers and thinkers of all ages. We could manage to live without knowledge of such things and such people, but having made their acquaintance we could not wish to be without them. Without some acquaintance with the total field of human culture, we should often find ourselves baffled by what other people are talking and writing about. A glance at any piece of unspecialized discourse (e.g. a great international newspaper or magazine) quickly shows us how educated people are able to refer to a wide background of culture as an essential element in their thinking and communication.

III.1.1.iii. LANGUAGE ENRICHMENT

There is some dispute among the educationalists on the benefits literature provides a learner considering the language enrichment. Normally extensive reading facilities increase a learner's receptive vocabulary. But sometimes it is claimed that the vocabulary provided in literary texts is not the one they really need. It is quite unlike the vocabulary used in learner's textbooks. Again, the utterances like Elizabeth Barret Browning's 'How do I love thee?' are not whispered to a lover's ear nowadays. This is true of course but this fact should not be so discouraging in the use of literature considering the advantages it provides.

Firstly a literary text provides a rich context, and in such a context lexical or syntactical items are more memorable for the learner. With such texts students gain familiarity with many features of the written language. How sentences are formed, what functions they have, what possible structures can be to the simple, every day uses, how ideas can be connected etc. Again, in reading classes when a long play or a novel is requested to be read extensively students get the chance to develop their ability in making inferences using the linguistic clues, deducing meaning from context. As literary language is special in its ways, knowing this language will add much to the density of meaning. In that way it will open new dimensions to student's understanding and perceiving it. And while producing their own language, students of literature will in turn be more creative than the ones who have not experienced literature. They will appreciate the richness and variety of the language and they will try to use some of that potentiality themselves.

III.1.1.iv. PERSONAL INVOLVEMENT

It is claimed that being quite different from the other functions of language, while reading literature a reader is said to 'inhabit' the text, because he or she is drawn into the book. The development of the story involves close attention of the reader. The reader is quite eager to learn what will happen next as events unfold. He very often feels

close to certain characters and shares their emotions. Being drawn into this fictitious world creates quite a different context when compared to other formal teaching contexts. The attention of the reader is not usually on the individual words or phrases but is on the story itself. The language becomes real. He learns without being aware of the formalities of the learning process. Collie and Slater compare this use of language with the following words (1979;6):

Core language teaching materials must concentrate on how a language operates both as a rule based system and as a socio-semantic system. Very often, the process of learning is essentially analytic, piecemeal, and, at the level of the personality, fairly superficial. Engaging imaginatively with literature enables learners to shift the focus of their attention beyond the more mechanical aspects of the foreign language system.

And automatically, identifying himself with the characters in the literary text, the reader develops a keener sense of values. He becomes acquainted with the whole range of possibilities of human life from happiness, achievement, joy, love freedom to greed , defeat, despair death. After getting the chance of reading a number of works of literature he has a better sense of what is worthwhile what is not. He looks upon the complexities of life with much greater understanding and tolerance. As literature is various by its nature it confronts the student with many experiences, and this becomes an excellent preparation for later life. Moody (1977;11) claims

such preparation is especially important for the students of developing countries. Although many phenomena in human life require more or less the same rational response sometimes an emotional response is required and emotions are not easy to explain. We know it is wrong to kill but we also train men as soldiers. Is it also wrong? Literature on that point makes its readers think on a wide range of situations and enable its readers to explore and develop their feelings in an appropriate humane way. Without saying 'this is true', 'this is wrong' it opens new windows upon the world for its readers.

3.2. WHAT IS TO TEACH IN LITERATURE

The above explanations make it clear that literary texts are unavoidable in EFL/ESL curricula. But when we ask ourselves the question 'what should we teach the students, then?' we see the two objectives namely 'cultural enrichment' and 'language enrichment' require conflicting approaches to literature, and a further distinction between the study of literature and the use of literature as a resource should be made first.

3.2.1 THE STUDY OF LITERATURE

The study of literature involves reading literature within an academic, institutionalised setting for the purpose of obtaining qualifications in literary studies. Widdowson (1988;71-85) calls this use 'literature as a discipline' and says many teachers of literature today have already had this

kind of training and their only guide in teaching literature is the way that they were taught in the past. That's why they have a tendency to use literature as a discipline. Such a tendency generally leads to a conception of literature as a chronological sequence. That's why, as Widdowson explains, in universities in England most literature courses begin with the distant past like Beowulf, Chaucer and Shakespeare and go towards the present. In that way students are expected to get a knowledge of past culture of contemporary English speaking societies, and this knowledge is called as 'the cultural heritage' of English literature. Such a knowledge is expected to give much about the beliefs, values of today's English speaking societies. Contrary to this, today's language-based approaches to literature defend such a knowledge has little access to today's societies. Instead, literary works are studied to serve as evidence of historical or sociological documentation.

In such a course there's no place to creative literary writing originated from the students as it seems to be irrelevant. The course heavily depends upon the teacher or the reading activities demanded from the students. Again, for the second language learners, translation is something very often referred to as a common teaching technique because the teacher sees the need to better understand the main points of the work. As literature becomes a repository of factual data the

following kind of questions are very often heard throughout the course to obtain student participation (Widdowson 1988; 78).

- What did A look like ?
- What kind of person was B ?
- What happened when A met B at X ?
- Who did A meet at X and what did they talk about ?
- What does Shelley compare the west wind with ?
- What does 'Tintern Abbey' tell us about Wordsworth's philosophy ?
- What do we learn about Victorian London by reading 'Oliver Twist' ?

and the like.

As the same questions can be asked about the actual people and events in past or present real life situations such a treatment of literature ignores the difference between fact and fiction, so its fictitious quality is lost. It is already discussed in this study under the title 'Fictionality' that a literary text keeps the external references like time, place, history down to a minimum and so directs the attention of the reader to the internal structure. In addition, it employs 'defamiliarization' and using abstractions makes the reader think on metaphors, paradoxical relationships and the like. However if we do not approach the inner structure of a literary text like this we degrade it to the position of a historical or sociological documentation.

As for the position of the students, in such a course it is the teacher's or the critic's responsibility to supply them

what messages should be found in the literary works. Of course the things the teacher or the critic says reveals much about the meaning of a literary work but the problem is how much of this information is imported by the learner. The learner's direct experience in the work is not required. Instead, the course requires considerable storage of critical concepts, literary conventions even the metalanguage needed to use in the proper circles. In the examinations students will produce such terms and concepts in talking and writing about literature. Since in the analysis of particular texts other people's interpretations are given, the study on literature becomes identified with the study of literary criticism and commentary. Methods of reading a text are automatically employed by the teacher or the lecturer. He, as an expert, uses the correct means according to the text he has chosen, whether it requires a Marxist, a feminist or a linguistic one. Moreover he provides some ready made information including the history of the target language, its traditions and conventions, the particular heritage and relationships and influences between the authors of the time, the texts and contexts which make up that literary culture and the like.

One advantage of such an approach to literature is that it fosters an understanding of literature as a whole body of texts. Another advantage is that it is easy to test the students' advance and helps students to pass the required

examinations in literature: But as it lacks personal involvement, many of the students fail when they are asked to transfer the knowledge they have gained into new spheres in literary studies. A few of them manage it but again these ones are said to be clever enough to manage it in the absence of this academical training. General belief is that such accumulated knowledge does not automatically lead to a more responsive reading or to a fuller interpretation of a text. Lectures about literature usually stay transmissive in operation. Students can repeat the given information for examination but do not know how to use it to read literature for themselves and to learn how to create their own meanings. In other words they get accustomed to depending upon authorities outside themselves. This kind of approach is also called as top-to-bottom. Carter and Long (1991;4) criticize this approach as the integration of literature and language isn't systematic in it.

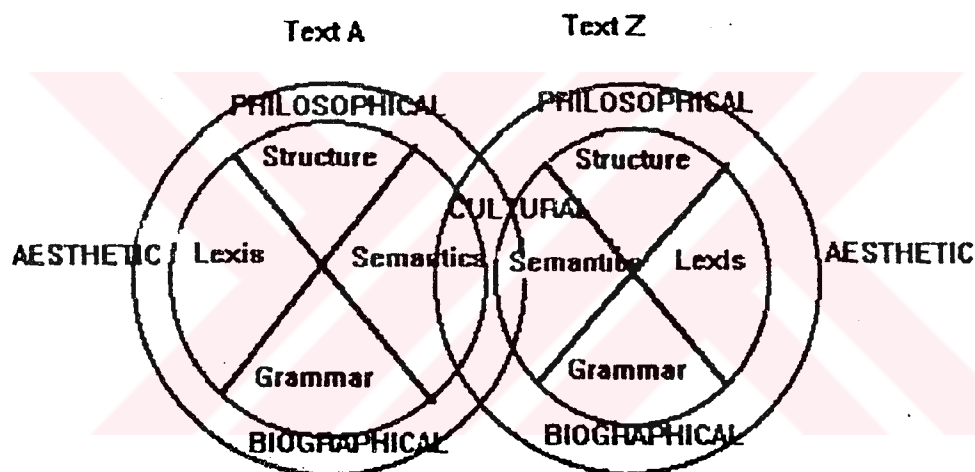
Students with good memories do well under such a system. The more successful students are also probably those who would develop in any case the necessary literary competence whether they had a teacher or not. Needless to say, such presentation methods do not bear any systematic relation to the development of language skills in students, and those teaching literature and language study could be successfully integrated.

Moody (in Brumfit 1983) uses the terms 'intrinsic' and 'extrinsic' approaches to literature and calls the provided

information for the reader by the teacher about the text 'extrinsic'. Extrinsic features are external factors which account for the existence of a literary text or for the special features of it. The principal ones are the biographical, the historical, the aesthetic and the philosophical. The biographical information deals with the life of the author. Every text has an author who lived at a particular time and in a particular place and wrote at a particular point of his career of writing. He produced this literary work to meet his particular needs. If a student gets aware of all these factors he may discuss how these points influence the text in hand. The historical information covers the economical, social, political or ideological evidence on the text created at a certain period. With the aesthetic information the student is given the process of artistic creation reflected at a text. Problems of form, structure, uses of language, ^{metric system} prosody, genres, etc. will be discussed. The philosophical information covers the topics like ethics, metaphysics, psychology, theology and the like and all their influence on the written text.

Moody, too is aware of the insufficient characteristic of this traditional academic approach. He insists on the use of extrinsic and intrinsic approaches together and likens them to different parts of a cell. The inner nucleus or core of the cell is made up of the intrinsic approach whereas the

extrinsic approach is only the outer envelope. The outer envelope permits the cell to enter into more extended relationships Moody's point of view, which claims the need to provide the students of literature both, will be discussed in the following part while discussing 'how to teach' literature. The relation between extrinsic and intrinsic approaches is shown like this (Brumfit 1983;26).



3.2.2. THE USE OF LITERATURE AS A RESOURCE

Using literature as a resource suggests a less academic approach to the reading of literature. The aim of the teacher isn't to accumulate the facts of literature but to give knowledge of literature through personal pleasure and enjoyment coming from the students. Teacher activates

involvement of students in reading particular texts, and so student-centered activities take the place of a teacher-centered lecturing. Widdowson calls this 'literature as subject'. He defends that the emphasis should be on language in the study of literary works. Leavis (Widdowson;1989) while discussing the benefits of studying literature as a discipline says such a study trains the intelligence and sensibility together and cultivates sensitiveness. Widdowson agrees with it that the target of studying literature is to create these but says if literature is given as a discipline the literary competence is foregrounded and language skills are left in the background. Such a discipline will not be different from other disciplines like History, Sociology or even some Physical sciences; and naturally will in no way create the expected sensitivity to the way language is used in a literary work. The literary message is integrated within the discourse, and when this message is separated out, it is inevitably reduced to conventional forms. Yet, the meaning of a literary work can be found intrinsically as it is in the uniqueness of the use of language.

Widdowson states (1989;74) :

It is true that a study of literature requires sensitivity, intelligence, precision of response and so on, because it takes the reader into unknown territory where familiar signs may be few and where he must often find his own way by following recondite clues. But the signs

and clues are linguistic, the sensitivity must initially be a sensitivity to language and 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.

Then, the linguist's treatment of a text is taken as the starting point and following a 'bottom-to-top' fashion critic's treatment follows. First texts and then contexts are treated as Widdowson discusses. Educational objective is of course to make the students able to response to literary works. But the objectives vary according to different levels of education, and the higher the level is, the closer will the subject come to resemble the discipline.

Such a grading will involve discussing the terms 'the linguistic competence' and 'the literary competence' which will be dealt in the following. Widdowson sees the study of stylistics the only solution to integrate the two subjects, English language and English literature. He defends only through stylistics these two subjects which are commonly taught in isolation can be combined. Literature as a subject given in stylistic basis controls the learner's capacity to understand the language which is used in a literary text. While a teacher checks the learner's knowledge in English grammar and vocabulary, he also introduces the learner other

forms of discourse of a conventional type and makes him experience this.

Having a beginning with language will suit the students whose education will quit before they meet the principles of literary study as a discipline. Again by developing a basis, it will also serve the needs of the students whose aim is to go on to more advanced study in literature. They will be guided towards techniques of individual interpretation. Since a language based approach makes 'the systematic teaching of literature' possible, let us consider the basic aims of teaching language and literature which should be taken into account under the heading 'language competence and literary competence'.

3.3. LANGUAGE COMPETENCE and LITERARY COMPETENCE

While talking about the basic functions of language we can say that it provides the users a structure to name and express relationships between concepts, and it enables the users to communicate with each other. For the mother tongue a child learns the norms of his language at the same time he masters the culturally suitable ways of thinking and communicating. But for the second language learner, who does not have the chance to become assimilated into the new culture, it requires a new type of competence, namely communicative competence.

Traditionally the approaches to language teaching emphasized 'having' the language which involved only the linguistic competence. The term 'linguistic competence' is first introduced by Chomsky. Chomsky defined the notion of competence with perfect knowledge of phonology, lexis and grammar. Saussure used the terms 'langue' and 'parole' and called the grammatical constraints of a language on the speakers 'the langue' whereas the individual manifestations of language is 'la parole' (in Dinneen 1967:196-7). To master a language a learner must be aware of the rules of 'langue' and 'parole' both. It was Hymes (1972) who pointed out the need for the mastery of interaction in a social context. Following him Jakobson's 'Speech Act Theory'; Halliday's findings in the interactional function of language, Austin and Searle's 'performatives' have made it clear that language teaching should recognize a social, interpersonal and cultural dimension of language. 'Having' language is a necessary condition but 'using' language properly is the ultimate aim.

Brumfit (1985:15) quotes an anecdote from his lectures. He usually demands a pencil uttering "Pass me a pencil, please" and all participants know what is being talked about adequately for the needs of the situation and simultaneously a few of them pass a pen. At that moment there is no need to distinguish 'pen' from 'pencil' because the need is to have something to write with. In conversation messages do not have

fixed, rigid, permanent meanings. Once the learner grasps the need intuitively, he can use it doing the necessary adaptations.

This adapting, moulding, creating new meanings covers the use of language in literature, too. Chapman (1973) considers the literary competence similar to Saussure's language competence. The mastery of literary structural patterns is like knowing the 'langue' intuitively, the writer's choice from these structural patterns is 'la parole' in language competence. Similar to the user of a language, the writer derives his own parole from the general literary pattern/tradition. To give meaning to his writings the reader, too, should be aware of these patterns. Then, he can grasp the meaning intuitively. Rodger (Brumfit, 1983; 44) says we learn how to understand literary messages much in the same way, instinctively recognizing after having a mastery of literary structural patterns or the 'generic codes' as Scholes (1982; 242) calls them. To be able to give meanings to literary pieces intuitively is to have the literary competence. Although literary communication differs much from non-literary communication, it is, nevertheless, dependent upon it. Literary messages such as poems, plays and novels make use of the same basic language system inventing special conventions of poetic, novelistic, dramatic communication. But the literary treatment of the usual language system is unorthodox, thought-provoking and striking. So students of literature need

to be provided a gradual, patient, systematic training in reading literary works. Otherwise, they may have language competence but lack literary competence.

Culler writes (1975;114)

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

It is obvious that it will be insufficient if we use literary texts for only advanced language purposes. Instead a language-based approach should lead to more academic treatment of a text. Grammar of the text should lead to grammar of literature in Culler's words. Of course it should be kept in mind that there can be no final reading of a literary text. The meanings created always remain subject to negotiation. But it does not mean that students of literature should be content with the 'iceberg-meaning' leaving one-eighth of it hidden. The aim should be to reach as much objective evaluation and interpretation as possible.

To obtain a fuller understanding there's a long way to cover. Literary codes will not be only linguistic. They will include the interplay of event with event, relationships between characters, exploitation of ideas and value systems, formal structures considering genre or other literary convention and relationships between any of these and the world outside literature. The systematic inclusion of these teaching points to obtain literary competence will be dealt with under the title 'how to teach literature' in the following.

3.4. HOW TO TEACH LITERATURE

It has already been noted that the teaching of literature cannot be omitted in EFL curricula. In this teaching process beginning with a language-based approach seems more profitable, but it should lead us to the introduction of literature as a discipline or rather both approaches should be provided hand-in-hand with the teacher's guidance. Language competence is a pre-condition to start teaching literary texts as this will form the basis of gaining literary competence. Then, automatically, teaching literature becomes confined to students who have gained enough linguistic competence of English. Still, by looking at this starting point from a different spectrum we get the following conflicting opinions.

3.4.1. SIMPLIFIED OR AUTHENTIC MATERIAL

As a general rule, it is necessary to choose literary texts which aren't too far beyond the students' reading comprehension. The target is to reach an access to students' experiential level. It means they need to be able to discover the pleasure and enjoyment coming from making the text of their own, interpreting it in relation to their own knowledge as well as to the knowledge of the world they inhabit. Naturally, the linguistic difficulties shouldn't inhibit this kind of experience and enjoyment. That's why some teachers believe in the value of simplified texts. The purpose of them is to improve the students' reading skills. Meanwhile, works from the literary canon are chosen and simplified. There are two reasons for this. Firstly the work selected has a good story line, and secondly the learner has already heard of the title such as Dicken's 'The Great Expectations' or Shakespeare's 'King Lear' and this provides additional motivation on the learner's part.

But it is to be kept in mind that here, with the simplified copy of the literary work, a new literature has been created. The literary language which is unique to the original, is translated into something else. Maybe it still has charm and flavour but not because of the language; maybe just because of the setting and characters of the story. Moreover, the lower the level of the simplified text is, the more non-literary

the language is likely to be. To exemplify this the following two excerpts can be studied.

In the workshop of Mr. Jonathan Burge, carpenter and builder, in the village of Hayslope, on the eighteenth of June, 1799, five men were coming to the end of their work for the day.

The tallest and strongest of them, with black hair, sharp dark eyes, and a pleasing expression of honesty on his large, determined face, was Adam Bede.

(From opening lines of 'Adam Bede' by George Eliot, simplified by G. Horsley-Longman Simplified English Series; 1964)

The opening paragraph of the above simplified version is like the following in the original copy(The Penguin 1980;49):

With a single drop of ink for a mirror, the Egyptian sorcerer undertakes to reveal to any chance comer far-reaching visions of the past. This is what I undertake to do for you, reader. With this drop of ink at the end of my pen, I will show you the roomy workshop of Mr. Jonathan Burge, carpenter and builder, in the village of Hayslope, as it appeared on the eighteenth of June, in the year of our Lord 1799.

The afternoon sun was warm on the five workmen there, busy upon doors and window-frames and wainscoting. A scent of pine wood from a tent-like pile of planks outside the open door mingles itself with the scent of the elder bushes which were spreading their summer snow close to the open window opposite...

Firstly, for the narrator, George Eliot compares himself to an Egyptian magician who knows everything and has the capacity to reveal everything to his readers. This invites the reader to think 'How much fictitious his story will be?'. In a way the author discusses 'fictionality' which is a tradition in novel writing. "This is what I undertake to do for you, reader" is quoted speech, implying that George Eliot herself will have direct contact with the reader. But, in the whole of the book other narrators will be heard, too. So, the work is quite complex considering its narration. In the simplified version it sticks to the third person narration and requires no further interpretation. Semantically, the lexical choice in its simplified version removes the 'pine-wood scent' 'summer snow' and many others, in short, removes the lexical richness of the authentic text. Literary figures such as simile are largely removed, too.

Consequently, literature cannot be taught from a simplified text. But one use of simplified texts is discussed by Long and Carter (1991;151). It is to give the students both versions and to have the students a direct comparison what is literary, what is non-literary; and to find out what is special in the literary text. By the same writers another suggestion is to use non-literary texts such as advertisements and to make the students familiar with figures of speech through them. Long and Carter(1991; 64)that defend a metaphor introduced through

a non-literary text may lead to the understanding of a dense aesthetical metaphor of a canonical literary text.

3.4.2. BREADTH V. DEPTH

A vital question in the teaching of literature is whether to choose a broad range of texts or to choose one in which students develop their capacity of reading in depth. Educationalists who defend a breadth approach say having literary competence requires reading different kinds of literary texts. Only that way a student can reach a wide experience. He accumulates a varied range of responses and gets the chance to compare and contrast his reading of one text to his reading of other texts. This at the same time reminds us a structuralist viewpoint.

On the other hand, the defenders of a depth approach say it is always better to know one text well rather than several texts more superficially. One text is studied with thematic and linguistic particularities and that way a complete model is provided for the student. This kind of preference reminds us of the detailed analyses of a stylistic model for the teaching of literature. It is thought to be essential for the development of close reading and a detailed analysis capacity. The underlying opinion is that once a student learns to read a literary text accurately, he will proceed to other texts following the same procedure. So, while a breadth approach

insist on fluency, a depth approach requires accurate linguistic responses.

In our study the details of an ideal syllabus design or in a broader sense a curriculum design will not be included. But if a frame is needed for classroom activities, it can be said that both the breadth and the depth approaches are necessary. A depth approach can be adopted for class use employing 'intensive' reading activities, where as a breadth approach can be helpful for extensive reading. An ideal combination of both main approaches will be at the expense of the teacher. But the ultimate goal is to produce both accurate and fluent readers. In the following the underlying theoretical concepts of the breadth and depth applications namely stylistic structuralist and semiotic contributions to the teaching of literature will be discussed, and the examples of them will be shown on a specific text, a novel, John Steinbeck's Of Mice and Men .

CHAPTER FOUR

STYLISTIC STRUCTURALIST AND SEMIOTIC APPROACHES IN THE TEACHING OF LITERATURE

4.0. PRESENTATION

In this section of the present study, the attempt will be to trace the roots of language-based approaches in the teaching of literature in two important fields, namely stylistics and structuralist poetics. The recent extension of structuralism under the name of literary semiotics will also be included. The range of activities available in presenting a work of literature through stylistic, structuralistic and semiotic contributions will be demonstrated on always the same text, a novel, John Steinbeck's 'Of Mice and Men'. 'Of Mice and Men' is a work of art chosen at random out of the accepted literary canon. The book suits a readership of almost any age and with a range of classes from intermediate to advanced learners. Comprehension is definitely aided by the clear context as well as by the novel's strong characterisation and plot.

The last section of this chapter will be devoted to a sample lesson for the teaching of the particular work in five or six class periods which will cover an eclectic frame work displaying the analysis of the novel's language (stylistic

phase) the fictional text identification (structuralistic phase) and the reader's response (semiotic phase) with certain classroom activities.

4.1. STYLE

Style is a term which we meet in several areas with similar or different meanings. At its simplest, style refers to the manner of expression in writing or speaking. It reminds us the term 'idiolect' which is used for the peculiar use of language by a peculiar speaker. Every novelist, like every user of language, possesses his own idiolect and reflects this in his works. Even in apparently normal pieces of writing, the writer implies a particular 'mental set'; that's why there's no kind of writing or speaking that can be regarded as perfectly neutral and objective.

Studies of style can be considered as attempts to demonstrate how a single writer puts his idiolect to his own artistic purposes. For instance, Mark Twain's preference in using American colloquial differentiates his place in stylistic tradition from Hemingway's. Then, we can speak of Mark Twain's style. In a broader sense, style can be seen against a background of larger contexts. The studies have proven that style varies from one genre to another or from one period to another. Considering the genres, a Keats poem should employ a different style from Jane Eyre's novel 'Emma'. In

the same way a writer belonging to the romantic tradition of 19 th. C. American Literature like Mark Twain should employ a different style from a 20 th. C. American writer like Steinbeck. One common point in style is that stylistic features are basically features of language. That is why style in one sense is synonymous with language. At that point a new branch of study, namely stylistics has flourished to study on styles of texts, writers, genres, periods.

4.1.1. STYLISTICS

Stylistics is an approach to the study of texts which involves analysis of language use in literary texts. Widdowson (1975:3) defines it as 'the study of literary discourse from a linguistic orientation' Fowler(1981:11) as the application of theoretical ideas and analytic techniques drawn from linguistics to the study of literary texts'; again Widdowson(1975:4) at a lower level sees stylistics as a branch of linguistic studies which 'can provide a way of mediating between two subjects: English language and literature'. Rodger (Carter, 1982:159) gives stylistics the responsibility so that 'work in the practical criticism of poetry can be directly linked to the teaching of basic communication skills'.

Stylistic has mainly flourished since the early 1960's when it was first felt by linguists that 'the global science of linguistics' attained a level of both theoretical and

methodological sophistication. Then it was time for the linguistic contribution to the study of literature. At that point proponents of stylistics started to make every effort to show by theoretical exposition as well as practical demonstration that in the absence of any better methods to effect an integration of language and literary studies, stylistics is perhaps the best way to bring the two into a relationship.

By far the most common kind of material studied in stylistics has been literary, although the same stylistic analyses can provide a basis for explaining how advertisements, jokes, etc. exploit 'literary' uses of language. As stylistics tends to focus on literary texts, it is sometimes called confusingly 'literary stylistics'. Then, a main aim of stylistics is to employ analysis of the forms of language in general, to try to account for particular effects in a text. Another aim of it is to use the analysis to promote understanding of the literary purposes and functions.

Stylisticians try to avoid vague and impressionistic judgements and wherever they feel to be relevant, they relate literary effects to linguistic 'causes'. Such a study involves the use of many models and terminology provided by linguistics. That's why making the learners familiar with this terminology becomes a must. But being a cover term, stylistics has been developed greatly. In one way it has come close to

work done in discourse analysis and pragmatics, and is called functional stylistics. In another way, it covers the analysis of non-literary varieties of language under the name socio-stylistics. It is even used as a teaching tool in language and literary studies and so pedagogical stylistics has come to be used.

4.1.2. THE IMPORTANCE OF EMPLOYING STYLISTIC ANALYSES IN AN ELT CURRICULUM

While discussing the language competence previously, it has been noted that when we learn to cope with the linguistic messages of everyday life we form an internalized model or theory of normal communication. This makes us able to interpret speech sounds and assign correct grammatical structures and suitable situational meanings to them. In a similar way when we are exposed to a literary text, we should have the ability to understand the demands coming from this text. When we have the necessary literary communication awareness and literary language consciousness, which are discussed in this study earlier, the interpretations of the student remains shallow. Poems, novels, plays etc. can be read to scan for the story they provide, for the plot outline, plus impressionistic images of their characters. In the case of adding a stylistic analysis to this, the following benefits can be obtained :

1. Stylistics has many common practices with the teaching methodology which is known as 'intensive reading'. Both encourage slow and close reading of texts and require concentrated attention paid to the language. The Turkish student would feel himself very much at home while studying with the basic techniques of stylistics, and a stylistics study in turn, would strengthen his study skills. For the analytic knowledge of the English code or language system, he is somewhat ready. The thing to do is to apply his potential information to the deviant language of literature. Alex Rodger (Brumfit 1983:47) points out the advantage of an EFL student in stylistics with the following words:

The information he needs for these purposes is in fact readily available. It is to be found in the new, communication oriented reference grammars of English published in the past decade, in recent manuals of descriptive rhetoric, and in the pedagogical approaches to literary stylistics proposed in the writings of H.G. Widdowson and others. The advantages and incentives of such an approach to literary studies are immense, especially in ESL countries. For if the majority of ESL graduates in English are to teach the use of English to school pupils, then this analytic competence in the language is precisely what they need if they are to explain the relationships between grammatical structures on the one hand and the communicative purposes they serve in actual use on the other.

2. Stylistics requires the student to mobilise everything he has learned about the structure of English in order to carry out a stylistic analysis of a text. It is something more than an intensive reading activity, at which the student looks at individual linguistic features in isolation. Stylistics tries to uncover the various linguistic levels, most of which are half-hidden or hidden in a literary text. In that way, it extends the student's language skills to the peculiar nature of literature. The student not only reviews what he has learned about the language but also tries to use it in a productive way.

3. Stylistics provides the student with the means, especially vocabulary, to articulate in more clear-cut terms. Of course a student has intuitive feelings after reading a literary text, but stylistics gives him the chance to verbalise his feelings, encourages his personal access to deeper implications, and so his subjective feeling is objectified, and this is, in a way, the grounding of literary interpretation. Such an activity is different from readily reading the comments in which the impressionistic critic's subtle views offer a refined and elusive language. The student's own experience and contribution is always more valuable but the teacher at that point can provide him the necessary feed-back to improve the student's dull jargon.

4. Because of the above three factors, the student's interest in learning both English language and English literature will be deepened, and he will be aware that a language is for a variety of purposes rather than that of mere communication.

4.1.3. THE SHORTCOMINGS OF DEPENDING TOO MUCH ON STYLISTIC ANALYSES

In spite of the revolutionary benefits the stylistic studies have offered the language teacher, in practice, some shortcomings inevitably have occurred, and these shortcomings now force the literature teacher to think of an alternative approach added to stylistic studies. M.H.Short (Brumfit 1983:67) summarises the oppositions to stylistics under three headings :

(i) The difficulty for literary scholars of learning the new linguistics.

(ii) The general post-Leavis assumption that in order to react properly to literary texts, readers have to belong to a largely pre-existing category of 'sensitive' readers. According to the Leavisities, sensitivity is encouraged by exposing students to good works of literature and getting them to like them. Hence their tastes are trained to conform with those of the literary establishment. Those who fail to like or understand fall by the wayside and join the insensitive, underprivileged majority.

(iii) The feeling that literature is a 'subjective' phenomenon and therefore

cannot properly be analysed by 'objective' linguistic analysis.

The first of these three shortcomings can be overcome by forming a simple 'critical meta-language' as Rodger (Brumfit, 1983:46) calls it. But in our country we still lack a model syllabus including the necessary meta-language and a suggested bibliography to provide some guidelines for the teaching of stylistics in English departments of Education faculties.

For the matter of sensitivity, the strongest resistance to the spread of stylistics comes from the people whom Short has described in this second part. The reasons of this depend upon the third criticism, which is related to our look upon literature. Some teacher's belief in literature is like that of D.H. Lawrence (Inglis, 1968; 36-37) "the touchstone is emotion , not reason ...all the critical twiddle-twaddle about style and form, all this pseudo-scientific classifying and analysing of books in an imitation-botanical fashion is mere impertinence and mostly dull jargon". But this would leave us to false relativism.

The development of sensitivity as Short calls it, or the intuitive response of the student to a text is of primary importance in Stylistics. In exemplary stylistic analyses the teacher or the writer of such a stylistic study starts with a brief statement about his intuitions and subjecting these intuitions to a rigorous linguistic examination, and tests

their validity. But when we start with the student's wrong intuitions we may reach different interpretations. Although the language of the text seems to control our responses, the danger of yielding wrong interpretations has been outspoken by many. Carter (Carter and Simpson, 1989; 67) solves this shortcoming of stylistic studies suggesting a structuralist approach, which will be the topic to be discussed next in our study:

Intuitions about texts depend on their familiarity to the commentators, and the commentators' acquaintance with such texts depends in turn on the kinds of access to literary texts which their education has allowed. The educational background of the commentators is a matter of social class; thus 'intuitions' will depend on the different ways in which the reader of a text is positioned socially and ideologically. Intuitions are not neutral in any simple or value-free way.

This dialectic and dynamic view of intuition, which takes both the text and the reader into consideration seems nearer the truth.

The contributions of stylistics to the teaching of a novel will be shown in 'Of Mice and Men' in the preceding part. Of course we do not claim that such a stylistic analysis keeps pace with the new developments in this field. Everyday comes with new contributions like E.D.Hirsch's 'The validity of Interpretation' or Wolfgang Iser's 'The Act of Reading' and

traditional stylistics leaves its place to functional stylistics, socio-stylistics and the like. In this study to narrow our scope Leech and Short's Style in Fiction (1986) will be taken as a guide.

4.1.4. MONISM DUALISM PLURALISM

By some critics the choice of style is thought of the choice of manner rather than content. In other words, expression is chosen rather than content. Then, the definition of style becomes a 'way of writing'. Style is thought to be some kind of dress covering meaning. Naturally, in literary works the aesthetics of form tends to attract the reader's attention rather than the meaning. Such an approach is called dualistic. Considering the style with a dualist viewpoint, recent French stylicians Bally and Rifarre (Leech and Short, 1986; 18) claim style is the expressive or emotive element of language which is added to the neutral presentation of the message itself. So, style need not occur in all texts with their definition. Style is absent or zero in many classical works, as they employ quite a transparent language.

Contrary to this, a monist viewpoint considers style and content inseperable. Especially taking their examples from poetry and proving that in literature paraphrasing is almost impossible, they defend the one-form-one meaning postulate. The tenets of monism are the following:

- i. It is impossible to paraphrase literary writing
- ii. It is impossible to translate a literary work
- iii. It is impossible to divorce the general appreciation of a literary work from the appreciation of its style.

An alternative to both monism and dualism is pluralism. Leech and Short(1986) find the monist view correct but inadequate in examining literary texts. According to a pluralist, language performs many different functions. Any piece of language is likely to be the result of choices made on different functional levels. Some kinds of language have a referential function (e.g. newspaper reports), others have a directive or persuasive function (e.g. advertising) others have an emotive function or a social function (e.g. casual conversation). Meanwhile all linguistic choices are meaningful and all linguistic choices are stylistic. Halliday has studied on the functional definition of literary language and recognised that different kinds of literary writing may foreground different functions. Choices of language are interrelated to one another within a network of functional choices. Halliday's pluralism is superior to monism as it proves us quite logically how choices of language are interrelated to one another within a network of functional choices.

To exemplify the interrelations of functions a passage is chosen from 'Of Mice and Men'. Our aim is to start with the

preferences of the character in his language use and to continue to make logical inferences discussing his choices, keeping in mind that although the present discourse may imply a casual conversation on the surface structure it means the reader more than this dropping hints about the context of situation. And the language manages this since it is impossible to divorce the general appreciation of a literary work from the appreciation of its style.

Just for convenience the passage will be divided into graphic units and will be given a number for each. The passage deals with George's disappointment when he and Lennie were left almost four miles away from the ranch they were supposed to reach and had to walk this distance on a very hot day.

George stared morosely at the water. (1)
 The rims of his eyes were red with sun glare. (2) He said angrily, "We could just as well of rode clear to the ranch if that bastard bus driver knew what he was talkin' about. (3) 'Jes' a little stretch down the highway,' he says. (4) 'Jes' a little stretch.' (5) God damn near four miles, that's what it was! (6) Didn't wanta stop at the ranch gate, that's what. (7) Too God damn lazy to pull up. (8) Wonder he isn't too damn good to stop in Soledad at all. (9) Kicks us out and says, 'Jes' a little stretch down the road.' (10) I bet it was more than four miles Damn hot day." (12)

Lennie looked timidly over to him. (13)
 "George?" (14)

"Yeah, what ya want?" (15)

The most significant feature of the text is the repetitions of George. Sentences (4), (5), (10) exactly repeat themselves. 'Jes' a little stretch down the road'. These repetitions certainly serve the 'Ideational function' of language. Ideational function is the way in which language conveys and organises the cognitive realities of experience; internal experiences, thoughts feelings, etc. So, repetitions should be considered as mirrors to reveal inner world, his anger. (7) The introductory part of the driver's words is also repeated by George. 'He says' (4) 'Kicks us out and says' (10). So the function of these repetitions is something more than a linguistic effect. It relates precise linguistic anger to literary effect. For the dualist George's choice to repeat wouldn't be a matter of style. Even his words wouldn't have any significance in style; but Halliday's functions give us the chance to discover the literary effect hidden behind the syntactic structure employed in the passage.

George's choice in the structure of sentences 'that's what it was ... (6), '...that's what' (7) 'Too God damn lazy...' (8) '... too damn good to stop...' (9) are emphatic noun clauses and infinitive clauses reflecting the exuberant sense of rebellion overflowing from him. This is the writer's textual choice (function) and goes hand in hand with the ideational function. As for the interpersonal function we meet the interlocutor Lennie in this case after so many utterances

from George, at the end of the text. Moreover, Lennie's reply isn't reciprocal to George's complaints. Lennie surprises us with his callousness, the rising intonation in his voice is given with a question mark: 'George?'

How can Lennie so much undermine George's feelings? This certainly surprising reply forms a 'foregrounding', the aim of which is to emphasize the difficulty to build a healthy communication with Lennie. The rising intonation in Lennie's utterance 'George?' may be ambiguous to any hearer. It may mean 'Stop complaining, why are you so unnecessarily furious?' It may mean 'Help me, I'm in need'. For George it is not ambiguous at all and he simultaneously answers with another question "Yeah, What you want?". So, all George's complaints are for himself. He even does not have someone to share his anger with. He just reports and reports his words for nobody. This is George's misfortune.

4.1.5. FREQUENCY IN STYLE

In order to be able to talk about the style of a particular text, a very common method is to talk about the frequency of certain choices. The weak point of this method is that unless a pattern of choice belongs to the text as a whole, unless this choice is seen in relation to other features, consistency and tendency will be reduced to frequency and will mean almost nothing. At the same time a feature which occurs more rarely

than usual may also have a significant aspect of our sense of style similar to a feature which occurs frequently. This reminds us the importance of knowing primary and secondary norms.

A primary norm is the norm which determines our general expectations of language. A secondary norm is the one which is established by deviance from the primary norm. If we sense there is something odd about the language after we read a text we can say it employs a secondary norm. A text may set up its secondary norms next to the primary norms and in that way they strike us. This sudden variation in the choice of words or sentence complexity is called Internal deviation. Leech (56) advises us to study on style as a dynamic phenomenon since pervasive and local features of style are equally parts of the whole, since there may be a multiplicity of styles within the same work

The language of the three descriptions in 'Of Mice and Men' can be worth pointing out here. The first excerpt is in the beginning of the novel whereas the second excerpt starts the second chapter. The third one is included again in the first chapter. The striking fact about them is that they exactly reflect the same tendency stemming from the writer.

I

A few miles south of Soledad, the Salinas River drops in close to the hillside bank and runs deep and green. The water is warm too, for it has slipped twinkling over the yellow sands in the sunlight before reaching the narrow pool. On one side of the river the golden foothill slopes curve up to the strong and rocky Gabilan mountains, but on the valley side the river is lined with trees - willows fresh and green with every spring, carrying in their lower leaf junctures the debris of the winter's flooding; and sycamores with mottled, white, recumbent limbs and branches that arch over the pool.

II

The bunk house was a long, rectangular building. Inside, the walls were whitewashed and the floor unpainted. In three walls there were small, square windows, and in the fourth, a solid door with a wooden latch. Against the walls were eight bunks, five of them made up with blankets and the other three showing up their burlap ticking. Over each bunk there was nailed an apple box with the opening forward so that it made two shelves for the personal belongings of the occupant of the bunk.

III

The first man was small and quick, dark of face with restless eyes and sharp, strong features. Every part of him was defined: small, strong hands, slender arms, a thin and bony nose. Behind him walked his opposite, a huge man, shapeless of face, with large, pale eyes, with wide, sloping shoulders; and he walked heavily, dragging his feet a little, the way a bear drags his paws. His arms did not swing at his sides, but hung loosely.

i. LEXICAL FEATURES

1.NOUNS

There is a clear preference of concrete nouns in all three passages. River, hillside, water, sands, pool, slopes, mountains, willows etc. in the first one; House, walls, floor, window, door, bunks, apple box, shelves in the second; Man, face, eyes, hands, arms, nose, shoulders, feet, paws etc. in the third. This preference makes the descriptions direct and concrete rather than being abstracted and intellectualized through the act of perception. Abstract nouns, when they rarely occur in the first passage refer to movement and action. 'Spring carrying the debris', 'winter's flooding'.

2.VERBS

Verbs are frequent in the passages. The first passage has dynamic verbs and these indicate movement: drops, runs, slipped, reaching, curve up, carrying. The second passage is completely opposite the first one, depending upon only the stative verb 'be'. Simple present tense use of the first passage leaves its place to simple past form in the second.

The first passage certainly carries the implications of a continuous movement in nature. Water, sunlight, slopes move. Even the willows and sycamores are shown in action. Willows carry the debris of the winter's flooding and sycamores arch

over the pool. The second passage heavily depends upon 'be' in the past form. This changes the air of the bunkhouse into an intact, stale dwelling. The third passage displays a mixture of stative and active verbs. Only Lennie is described in action. The verbs chosen to describe his posture and his walk give the impression that his movement is divorced from his purpose: shoulders sloping, feet dragging, arms hanging loosely. This intensifies the truth about Lennie that his head has no control over his physical power.

3.ADJECTIVES

The first passage is certainly richer than the other two in adjectives. To accompany the visual imagery of verbs the adjectives show particularly colour: green, yellow, golden, white. The adjectives deep, narrow, lower also intensify the visual imagery. The sense of tactile is present in warm water, fresh trees.

The second passage contains adjectives showing the shape and material of things. Long, rectangular, small, square, solid, wooden, whitewashed, unpainted, nailed. No colour, no warmth in them. They emphasize the ugliness and torpor of the room. All connote captivity in one way or other. The farmhands live in a small room surrounded by sharply defined objects, which also lack the warmth of pinks, greens, yellows.

The second passage is full of antonyms. George and Lennie are described in opposites. Small, huge; quick dropping; dark, pale; defined parts, shapeless face; sharp restless eyes, large pale eyes. With his pale, shapeless features, with his uncontrolled strength Lennie is the symbol of innocence. With his defined parts, agility, George is the modern man; he is alert against the dangers which are possible to come from his surrounding, he is ready to defend himself.

4. ADVERBS

In all three passages the largest group of adverbs is that of place, especially direction. 'Close to', 'over' (repeated three times), 'behind', 'inside', 'in'. These tend to combine with verbs to emphasize a state rather than activity. In the third passage the two adverbs 'heavily' and 'loosely' describe Lennie's despondency. Passages are poor considering adverbs, which is an expected outcome from descriptive texts.

ii. GRAMMATICAL FEATURES

1. SENTENCE COMPLEXITY

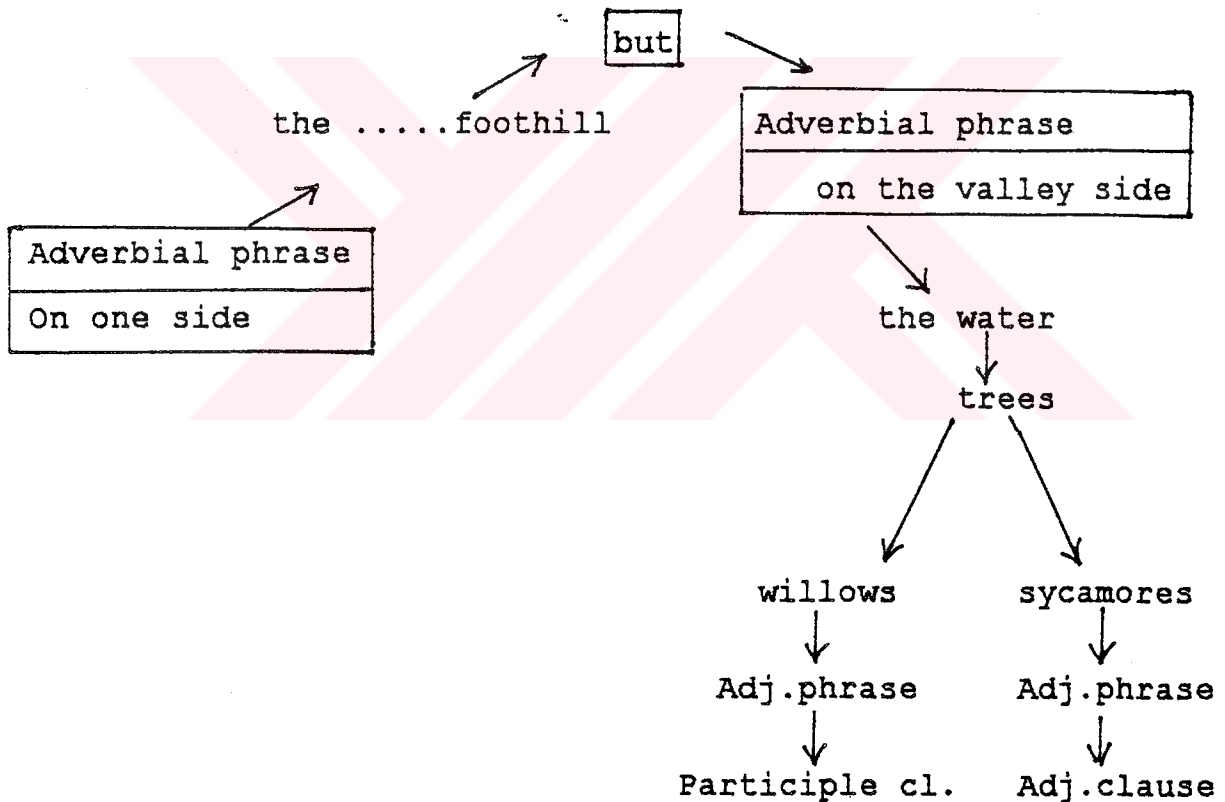
The average sentence lengths of the three passages are thirty-five, seventeen and nineteen respectively. Steinbeck uses much simpler sentences when the things to describe are in man-made surroundings as in the second passage. There is no inclusion of senses in them, so he is contended to describe

them briefly, without inviting us to become humanly involved in them. In the third passage, the sentence complexity makes a foregrounding with the third sentence, where Lennie is described. 'Behind him walked his opposite, a huge man, shapeless of face with large pale eyes, with wide, sloping shoulders and he walked heavily, dragging his feet a little, the way a bear drags his paws. 'The negligence of the subject, a huge man; the inclusion of 'with' phrases twice, the use of present participle 'dragging' and the conjunction 'and' all form the trailing constituents.

Leech and Short(1986: 225-229) compare anticipatory and trailing sentence structures and call the sentence structure 'periodic' when anticipatory constituents are dominant in it. On the contrary when the major constituents are in final position, and do not add a sense of suspense to the sentence a sentence with a 'loose' structure is at hand. A loose sentence lacks the anticipatory tension of the periodic sentence. The qualities associated with loose sentence structure are easiness, relaxation, informality. Of course a loose sentence, like in our case, can be very complex in terms of number of words, number of clauses etc. but does not cause difficulties of comprehension. Another characteristic created with the inclusion of trailing constituents in a sentence is that (Leech and Short, 1986;86) it imitates the movement from the observer's eye. This is true of our situation also. The

sentence structure accompanies the progressive movement of the eye on Lennie.

The first passage has the longest sentences when compared to the other two, mainly because the description of nature is accompanied with ample emotional adjectives. The third sentence in the passage makes a foregrounding with its length including sixty-three words. In structure two independent clauses are combined using 'but':



'But' forms the turning point since it separates the two different parts of the landscape; rocky mountains on one side, green watery valley on the other. The narrator's watching angle is below the hills but above the valley and the pool. As

the narrator's position is vital to the reader, adverbial phrases are put preceding the subjects in both independent clauses. A dash starts the explanation about the trees and both willows and sycamores are defined in parallel structures : first with a phrase and then with a clause each; although the number of adjectives in each phrase is not the same. The preceding adverbial phrases form the anticipatory constituents and so loads a certain burden on the memory, whereas the final adjective phrases and clauses are trailing constituents. The sentence is a mixture of loose and periodic elements and requires an attentive reading to see what part belongs to what in linear sequencing.

2. WORD CLASSES

It is noteworthy that major word classes (content words) account for a high percentage of the total number of words. 45 to 106 words in the first passage; 38 to 79 in the second passage ; 23 to 86 in the third passage. Steinbeck makes little use of pronouns, conjunctions and auxiliaries. This is the symptom of concreteness of his description. He makes his nouns, adjectives, verb and adverbs work for him without leaving them into an abstract network of relations. And as a result, this forms one of the factors that makes Steinbeck's style seem easy and accessible.

iii. FIGURES OF SPEECH

1. SCHEMES

Schemes compromise figures which arrange words into schematized patterns of foregrounded regularity of form either syntactic or semantic (Leech, 1969;78). This foregrounding can be achieved through parallelism, repetition or through some sort of contrast. In the first passage Steinbeck does not neglect sound effects in impressing on us the peaceful, serene atmosphere of Salinas valley with /dip/ and /grin/ ;the repetition of /i/ with /'twinklɪŋ/, /'rɪçɪŋ/, /'kærɪŋ/, /flʌdɪŋ/ the use of phonaesthetic words in which the similarities of sound connote similarities of meaning in the description of the water, are noteworthy.

2. METAPHOR AND SIMILE

In Leech's(1969;88) definition, metaphor and simile are two traditional types of tropes, in other words, they are schemes which basically involve lexical or semantic deviation. They create a foregrounded irregularity of content. Metaphor and simile serve to animate and humanise what is inanimate. In the first passage the slopes are golden; mountains are strong, the water is lined with trees, branches arch over the pool. These metaphors add an unnatural beauty to the landscape and shows it as if there is a touch of man in everything. The slopes are made of golden; a human quality is given to the mountains,

they are not steep but strong, the river line is so distinct that it is similar to a man-made drawing, branches and limbs of trees display architectural beauties.

The second passage forms a contrast with the first one, as it lacks traditional figures of speech and describes the bunkhouse with a mathematician's accuracy to explain a problem.

The third passage surprises the reader with qualifications attributed to eyes and feet. George's eyes are restless, which reflects his mood rather than his outlook. His eyes are restless under the great responsibility he has taken for Lennie. Lennie's eyes on the other hand are not blue or hazel but pale. Pale usually describes someone's complexion. In Lennie's situation his face is so shapeless that it does not matter for the author whether he's giving the colour of his face or of his eyes. The eyes of the two men are like the mirrors of their minds. George's mind is full, the troubles experienced in the North, in Weeds, the anxiety of approaching a new unknown ranch is also added to the past troubles. On the other hand Lennie's mind is blank. Nothing is recorded in his mind and naturally nothing is reflected in his eyes. Moreover the metaphor used in the last sentence equates Lennie to a bear. Both in structure and in his mental capacity Lennie is not more than a creation of Nature.

iv. COHESION AND CONTEXT

1. LEXICAL REPETITION

Perhaps the most notable feature of cohesion in passages is the syntactic repetition we meet in the second passage. All five sentences in this passage are based on the past form of 'be' ; started either with a subject or with 'there was /were' structure. The use of antonyms in the third passage also has a reinforcing effect to sense the personalities of Lennie and George. In the first passage there is only one lexical repetition in the green water and the green willows.

2. DEFINITE ARTICLE

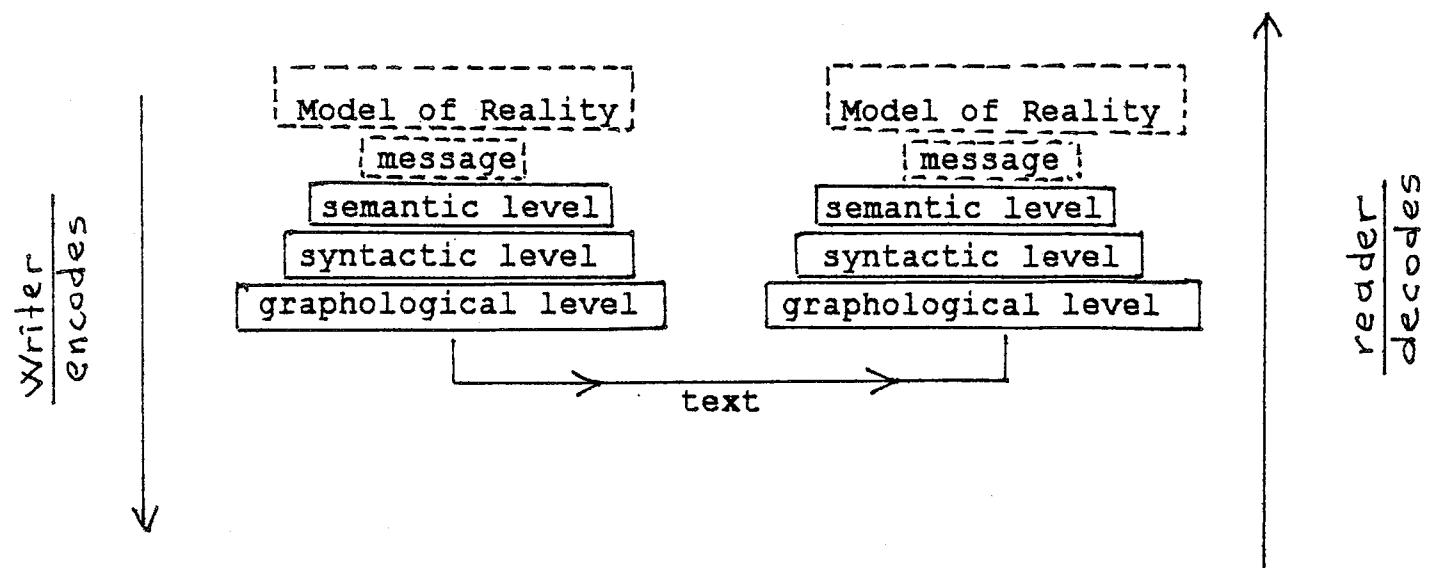
The use of definite article 'the' is considered to identify a previous reference. In Steinbeck passages 'the' starts passages rather than 'a', forming a foregrounding to the reader. The reader is invited to a context which he shares with the author. The first passage begins by giving the specific names Soledad, the Salinas river, the Gabilan mountains; so Steinbeck makes a pretence of shared knowledge with the reader. The reader becomes an inhabitant of the fictional world.

The second passage is even more striking because the first chapter leaves the characters by the pool and the second chapter, from the beginning of which our second passage is

taken, invites the reader to a new context, which abruptly starts with 'The bunk house'. This is quite an exceptional use of 'the', signalling that the reader is already familiar with this bunk house. The same thing is valid for the third passage, which begins with 'the first man...' The writer employs clarification and does not leave his readers in mid-air. There is no need to guess as everything is clearly pointed.

4.1.6. REAL MODEL OF REALITY V. MOCK REALITY

Sometimes language is compared to a code such as the Morse code. In our case this means, a communication between the writer and the reader is possible when there is mutual understanding in the encoding and the decoding process. The writer informs the reader by means of language; the reader, depending upon his universe of reference, retrieves the message. Leech and Short (1986;126) illustrate this like the following:



In this decoding process, a reader may not interpret in the same way with the writer. Inference has an important role in comprehension. When we read the sentence 'The bunk house was a long, rectangular building' we start inferring using our knowledge of the real world, that the shape of the room is not round or square. It is not necessary to see the room which Steinbeck writes about, in person; even Steinbeck's bunkhouse may not have existed at all, but plenty of other rooms, of which we have real experience, do exist. So from our knowledge of entities and goings-on in the real world we are able to postulate the nature of the fictional world. The overlap between the created fictional world and our model of the real world is great so this type of fiction is called 'realistic fiction'. When both worlds do not overlap we have mock reality. The reality in a newspaper article fits our store of knowledge, so we infer and add plausible connections between one fact and another.

The illusion of reality which is created by the inclusion of actual individual things, events, people and places is called 'verisimilitude'. Verisimilitude is connected with the credibility, the likelihood and the believability of fictional happenings. However sometimes when we are witnessing an actual piece of reality, the same message is expressed through varied instances, the message has consistency, and so this gives it a symbolic value.

In 'Of Mice and Men' we see the examples of both. The following passage is taken from the scene where Lennie starts petting Curley's wife's hair and notices he has hurt her:

Lennie was in a panic. His face was contorted. She screamed then, and Lennie's other hand closed over her mouth and nose. "Please don't," he begged. "Oh! Please don't do that. George'll be mad."

She struggled violently under his hands. Her feet battered on the hay and she writhed to be free; and from under Lennie's hand came a muffled screaming. Lennie began to cry with fright. "Oh! Please don't do none of that," he begged. "George gonna say I done a bad thing. He ain't gonna let me tend no rabbits." He moved his hand a little and her hoarse cry came out. Then Lennie grew angry. "Now don't," he said. "I don't want you to yell. You gonna get me in trouble jus' like George says you will. Now don't you do that." And she continued to struggle, and her eyes were wild with terror. He shook her then, and he was angry with her. "Don't you go yellin'," he said, and he shook her; and her body flopped like a fish. And then she was still, for Lennie had broken her neck.

The passage imitates a slow-motion picture with the chronological and psychological sequencing it employs. Chronological sequencing is achieved through the use of compound sentences then, and ...Ten 'and's and four 'then's create uniform compound sentences. No other conjunction is employed in sentences except 'and'. Time sequencing is achieved only through 'then'. The kind of realism aimed at this passage might be described as objectivity. The pieces of

the happening might have been glued together in some other different orders, but the most logical sequencing is preferred by the author since the mention of a later event would have been less accessible and intelligible.

Psychological injunctions can be seen in Lennie's utterances. 'Oh, please don't do none of that', 'George gonna say I done a bad thing. He ain't gonna let me tend no rabbits', 'Now don't', etc. These utterances are systematically sprinkled among 'and then' structures. In a way they curtail the sequencing 'and then' clauses. The grammatical and lexical repetitions in Lennie's words intensifies the panic he is in. We repeatedly hear 'don't' and 'George'. The inclusion of 'please' is not repeated a second time. Instead, Lennie breaks his ties with the real trouble and escapes to his dream world. The trouble he will be in seems to him as if it has no relation with the damage he is giving to Curley's wife. His hands are pressing upon her neck whereas his thoughts are faraway; in the farm they dream of having one day, and rabbits. The gap between sensory and physical description widens and reaches a climax when Lennie breaks her neck. The subjectivity created by Lennie's utterances is just the opposite of objectivity created by the narrator in 'and then' sequencing but add a certain vividness to the passage.

Lennie's subjective solution, his failure in evaluating the trouble he is in, forms another reality; the reality of his

mental existence. A mentally retarded person's solution is on another abstract plane different from ours. It would be unusual to expect him act like a normal person; so through his subjectivity the passage reaches another model of reality. Realism is a many sided phenomenon, and Steinbeck uses it successfully. The realism reached through Lennie's choice of language will be discussed linguistically once more below while discussing 'Mind Style'.

As it has been pointed out earlier, the repetitions employed in message may turn out to give a symbolic value to the work. Steinbeck uses many systematic repetitions. George and Lennie's dream is mentioned in almost every chapter. In the last chapter it turns to a nightmare. Model of reality leaves its place to mock reality. But even in mock reality, the traces of real model of reality can be found out. The following is the passage:

Aunt Clara was gone, and from out of Lennie's head there came a gigantic rabbit. It sat on its haunches in front of him, and waggled its ears and crinkled its nose at him. And it spoke in Lennie's voice too.

"Tend rabbits," it said scornfully. "You crazy bastard. You ain't fit to lick the boots of no rabbit. You'd forget 'em and let 'em go hungry. That's what you'd do. An'then what would George think?"

"I would not forget," Lennie said loudly.

"The hell you wouldn'," said the rabbit. "You ain't worth a greased jack-pin to ram

you into hell. Christ knows George done ever'thing he could to jack you outa the sewer, but it don't do no good. If you think George gonna let you tend rabbits, you're even crazier'n usual. He ain't. He's gonna beat hell outa you with a stick, that's what he's gonna do."

The passage seems to reflect the fantasy world in Lennie's mind. But in general, the things which furnish the mock reality of the passage belong to classes of things which have real existence. The rabbit speaks in Lennie's voice, uses his idelect, repeats George's curses like 'You crazy bastard' 'The hell you would(not)', which have been repeated earlier many times in the book so do not surprise the reader. The rabbit outspeaks Lennie's fears 'let 'em go hungry' and the like. Its utterances are creations of Lennie's subconscious, then.

As for the rabbit, except its being gigantic and having the ability to speak, it imitates the usual manners of all rabbits. It sits on its haunches, which is a typical thing all rabbits do while eating. It waggles its ears as rabbits' ears are very sensitive to all the noise around and tremble even when they are at rest. The nose of this rabbit is naturally crinkled as it opens its mouth. The description would be completely realistic if the rabbit opened its mouth to eat, but it speaks, moreover it speaks showing humanly emotions. Commonsense bonds of meaning are dissolved at that point. The reader feels the absurdity, two seemingly

irrelevant concepts, using man's language and being an animal blurs the reader's conceptual boundaries between human beings and animals. The reader starts to consider the scene as merely a day-dream. At that point Lennie loudly answers the rabbit "I would not forget". The italicized 'not' and the loud tone Lennie uses show the fright he feels. The apparition disturbs Lennie; it may be a creation of Lennie's mind to the reader but it is as real as a normal being to Lennie. The direct juxtaposition of incompatibles suggests that in Lennie's world such basic categories of man and animal are not distinct.

4.1.7. MIND STYLE

While discussing the real model of reality and mock reality we presupposed that there is a world to refer to and there is a mind through which this world is reflected. No language of fiction can be a transparent window onto reality. Instead, ideolects of characters clarify the fact that all our conceptualisations of existence are different.

'Point of view' is the angle from which a fictional work is narrated. In some works the author prefers the first person narration 'I' and tells everything with his own point of view. Even in this case there is an aesthetic distance created between him and the reader and this distance is provided with his choice in time, space, in social class and with convention of speech and attire. When the third person narration is at

hand, the degree of aesthetic distance changes and is controlled by the language which characters employ. And the 'Mind Style' is the term to describe the realisation of narrative point of view. When we are concerned with cumulative tendencies of characters' stylistic choices, we can talk about the change in mind styles in a work of art. Mind style is a term first coined by R.Fowler (1977;76):

Cumulatively consistent structural options, agreeing in cutting the presented world to one pattern or another, give rise to an impression of a world-view, what I shall call a 'mind style'

So in Fowler's words, any distinctive linguistic presentation of an individual mirrors his mental life. Fowler's insistence in the words 'cumulatively' and 'consistent' requires to handle the novel as a whole to be able to say something about the order and structure of character's thoughts, his prejudices, perspectives, and values. When we do that we will be able to reach a sound character analysis. Leech and Short(1986) try to display it on isolated texts. When we stick to an isolated text, the analysis remains short of the content of a character's mind. For instance Mind Style of Lennie will be only partly reflected in a chosen piece. 'Of Mice and Men' is a dramatic work. Being dramatic means to give the impression that the story is taking by itself, with the characters existing in a dramatic relationship. In such a context the dialogues gain

importance. Of course there is the writer Steinbeck behind every character, but it can be discussed how successfully he hides his point of view in this creation process.

Lennie's mind style is quite an unusual choice since he is supposed to be a half-witted person. Then, his mental deficiency is expected to be reflected in his language and a haphazardly chosen dialogue should make the student feel it. The following passage is taken from the part where George demands Lennie to remember what happened in town. George's part is omitted for convenience :

"I forgot," Lennie said softly. "I tried not to forget. Honest to God I did George.

.....
 "Tried and tried," said Lennie, "but it didn't do no good. I remember about the rabbits, George."

.....
 Lennie's face broke into a delighted smile. "Why sure George, I remember that...but....what'd we do then? I remember some girls come by and you says...you say...."

(George reminds Lennie of their work cards and tickets)

His hands went quickly into his side coat pockets. He said gently, "George I ain't got mine. I musta lost it." He looked down at the ground in despair

(George curses and says he has the cards)

Lennie grinned with relief. "I...I thought I put it in my side pocket."

The poverty of content of Lennie's mind can be sensed at the linguistic level of vocabulary and phraseology ,at Lennie's choice of words and cliches. Lennie's world is established on remembering and forgetting. These words are repeated six times in this brief dialogue. When he remembers something, it is always something concrete. He remembers the rabbits, some girls come by, and he remembers tickets. When he is supposed to remember the content of George's words, Lennie tries hard but does not remember. So, we can say, Lennie's world appears to be a simple, concrete one dominated by the sense of sight. There is no place to the relation of sights to motives. They went to town to get their work permits, which would let them work in their present ranch. This means nothing to Lennie. He remembers the girls in action and while he was watching the girls George was saying something. This was like a scene without words for Lennie. He did not take part in the process, but just watched; that's why he does not remember George's words. There are no adjectives in his world except 'some' and 'side' pocket both of which refer to concrete objects.

The simplicity observed in the lexis is reinforced by a degree of naive simplicity in syntax. The incorrect use of negation 'It didn't do no good' and the incorrect use of simple present tense 's' 'You says' are lapses stemming from the colloquial use of the language, which are repeated in George's idiolect also. The hesitations used by Lennie are

reflected with dots graphologically. These hesitations seem to intensify his plead for mercy. He is so much dependent upon George that although George utters curses for him Lennie does not mind, even he is relieved thinking that the tickets are safe.

Mind style is a subject which is given very much attention by structuralists; that's why the same subject this time considering the wholeness of the work will be handled again including the other characters.

4.2. STRUCTURALISM

Structuralism, similar to stylistics, is a movement which has flourished in the second part of this century. The roots of structuralist ideas can be found in the Swiss linguist Saussure, in Formalism and the Prague School of Formalists. As the term implies, structuralism is concerned with the structures of language. Moreover, it deals with other systems of knowledge and cultural behaviour such as kinship systems, and myths. Saussure's ideas have led to develop a new branch of descriptive linguistics, 'structural linguistics', which will be dealt under the same title in this study. When structural ideas are applied to literature, we have an analytic approach which is broader than the other approaches and this approach is widely known as 'structuralist poetics'. Structuralist poetics deals with the structural patterns of

literary works , defines the conventions of texts within a genre, and this characteristic of structuralism will be our main concern in the study of novels.

IV.2.1. STRUCTURAL LINGUISTICS

Modern linguistics in general, and structuralism in particular have started with Saussure's definitions of 'langue' and 'parole'. Langue can simply be called 'language' in English, which is the abstract language system and parole is 'speech' in English, which covers the individual utterances made by speakers of the language in concrete everyday situations. Saussure insisted that language should be studied in the way two people speak it as these two people, at the moment of interacting, construct and constitute the language. It is something apart from the history of language. It is similar to a chess game in the concrete form played by two people. They know the rules, in other words structures, and act the game out. In fact the sounds they produce are arbitrarily chosen sounds. For instance, 'horse' has no direct relation with the animal in nature but putting the sounds of horse together the speaker uses a certain code, which is meaningful to both the speaker and the hearer. The speaker uses the relationship between the signifier and the signified. Moreover, in our case when one speaker utters the word 'horse' the other player knows he means the 'horse-like' object moving across the checker-board. The structural nature of language

plus its capability to generate new aspects to this nature create the reality of language. In other words, language responds to new experience based on relations. Language is both arbitrary and structural.

Starting with the notion of the arbitrariness of language, two American linguists, Franz Boas and Edward Sapir studied the languages of some exotic cultures and concluded that language is developed in a certain cultural setting. Linguistics and Anthropology are in close relations. So, anthropological studies searched for the relationships between language and the cultural setting this particular language is created in. They proved that the cultural setting influences the structuring capacity of the human mind. Linguistic structuring of the language can be seen in the structuring of other social behaviour, too. A member of a community grasps the reality through the use of a specific language and through other patterned behaviour characteristic of his culture.

Lévi-Strauss (Hawkes, 1977; 33) attempted to find relationships between the phonemic structure of a language and the cultural behaviour, ceremonies, marriage laws, kinship relations of the users of this language. His most influential study is on the structure of myths. He noticed that although there are innumerable myths, produced by different societies, which can fill hundreds of volumes, it is possible to reduce them to a small number of simple types. There are individual versions

of each myth but all myths derive from a fundamental structure. This characteristic of myths is similar to the relation of 'langue' and 'parole'. 'Langue' forms the fundamental structure whereas 'parole' derives from this structure. A myth, an individual telling, is located at a certain time. It refers to events of its own time but in structure it is timeless. It combines the elements of both the langue and the parole. Strauss' findings on myths are very important for the literary critics who proposed an approach called 'Structural Poetics'; because such a descriptive study assured them that literary works, similar to language, depend upon the structuring capacity of the human mind, and should be studied accordingly. Although novels, poems, plays respond to the influences of their time and are creations of their own period, they have another, prior, timeless level of existence, similar to the structures of language.

4.2.1. STRUCTURALIST POETICS

As it is pointed out, Boas, Saphir and Strauss' descriptive studies of cultures and the languages of these cultures started a new approach both in language and in literature. Literary scholars using the same analogy with the linguists, and believing that there is a prior, timeless level of existence, a universal structure in each work, started to search for the ways to write the grammar of literary works. They were especially interested in the novel form as a novel

serves as the model 'by which society conceives of itself' (Culler, 1975;189). In the following a list of researches done on the novel form by the defenders of a structuralist approach will be given with the names first and then the tenets of structuralism will be discussed.

1. PRESENT STUDIES ON STRUCTURAL POETICS

Structuralist movement revealed itself in 1965 when Tzvetan Todorov and a group of Russian formalist critics published their writings under the title of 'Theorie de la Literature'. Their main concern was the study of the laws of literary production. The formalist view defends that the literary analyst shouldn't emphasize the presence of images but should point out where and how these images are put together. Literary devices such as images, phonetic patterns, rhyme, metre, do not represent sense alone but when they are assigned to make 'strange' they start to have a poetic function. In other words they are interested in the effects of literary devices and tend to see these effects in a dynamic process. Shklovsky (Hawkes, 1977;62) said the function of poetic art is to counteract the process of habituation. In everyday life we have modes of perception. These modes have an anaesthetic effect on us. Poetry reverses this process and 'defamiliarizes' the things which we are familiar. The aim of poetry is to disrupt 'stock responses' and so it restructures our ordinary perception of reality. We design a new reality to replace the

one which we have inherited and become accustomed to. Todorov's 'defamiliarizing' effect has also been handled by Mukarovsky. The name Mukarovsky used for this effect of literature is 'foregrounding'.

Shklovsky studied the novel form. For Shklovsky, the 'defamiliarizing' effect in the novel can be achieved through 'plot'. Plot is different from the 'story' of a novel. Story gives us the succession of events, story is the raw material. But plot represents the distinctive way in which the story is made strange. Shklovsky's concept of plot will also be discussed in the following parts with Friedman's contributions on 'Forms of the Plot'.

V.I. Propp, another formalist, studied the structural value of fairy tales. Fairy tales, like the myths are the prototypes of all the narrative form. Propp's emphasis was on the characters' function, the part the characters play in the plot. He concluded that all fairy tales are structurally homogenous. Propp defined thirty-one functions in fairy tales and said these functions are performed by seven spheres of function; such as the villain, the hero, the false hero. The number of functions is extremely small whereas the number of personages created using these functions is extremely large. This is because every fairy tale responds to the tradition and at the same time reinterprets the tradition as well as it

changes the structure. Propp's findings were parallel to Shklovsky's.

Todorov, like Shklovsky and Propp begins with the notion that every literary work a grammar of narrative form exists at a deep level, and every individual story derives from this grammar. There is a 'universal grammar' underlying all languages. Similarly, there is a universal grammar of narration underlying all literary works. Todorov attempted to analyse the stories of 'The Decameron' and established the 'grammar' of these stories. Although his grammar offers us a new outlook, it is quite complex to employ in EFL classes. Instead, for the generic identity of novels Shroder's (Stevick;1967) views will be exemplified in 'Of Mice and Men'.

11. THE TENETS OF STRUCTURALISM

1. An important preoccupation of formalism is 'making strange' or the 'defamiliarising effect' of literature. Structuralistic poetics, using this effect of literature tried to recognize the stock responses of everyday language and how literary language changed and distorted it. Meanwhile they described the conditions of 'literariness'. Literariness is the term used by structuralists first. Literariness may be distinguished from other modes and manners of linguistic communication if we distinguish what the usual, what the normal is. The usual and the normal modes and manners of

linguistic communication are the inherited ones ; we are accustomed to them. The literary language 'creatively deforms' these modes and manners and so generates a 'highlightened awareness'. But this is only one part of the process. When 'strange' becomes habitual, it needs to be replaced, too.

2. Applying the 'langue'-'parole' relationship to fundamental structures of literature, structuralists conclude that in every literary work there is a deep-lying 'actantial model' which is similar to langue and the structure of this model serves to create the individual works of art, the parole. Individual works of art have superficial surface structures derived and generated from this deep-lying model. Such a thinking encouraged the structuralist scholars to do the same research on the general grammar of literature on narrativity, on the plot structure, on characters.

3. Since works of art are the concrete things through which the abstract structure of literature actualizes itself, the structuralist literary study aims at demonstrating literature as a system of structural patterns . These structural patterns are empty patterns of meaning to be filled by the artist. So in structuralist thinking form is transformed into content. Form and content are one. Form has a proposition about content.. This brings the relation of pieces of writing to other pieces of writing; in other words the question of genre. Structuralists think that not only the writers but also the

readers should be aware of genres. Terence Hawkes (1977;103) says:

The concept of genre is as useful to the consumer as to the producer. In fact as Jonathan Cullar points out, the concept of genre offers a 'norm or expectation to guide the reader in his encounter with the text. A genre-word 'novel', 'poem', 'tragedy' placed on the cover of a book 'programmes' our reading of it., reduces its complexity, or rather gives it a knowable shape, enabling us literally to read it, by giving it a context and a framework which allows order and complexity to appear.

So, tragedy and comedy are different not because their material is different in content ; but because they demand different readings from us. Our expectations while reading a comedy is different from our expectations while reading a tragedy. Structuralists started to take the reader's response into account in the evaluation of literary works. For them, only if a reader is aware of a theory of genres he can decode, or rather recode literature in the same mode as it was encoded by the writer.

4. Structuralist thinking also proved that all art exists in a continuum. New forms or styles do not emerge in revolt against the old; instead literature renews itself periodically redrawing its own boundaries. Each work of art adds new motifs, elements, devices to the mainstream of literary endeavour. Meanwhile sub-literary or 'juniour' genres are

drawn into the 'canon' of official tradition. This requires a new outlook to literary history, which finds its expression in the creative evolutionism of Bergson, Croce and T.S. Eliot.

iii. THE IMPORTANCE OF EMPLOYING STRUCTURALIST PRACTICES IN AN ELT CURRICULUM

The stylistic analyses we have employed in the previous part focus on the text. The process of commentary depends upon the simplicity or the complexity of sentences, the frequency of certain elements, the repetitions and the like. In other words it is a micro-stylistic study. Language is discussed without putting it into a literary context. However we have to proceed one step further and have to evaluate our work in macro-terms. Present structuralist studies offer us the method to follow to achieve our aim.

A structuralist study offers us to evaluate our work in macro-terms; in the light of a literary tradition. While doing this it requires both a syntagmatic and a paradigmatic study. Paradigmatic and syntagmatic relations are Saussurean terms used to describe the linguistic studies. However the structuralist scholars have adopted the terms into literature. A syntagmatic study is the study of horizontal relations in a text. It gives us an idea about the present text. So a structural analysis of the elements of a novel is a syntagmatic study. The narrative form, plot, characters and the like are examined in syntagmatic relations. A paradigmatic

study is the study of vertical relations. A vertical study comes from the notion that a work of art can speak of its own coming into being against a background of norms and values. De Saussure (Dinneen, 1967; 206) insists on the importance of describing the language in both syntagmatic and paradigmatic relationships. He even illustrates this idea with the columns on a building. The columns have certain relations to each other and to the rest of the building (syntagmatically). These relations are simultaneously present. But at the same time the present columns have relations to other kinds of columns that might have been used. Doric, Ionic, Corinthian and the like. The study of associative columns to the present ones remind us of the study of paradigmatic relations.

In this study, with a structuralist viewpoint, the syntagmatic relations on Of Mice and Men will be handled under the guidance of three main works written on the subject. Roger Fowler's Linguistics and the Novel (1977), Jonathan Culler's Structuralistic Poetics (1975) and Philip Stevick's Theory of the Novel (1967). Novel as a genre, the narrative techniques, point of view, the plot, characters, use of time will be discussed. To extend this structuring a paradigmatic study can also be added to the present one. The following paradigm is suggested by Kantarcioğlu (seminar notes) among a set of choices to reach Of Mice and Men:

King Oedipus (Ancient/Classical Period)
King Lear (Renaissance)

Andromache (Neoclassicism/Age of Reason)
 The Rime of The Ancient Mariner (Romantic)
 The Open Boat (Naturalism)
 Of Mice and Men (XX. Century/Realism)

To employ such a paradigmatic study will help the students to sense the tradition beyond the work at hand and help him to evaluate it in the light of literary tradition.

4.3. THE STRUCTURALISTIC ANALYSIS OF A NOVEL

4.3.1. GENERIC IDENTITY

'Genre' is a French word meaning kind or type. 'Genres' are used as conventional categories to classify and define works of literature. Narrative fiction, drama and poetry are the three main genre divisions of literature. The distinction of a genre is made in two ways. The features of construction, subject matter and theme on one hand; function or mode of expression on the other hand. For instance when we call a work of literature a novel, we think about its general form or composition and then we may add the mode of expression to this by saying it is a historical novel or an epistolary novel. For the general form of novels Maurice Shroder (Stevick, 1967; 13) writes a novel is 'a fictional narrative in prose of substantial length'. As for the composition of novels Shroder adds that the content of a novel is more important than its form.

The Novel is a comparatively new genre . Its history goes back to the beginning of the XVIIIth.Century. It started to be recognised as a distinctive literary form towards the end of the Age of Reason. Still, a novel naturally shares constructional features, subject matter and themes derived from the epic, allegory and the satire. Taylor(1981;46) explains the characteristics of construction, subject matter and function of novels in the following :

It is normally a prose work of quite some length and complexity which attempts to reflect and express something of the quality or value of human experience or conduct. Its subject matter may be taken from patterns of life as we know it, or set in an exotic and imaginative time or place. The work may create the illusion of actual reality or frankly admit the artificiality of its fictional world in order to direct our attention to an imaginative relationship between the subject matter or theme of the work and the real world in which we actually live.

Novel is a mixed genre. Some features of the novel are seen in other prose types such as biographies, essays, romances, history writings and the like. As it is eclectic and covers many types of writing under the title 'the novel', it is difficult to talk about the 'pure novel'.The novel gives us a set of attitudes about the society, history and the culture in which it is created. That's why the traditional criticism of the novel has tended to treat it as a document rather than as an art form. Essays like The World of Dickens reflect this

tendency. Sometimes the criticism made on the novel has been limited to the appreciation of its characters because the novel with its most significant feature creates vivid images of people.

However the treatment of the novel seems to have been changed with structuralist contributions. The aim of a structuralist analysis is to reach a definition of the novel to embrace the entire genre and to be able to use this definition operatively. Maurice Z. Shroder (Stevick, 1967; 13) searching for the generic identity of the novel starts with the thematic value of the novel. Every novel has a typical action, and this is quite uncomplicated. It starts with a state of innocence and ends with a state of experience. Ignorance leads to the recognition of the actual way of the world, that is, naiveté leads to wisdom. In a romance, too, we see the same process. Shroder provides the necessary criteria to separate a novel from a romance. In a romance a young man searches for his name, his father or a mysterious treasure, and the completion of his quest proves him a hero. Contrary to this, in a novel 'the going forth' ends up with the discovery that there is no future for heroism, and he himself is a perfectly ordinary man. Shroder's words are as the following while describing the maturity process in the novel (16):

....yet all these protagonists succeed
only because they have let fall their

illusions and their pride. Such a fall, in a novel, is a happy one; since it presents the completion of that educational process with which the novel deals, an education into the realities of the material world and of human life in society.

In Of Mice and Men, how does the protagonist George carry out the educational process required by the theme of the novel? At the opening scenes of the novel Of Mice and Men we see that George heroically carries the burden of Lennie on him. He has promised Lennie's aunt to take the responsibility of Lennie and does his best to protect him from the bitterness of a hard and competitive world. He has never shared the hardships of his task with others lest they would not feel sympathy with him. Then George meets Slim. For the first time in his life another person decides to give Lennie a chance to survive. In a way Slim represents wisdom. Lennie has the ability to work and to produce; then he should have a right to live in society. But to what degree should this chance be given to Lennie? He kills 'mice' O.K. then, Slim provides him a pup thinking that a pup will be more difficult to kill while patting. Lennie kills the pup, too. Again it doesn't lessen the sympathy Slim feels for him. A pup is almost nothing. Lennie smashes Curley's hand into pieces. He has some right to do this also, because it was Curley who started boxing. Lennie's was only self defence. Slim goes on feeling sympathy with Lennie till he learns what has happened to Curley's wife.

Although Curley's wife was sure to have such an ending and gave the signs of being a jail-bait to everyone around, trying to defend Lennie and helping him to escape will only be cheap heroism after this murder. Slim does not encourage this. George feels the need to get rid of his half-witted comrade and shoots him. He has not dared to do the same in the North, in Weeds before. Instead he has undertaken the risk to be driven out of the society with Lennie, sharing his offence. But on this farm, in only three days' time he has experienced maturity, he has seen that there is no future for heroism and accepted the values of the society instead. He certainly draws an unheroic picture, which, in Shroder's words is a happy fall.

4.3.2. IRONY IN A NOVEL

A novel is considered to be an essentially ironic fictional form. But novels are in the middle position in employing irony between the romances and philosophical tales. Romances are non-ironic, whereas philosophical tales are fully ironic and employ the irony using theoretical questions. Although the novel, too has a certain didactic purpose it displays irony on human situations. Novels and philosophical tales both display the disillusionment of the protagonist, but a philosophical tale does it in ideological terms, a novel displays it experientially. While the protagonist experiences the contrast of appearance and reality, irony is created. According to

Jankelevitch (Stevick, 1967; 20) 'even the simplest verbal irony depends on the contrast of appearance and reality'. Shroder (Stevick, 1967; 13) sees irony something which is singularly appropriate to the purposes of the novel as a genre. For him the novel is an essentially ironic fictional form. The irony in a novel is a figure of thought created by the writer. By means of irony the hero moves from illusionment or self-deception to disillusionment and reality.

In our case, in Of Mice and Men, too, it is possible to evaluate the whole process with the ironic dream included in the work. In each episode the dream is mentioned in bits. At first Lennie and George share it. While talking about their dream farm George sees the world through a haze of imaginative and subjective interpretation. In spite of having no money and being able to save nothing, it is possible for George to imagine having their own land one day. For Lennie, having no ties with the real world around him, this created world is the reality itself.

Even they share this dream with the others and the dream turns out to be a public demand coming from the farm hands. Another form of irony follows this. George and Lennie have the dream even the plan to own their farm without having the financial support necessary for this. Candy on the other hand, is an old farmhand with money but without a dream. Candy's is too much pessimism, George thinks. By putting the two

together, there will be some hope for them to reach their aim. The novel proceeds in growing tension. George wants nothing to put their dream into jeopardy. He scrutinizes Lennie's every moment; he does his best to keep him away from the jail-bait (Curley's wife). For some time the order of events turns out to prove a real fight between the innocent, good and evil. The evil tries to provoke the innocent. Lennie recedes, escapes, being questioned and brainwashed by George before the fight. But what is feared most, occurs ironically sooner than expected.

George's killing Lennie is in fact the killing of his dreams. His subjective predictions about their future life end with this killing. George's being so conscious and Lennie's being so innocent in the final scene create another irony. George pulls the trigger while Lennie is still imagining the farm they will have one day .

'Lennie begged. "Le's do it now. Le's get that place now"
"Sure, right now. I gotta. We gotta." (106)

The obligation 'gotta' is quite ironic because it is not reaching a dream world but turning back to reality for George. The protagonist experiences the disillusionment as Shroder claims from the novel. But as it is pointed out, it is not in the form a protagonist does it at a philosophical tale. When we compare Of Mice and Men to The Grapes of Wrath , which is

another work by the same writer, we see that the irony used in The Grapes of Wrath takes the form of a philosophical tale since the central figures of the novel haven't sinned but the sin which they suffer from exists in social and economic institutions. Steinbeck focuses on social and economic problems; man and his relationships to his fellows in The Grapes of Wrath. Ideology in a way outlines the plot. But in Of Mice and Men the irony remains in the actions of the main characters. Charlotte Hadella (Hayashi, 1993; 139-159) discusses the background to Of Mice and Men and says by 1936, Steinbeck had become very interested in non-teleological thinking. In his previous novel in In Dubious Battle too, he preferred to present a conflict without taking sides. In his non-teleological novels Steinbeck attempted to create situations with 'no cause and affect, no problem and solution, no heroes or villains'. Working with this philosophical framework, he originally titled Of Mice and Men as 'Something that Happened' because it was George and Lennie's story. Hadella's interpretation of the book, after receiving such a tentative evaluation from its author, is as the following (141) :

Happily, the novel proved to be a successful marriage of form and philosophy. With the dramatic structure focusing upon the characters' dialogue and action, Steinbeck achieved a narrative intensity in the story which is largely untainted by authorial voice.

4.3.3. NARRATIVE TECHNIQUES

It is doubtful whether or not a novelist thinks about certain principles of his art while sketching out his particular work. Even there have been some novelists who claim they come upon a certain method without any deliberation, as in Daniel Defoe's 'Moll Flanders'. Still if we are to construct a theory of narrative technique, we have to assume that a certain technique has existence only within its employment in a particular novel. With this idea in mind, the employed technique and the whole structure of a novel should be judged together. Moreover, the subject matter of a novel - its ideas, its themes, its system of values cannot be separated from its technique. On the narrative technique of novels, two articles Phillis Bentley's Use of Summary and Mark Schrorer's Technique as Discovery will be outlined and the technical success of Of Mice and Men will be discussed in terms of their criteria.

Bentley (Stevick, 1967; 47-57) gives the definition of two technical terms; Summary and Scene :

1. USE OF SUMMARY

A novelist has to choose notable areas, things which are worth narrating among the details of months and years. He has to mention a life as a background to the characters' specific activities. Then he uses a summary. A few sentences like "Mr. Dick and I soon became the best friends. In less than a

fortnight I was quite at home and happy" (Charles Dickens, David Copperfield; Ch. XV.) can summarize quite condensely a lot of information. The danger of using frequent and long summaries is that it can make the story seem remote and second hand.

ii. USE OF SCENE

When specific actions are narrated in detail, when the characters see, speak, smile, think etc.. a scene is created. A scene describes a specific action, at a specific time, in a specific place. It gives us details and creates a sense in the reader as if the reader were participating in the action personally. The time seems to be contemporaneous to him. That's why when an important event occurs, when an important decision is taken this is presented in scene. The crisis, the climax of a sequence of actions, is always narrated in scene. But only a limited amount of information can be provided with scenes. Extensive background information, a long stretch of past history cannot be given with scene. Then there is the danger of wasting the reader's time and attention employing numerous scenes. Bentley (Stevick, 1967; 47) says the right mingling of Summary and Scene creates the art of fictitious narrative. Otherwise, when the explanatory summary lacks, there occurs great gaps in our knowledge of the characters, or when there are exceedingly long summaries these long summaries bore the reader. Then, the choice of the length of summary and scene is

a tricky business and normally this choice requires the interweaving of scene and summary skillfully.

A very important technique of scene creation is the use of dialogues in which characters express their own points of view. So, we find a variety of points of view in dialogues, and the story tells itself without the interference of the narrators while the characters characterize themselves. Of Mice and Men is a pure novel actualized by Steinbeck very successfully, because long dialogues are connected one another by an omniscient narrator who gives us short sums, descriptions and psychological analyses. We have very few long descriptions which are functional in the story, and almost no detailed psychological analyses. We get almost all the information about the characters from characters themselves. Steinbeck uses no comments at all. Of Mice and Men like The Sun Also Rises written by Hemingway, is one of the most successful pure novels written in American literature.

When we examine how a balance is constructed with the use of scene and summary in Of Mice and Men we see that the novel takes the form of a play novelette with the majority of scenes it employs. Summaries are employed when the background information about the characters is required. In Chapter III Slim questions the friendship between George and Lennie so George tells him about the town they were born in, Lennie's aunt Clara and how Lennie started to go out working with him

(40-41). In Chapter IV Crooks, the Negro stable buck opens his heart to Lennie. He is seemingly a proud, aloof man but at heart he longs for the friendship of any one around him. That's why he is so keen to tell his happy past life to Lennie although he is aware of the fact that Lennie's interest is not on what is being said to him(73). In Chapter V Curley's wife opens her heart to Lennie. She confides in Lennie and she tells him about her first lover, her strict mother, her dream of being a movie-star one day, her hatred for Curley (88-89).

The common point in all summaries is that Steinbeck systematically includes the summaries to give us background information about characters. Instead of playing 'the omniscient writer', Steinbeck prefers his characters to express out their own conscious and sub-conscious experiences. The distribution of summary parts reminds us of the use of stage directions in a play. This fact is pointed out by John Foster (1974;17):

Of Mice and Men was an experiment for Steinbeck, for it takes the form of a play-novelette. It was, he said "an attempt to write a novel in three acts to be played from the lines". Each section of the book is the equivalent of a scene from a play. The descriptive passages are like stage directions, the action is mostly dialogue and, as in a play, it is helped along by the entrances and exits of the characters.

Mark Schorer (Stevick, 1967; 65-84) examines the narrative technique with a different outlook. For him the technique in a

work of art is almost the only thing to be criticised. The content of the novel is the experience of the writer and form of the novel is the achieved content, or art. Using a certain language, experience of the writer gains quality, using a certain point of view a thematic definition is reached. Combining the selection in language, the selection in point of view, and the selection of a certain structure, a certain technique is created. Every novel has a technique but whether it serves the novel's purpose or not is the question.

If a writer is too much subject based, there is simply the man and his experience in a novel. He adopts the style of the newspaper and the lens of the documentary camera. But in this situation the reader may not dig out the real point of view. Again if a writer is too much technical he may not know what he is writing about. His fiction may be repetitive and flat. Then the material does not yield up enough. Technique and subject are inseparable. The employed technique should help us discover and evaluate the subject matter and even should be open to further amplifications of meaning, whether they are intended by the writer or not.

In the above examination of 'Summary and Scene' we see that Steinbeck prefers scenes to summaries and so the reader mostly senses his own participation in the action. As for the experience of the writer, Steinbeck himself has described his work as 'a study of the dreams and pleasures of every one in

the world' (Foster,1974;17). Then, the thing to discuss is how Steinbeck manages to reflect his experience with the form he employs. Steinbeck is certainly technical to reflect his subject matter. Every character speaks his/her own dream out. Candy, Crooks, Curley's wife and of course George and Lennie. Even Lennie with his limited use of language talks about their dream farm to Crooks and Curley's wife. With the introduction of every character, his past and his future plans are given through his own mouth. Characters systematically enter, introduce themselves and exit. Since Steinbeck aims at the inclusion of everyone's dreams and pleasures, he does it making his characters talk about themselves in long dialogues as expressed above.

Joseph Fontenrose (Timmerman,1988;95) comments on the artistic technique of the work:

Each of the six chapters is confined to one scene and opens with a description of the scene; there follows dialogue with entrance and exit of characters. Every descriptive or narrative remark can be considered a stage direction(of the Shavian kind at any rate). The chapters can easily be converted, as they stand, into acts or scenes; and this is nearly what was done when Of Mice and Men was published and produced as a play in November, 1937. The dialogue was altered very little, and the conversion of description and narrative required more changes in form than in content. As drama or novel 'Of Mice and Men' is economical, tightly knit, carefully constructed.

The effect is clear in the novel. 'Of Mice and Men' is one of Steinbeck's most compressed and unified works. The novel opens with objective description of the Salinas River. As if a long pan of the camera traces the river, the scene narrows and becomes more specific in detail. 'The golden foothill slopes' of the Gabilan mountains leaves its place to the very small setting of 'the sandy bank under the trees' we even find the details as small as 'a lizard makes a great skittering'. Then the camera focuses on George and Lennie. Again, as if viewing the scene through a movie camera, we observe the 'what' without the explanatory 'why' throughout the following scenes. The framed opening is inverted at the end of the novel. George and Lennie stand by the river. The camera is on them. Then, while Lennie stares into the sun-washed mountains, George recreates the dream as he levels the Luger at the base of Lennie's skull. In between the two scenes of the mountains on those two evenings, something occurs as the original title 'Something That Happened' suggests.

4.3.4. POINT OF VIEW

Point of view is the angle from which a fictional work is narrated. A teller may say "I" but the reader is aware that this isn't the author himself, but the implied author. Sometimes the third person 'centers of consciousness' are used and these centers of consciousness serve as mirrors to reflect the reader the mental experience of characters acting like

camera eyes. Both first person narrators and third person reflectors keep a distance between them and the other characters and also the readers of the story. Such distance is called 'irony' or 'tone', or with a more popular term 'aesthetic distance'. Under the title 'aesthetic distance' the world the novel offers us is discussed. It is distant in time, in space, in social class or with conventions of speech and dress from the reader. The narrator too, may be distant from the characters in the story he tells.

Some critics think that a writer should choose his point of view and stick to it till the end of his work to achieve a coherent and a vivid presentation. Yet, under the name 'Editorial Omniscience' some authors prefer to add their voices speaking frequently as 'I' or 'We'. They give the reader the possibility to access to much information including the authorial intrusions and generalisations of themselves about life, manners and morals, whether these are explicitly related to the story or not. Friedman (Stevick, 1967; 108-137) exemplifies Hardy in 'Tess of the D'Urbervilles' as a writer using his editorial omniscience. Hardy comments here and there and even tries to change the flow of instances. On the other hand some writers prefer to be neutral and narrate the mental states and settings indirectly adding expressions like 'She sensed' or 'She felt', 'She thought' etc.

To be able to form a linguistic base to the study of Point of View, Terence Hawkes (1977;42-55) offers to begin with an incomplete extract taken from the work. He defends that the 'Point of View' of the writer can be somewhat explained with the modality he employs in the work. If the writer prefers to use an expression such as 'she felt sad' it means that he asserts privileged knowledge of a state. If he says 'she seemed sad' the writer is confessing the externality of his opinion. It is a guess or a judgement coming from him. Using modality, which doesn't require the inclusion of a modal , because even a main verb or the use of auxiliary 'be' can mean something, the writer makes his choice from a range of linguistic constructions. This choice signals his degree of involvement. Hawkes believes that ,studying the modality of sentences, it is possible to talk about the discourse structure of a work. He writes (52):

Discourse is the property of language which mediates the interpersonal relationships which must be carried by any act of communication. In fiction, the linguistics of discourse applies most naturally to point of view, the author's rhetorical stance towards his narrator, towards his characters and other elements of content, towards his assumed readers.

Studying on discourse on a selected extract does not of course give much about content of the work (plot, characters, setting, theme) but Hawkes believes, making the selected extract a starting point, some patterns begin to be

established in the analyst's mind. A few semantic features begin to attach to the characters and even an 'actional-characterological, thematic framework' (54) begins to be sketched out for further infilling. So, taking a linguistic analysis as a starting point we will be able to say a few things about the content structures of fiction. In other words, we will be able to move from text into discourse and to a structural analysis. Taking Hawkes' analysis on Hemingway's 'The Killers' a similar analysis on Of Mice and Men will be exemplified in the following. The excerpt is from the part where George and Whit play cards and chat about Curley's wife (Steinbeck, 1987 ;51):

"Seen the new kid yet?" he asked

"What kid?" George asked

"Why, Curley's new wife"

"Yeah, I seen her"

"Well, ain't she a looloo?"

"I ain't seen that much of her," said George.

Whit laid down his cards impressively. "Well, stick around and keep your eyes open. You'll see plenty. She ain't concealin" nothing. I never seen nobody like her. She got the eye go in all the time on everybody. I bet she even gives the stable buck the eye. I don't know what the hell she wants."

George asked casually, "Been any trouble since she got here?"

It was obvious that Whit was not interested in his cards. He laid his hand down and George scooped it in. George laid out his deliberate solitaire hand - seven cards, and six on top, and five on top of those.

Let us now look briefly at this passage from the perspective of discourse. Steinbeck is usually cited as an example of the impersonal, objective writer who neither reveals himself nor pretends to privileged inner knowledge of his characters. That is why he avoids the use of verbs such as 'felt' or 'sensed'. These verbs would suggest an inner view and would give the narrator an 'omniscient' stance. Instead, as it is seen in this excerpt, he prefers the minimal use of interpretative verb: 'asked' (three times) and 'said'. Steinbeck even avoids reporting the turntakings and gives the speech without any introductory verbs. As the party consists of only two, this does not create a problem. The discorsal stance is, then, not complicated, impersonal and objective.

Steinbeck's refusal to judge makes him only an eye-witness; recording but not intervening. Meanwhile, in the descriptive parts he is attentive and does not miss a chance to be precise. He even points out the exact number of cards on the table. On the other hand with this precise description he manages to drop hints to talk about the characters. The development of the poker play proves this. Whit lays out his cards impressively at the beginning of the play because he is questioning George, then. But soon, he is lost in dreams, especially when he says the girl has an eye on everybody and he doesn't know what she wants. Then, George lays out his hand .George keeps alert while Whit abstracts himself and pours out

what is in his mind. While adopting the style of an outsider's inclusions, and being non-committal, Steinbeck certainly manages to attach a few semantic features to the characters. George is patient and tight lipped. He is deliberately casual but proves how attentive he is with his solitaire hand at the end of the play. Whit, on the other hand, is an easy victim to Curley's wife. He seemingly degrades her, but the hope of being shown a little interest by her easily abstracts him from the reality.

4.3.5. PLOT STRUCTURE

The plot of a novel is the particular synthesis of its materials of character, thought and action. But this should not be thought as the students' summary of a novel, because the important thing about a literary work is not the story it tells but rather what its author makes of this story; in other words, the determination of its artistic form. With this form action, character, background and theme have been reconciled into an organic whole. Yet, some students merely equate it with 'action'. To avoid it Friedman (Stevick, 1967; 145-171) names some forms of plot to help the students stuff literary works into, considering the three variables: action, character and thought. Friedman suggests that the understanding of the parts help to grasp the synthesizing principle, which binds the whole plot together.

A student should begin defining the protagonist of the novel. The protagonist is the one who undergoes the major change; the one whose career serves as the chief focus of interest, the one around whom all else in the plot revolves. The protagonist in Of Mice and Men is George. Some students may consider Lennie as the chief one but it should be kept in mind that Lennie does not have the capacity to change. Even before he is killed he is not aware of his situation. He's only a victim. But George displays a change.

The second thing to do is to define the protagonist's fortune, character and thoughts. Sometimes the play depends merely on action. The reading public is constantly kept in suspense, expectation and surprise as in adventure, detective, western and science fiction stories. As for the fortune of the protagonist, Friedman (Stevick, 1967; 108) classifies five plots. A change in fortune for the better is classified as in the Sentimental Plot or the Admiration Plot. When the fortune changes for the worse we have the Pathetic Plot, the Tragic Plot and the Punitive Plot. In the Punitive Plot, the protagonist has an unsympathetic character, which is out of question in our case. Of Mice and Men requires to sense the difference between the Pathetic Plot and the Tragic Plot. The protagonist George displays a Pathetic Plot since he is a sympathetic one and undergoes misfortune through no particular fault of his own. This is mainly a plot of suffering. His will

is weak and his thought is naive and deficient. Yet in a tragic plot a protagonist has a strong will. He has a certain degree of sophistication or ability to change his thought. The protagonist of the tragic plot suffers from misfortune, part of which he is responsible for. In Of Mice and Men we see none of these qualities in George. The misfortune threatens George but he is helpless to do anything. Instead, we sense a brooding sense of frailty of him. He knows from the beginning that all his efforts to keep Lennie in a society is futile. We call it 'Pathetic' since our long range fears for him actually materialize and he gives up running away with Lennie for an unknown future. He chooses the norms of the society instead, and kills him.

As for the plots of character, Friedman points out four types. The Maturing plot, The Reform Plot, The Testing Plot and The Degeneration Plot. Among others, George can be said to display the testing plot, since he is a purposeful character but senses the pressure of the society to compromise or surrender his noble deed. He has decided to suffer the consequences in the North, but he cannot remain steadfast in this farm. He places both himself and Lennie in danger of misfortune, when he insists on staying on the farm after Lennie crushes Curley's hand; but we feel sure towards the middle of the novel that he will pay a price for it. When he makes his choice in the end, he is still not satisfied,

although Slim tries to console him that he has done the necessary thing(Of Mice and Men ;107): 'Slim came directly to George and sat down beside him, sat very close to him "Never you mind", said Slim."A guy got to sometimes."

The last to consider is the Plots of Thought. Friedman gives four types of plot under this title. The Education Plot, The Revelation Plot, The Affective Plot and The Disillusionment Plot. Among others, the protagonist of Of Mice and Men seems to realize the Disillusionment Plot since he is in full bloom of faith at the beginning of the novel. His and Lennie's dream is to have a farm of their own. Although they have taken no concrete steps to realize their dream, whenever they meet a difficulty they find shelter and consolation in this dream. However, after the killing of Curley's wife, we see George in a panic. Lennie is about to be found and most possibly be killed after being tortured by Curley. He realizes that it is impossible to go on with Lennie. Lennie is not worthy of his conception of him. And after Lennie's death, the plot leaves George like a puppet, as Friedman (Stevick,1967;165) calls it in his definition without wires or like a clock with a broken mainspring. At the end of the book, we along with George, are left with a sense of loss and pity.

It is possible to stuff the Plots of Fortune, The Plots of Character and The Plots of Thought into the right pigeonholes Friedman defined. In our novel, it has a well-organized plot

and all these three factors are strictly interwoven. Yet, the major change seems to be in fortune. The other two change along with the Plot of Fortune and provide material for the manifestation of the ending.

4.3.6. CHARACTERS

Every novelist tells us a story; while doing this, he puts his story within a setting and a time sequence but more important than these he handles certain characters and makes them live. As readers we may be intrigued by a writer's style, awed by the wisdom of the implied author, or fascinated by the skillful handling of point of view. But the great emotional appeal of fiction lies in its characters. Character creation was sometimes given so much prominence that Stevick(1976;221) says in the 19 th. Century fashionable way of responding to a novel was to consider its characters, to analyse their motives and to remark on the cleverness of their portrayal. Stevick proposes the criteria supplied by E.M.Forster and W.J.Harvey to analyze the characters .Forster has given the critical vocabulary the terms 'round and flat characters' and W.J.Harvey has offered to illuminate the nature and purpose of each fictional character in a network of relations.

i. FLAT AND ROUND CHARACTERS

Flat characters are constructed around a single idea or quality. A scheming mother in law is always expected to play

tricks on other characters or an angel servant is expected to sacrifice herself for the good of her master in every condition. There's only one factor in them so they're easily recognized by the reader's emotional eye when they come in. Flat characters are advantageous since they are easily remembered by the reader afterwards. They remain unalterable in the reader's mind.

They are disadvantageous since no human being can be so simple in real life; so the novelist's touch is claimed to falsify life through creating flat characters. Round characters adopt themselves to the requirements of the plot, of moral values, of their fellow characters and of the atmosphere. They display a change as they take over life by values and time. Round characters are capable of surprising us in a convincing way. It's impossible to sum up a round character in a single phrase. Instead, we remember a round character in connection with the great scenes through which he has passed and in these scenes he has experienced a modification. It's not so easy to remember a round character since he has facets like a human being.

For the novelist, it is impossible to deal with all round characters. In such an attempt all the characters would wax and wane and would have no permanence. That's why many novelists prefer to provide flat people as well as round ones; and believe that the outcome created by the collisions of

these two types of characters reflects the real life more accurately.

In Of Mice and Men we witness the same tendency. The protagonist George is a round character. The dream, when outspoken gathers some static characters around and provides them a dynamic quality. Candy, Crooks would have been no more than the background farmhands if they had not learned about George and Lennie's dream. But once they hear it, they ardently try to be a part of it.

As for Lennie, a psychoanalytic reading provides a new interpretation and a new understanding of major characters. Steinbeck uses animal imagery on several occasions to describe Lennie. Critics often speak of Lennie as a symbol of human kind's animal nature. When Lennie drinks from the pool he 'dabbles his big paw in the water' (Steinbeck 1987;3), when he returns to the river at the end of the novel he comes 'as silently as a creeping bear moves' (100). So, we can say Lennie often functions on the level of the unconscious. On the other hand George tries to impose a conscious control over Lennie. George tells Lennie when to speak and to whom; he makes Lennie promise to return to the grove by the river if there's any trouble on the ranch and the like. This control sometimes becomes impossible as in the earlier incident in Weed or as Lennie crushes Curley's hand in the bunkhouse, kills Curley's wife.

In this interpretive frame, Charlotte Hadella (Hayashi, 1993; 152) claims that Lennie acts as an extension of George. Lennie is a powerful id to George's ego. Lennie acts without thinking and seems to be carrying out George's wishes. That's why he severely injures Curley in the bunkhouse fight. George has already expressed in the story his hatred for Curley. 'I'm scared, I'm gonna tangle with that bastard myself' (27). As for Curley's wife, the same thing happens again. George instantly detests Curley's wife and calls her 'bitch', 'jail-bait' (32). Lennie meanwhile responds to the girl sensually. He finds her 'purty' (32) and even defends her when George calls her a jail-bait. Stroking her hair is something nice for Lennie (91). As a result he becomes the instrument of her destruction.

Such an analysis helps us understand the partnership between the two central characters; George and Lennie. George needs Lennie as much as Lennie needs George. Hadella has her evidence from Steinbeck's real life that the writer was under the influence of Jungian psychology (Hayashi, 1993; 153). The Jungian psychologist Joseph Campbell and Steinbeck met frequently at Ed Rickett's laboratory in Monterey in 1930's and most possibly Steinbeck's familiarity with Jung's work comes from this. In Jungian terms Lennie is George's 'shadow-self' and Curley's wife is 'anima'. The shadow is always of the same sex and even can be recognized as the subject's evil

nature. The anima of a man is a contrasexual figure, Curley's wife in our case. Hadella concludes that George's killing Lennie is the inevitable ending and a kind of relief for George (Hayashi, 1993; 156):

'..he does not take him away from the ranch because of an unconscious desire to rid himself of his shadow. Not until Lennie's death is George really free to join the community of men represented by Slim. As the only character in the novel who understands that George did not kill Lennie in self defence, Slim expresses his approval of George's actions. Then he offers to buy George a drink, and together they walk away from the river grove where Lennie has died.'

Harvey (Stevick, 1967; 231-251) divides the characters into three groups; the protagonist, the background characters and the intermediate figures. The protagonists are the most important characters; they naturally experience conflicts and are expected to go through changes. They are more vivid than other characters and all interesting questions are raised through using them.

At the other end of the scale we see the background characters. They may be allowed to have intensity or depth only momentarily, but mostly they stay as anonymous voices. As protagonists are almost impossible to remain isolated from some social context, background characters serve as a sense of society in action. In Of Mice and Men too, Candy and Crooks'

interest in the protagonists' dream manifests itself as the American dream or even as the earth longing of all men and everyone in the world.

Harvey's third group characters are intermediate figures. They fall between the protagonists and the background characters. Among intermediate figures the ficelle is the fully delineated and individualized one when compared to any background character. He may function as a choric element or he may have a mechanical role. It helps us understand the complexities of the protagonist's feelings and thoughts. He may be the voice of common sense and reality and therefore he can function as a norm character. Being the spokesman of sober reality and common sense the ficelle helps to illuminate the protagonist's blindness and folly.

In Of Mice and Men the godlike Jerkline skinner Slim is the ficelle. Slim is described with outstanding abilities in the book. His face is ageless, he can hear more than is said to him; when he speaks his low speech has overtones of understanding beyond thought. Naturally his treatment to the happenings can be quite different from the others. He represents the wisdom, the reason. For instance, the ranch owner is suspicious of the relationship between George and Lennie. He protests 'I never seen one guy that so much trouble for another guy' (Steinbeck, 1987; 22). Yet, Slim's interpretation isn't like this. He admires the relationship and says 'Ain't

many guys travel around together...I don't know why. Maybe everybody in the whole down world is scared of each other' (35)

George is with a friend, true, but this is not a good match. Lennie is incapable of dealing with society. When Lennie dies, it seems that it is the death of the dream, too. But this time Slim recognizes the meaning of George's act. When the pursuers discover George just after he has shot Lennie, Slim comes directly to George and sits down beside him. This is a new relationship between George and Slim. As the novel ends, as it has been pointed out above, this match carries a strong note of hope. George is accepted by Slim, the prince of the ranch. Although Slim senses the truth that George has not killed Lennie in self defense, he is in favour of Lennie's killing.

Moreover, this scene completes the circular structure of the novel. The novel begins when George and Lennie climb down to the pool from the highway together and ends when George and Slim climb back up from the pool to the highway; after George has reached a certain maturity.

4.4. SEMIOTICS

The study of signs within society is called either 'Semiology' or 'Semiotics'. 'Semiology' is preferred by Europeans being a Saussurean term and 'Semiotics' is preferred

by English speakers after American philosopher Charles S. Peirce's coinage of the term.

Of course semiotic studies are not so recent as to begin with Saussure and Peirce. There is an old tradition of implicitly semiotic studies concerned with the nature of signs and communication. Nöth (1990; 15) finds the first terminology related to semiotics in Plato and Aristotle. Yet, our concern here will be the modern semiotics that's why we can begin with Saussure and Peirce.

For the semiotician the whole human experience is an interpretive structure mediated and sustained by signs. The human mind works with signs. That's why the field of semiotics is enormous. C.S. Peirce (Deely 1990; 22-32) sees the subject matter of semiotics not only in signs but in the action of signs. Peirce calls it 'semiosis'. Semiosis deals with actions that might occur at a number of levels. These can be identified as specific zones of sign activity. The action between existent things may be physical or psychological. In either case the action takes place between two objects of physical existence. That is, the actors are actual things and between them there is a subjective interaction. Peirce (Deely 1990; 26) exemplifies it with the rise of mercury in a thermometer, which is caused by the increase of warmth.

The rise of mercury produces the idea of increasing warmth in the environment. This idea as a mental event belongs to the order of subjective and physical existence. The object of the thermometer as a sign is the relative warmth of surroundings. It can be said that there is a stand-for relation. That is, the thermometer stands for the temperature. However, the object of the idea of the thermometer as a sign is different. The thermometer is involved only in dynamical interactions, prior to being read. When one reads it, a third factor, the factor of interpretation is in concern. There is also another case. The thermometer may not be recognized as a thermometer. In this case it does not become an element of experience or object besides being a thing. But if it is both seen and recognized as a thermometer it becomes a sign. As a thing the thermometer only exists. As an object, it exists for someone as an element of experience so as to be differentiated from the other things in the environment. But as a sign it not only stands for itself within experience and in the environment, but also for something else as well. That is to say, it also stands to someone for something else (sign). This something else may or may not be real in the physical sense. The thermometer may be defective and for this reason what it says may be misleading. Still, there is a sign at this level and there is the action of sign.

When the thermometer seen and recognized is functioning properly, these two are said to coincide. On the other hand they may happen to diverge from each other when the thermometer is deceptive. The idea produced by the thermometer may produce the proper significate outcome of the thermometer as a sign. Peirce calls this 'the interpretant' also regards it as a unique and important notion because it is the key to the understanding of the action of signs as a process. The context and circumstances of its utterance are the surrounding temperature in relation to the rising mercury accurately or inaccurately. In other words, all that is explicit in the sign apart from its context and circumstance of its utterance is the proper significate outcome.

The idea of the thermometer enabling the thermometer to function as a sign is a mental representation. However the interpretant of a sign need not be a mental mode of being. What is essential to the interpretant is that it should mediate the difference between objective and physical being. That is why, the triadic production of the interpretant is essential to a sign. That is something as a thing, then as an object and as a sign at last. To sum up, now that 'man' is an interpretant, whose ideas are signs, having the universe in its totality as their object, the theory of semiotics basically will be the explanation of how the whole of knowledge and experience depends on signs, or is a product of semiosis.

Semiotics embraces the study of communication. Moreover it sees anthroposemiosis as the highest level of semiosis since human beings, creating the language directly, involve in the sign processes. In human societies language plays a commanding role but language is not the only way of communication. Human beings communicate by non-verbal means also. Semiotic studies, stretching our concept of language, have made us discover the speech-acts. The term 'The Speech Act' includes the transmission of messages through the 'languages' of gesture, posture, clothing, hair style, perfume, accent, social contexts and the like. Even when we are not speaking or being spoken to, the 'feel' of objects around us systematically communicate something meaningful to us. In short, every cultural pattern, every single act of social behaviour involves communication either explicitly or implicitly.

Semiotic consciousness is the explicit awareness of the role of sign as that role of sign is played in a given respect. This kind of semiotic consciousness might require the inquirer to rethink and reconsider the previous products of civilization ; art, science, philosophy, literature, theology. At this point, the problem of choice comes up because such a method may bring about a rewriting of previous thought and accordingly of history. Taking this view as a starting point, Literary Semiotics has been developed embracing all the

previous views but believing that we never arrive at a 'final' decoding, which will be discussed in the following.

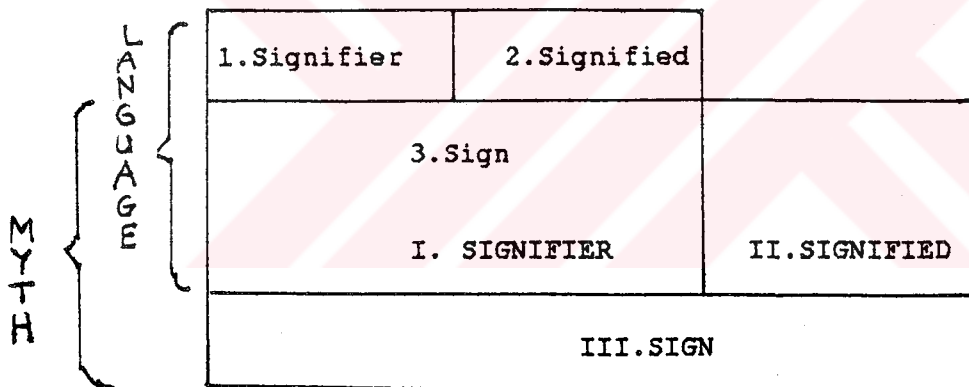
4.4.1. LITERARY SEMIOTICS

Literary semiotics stems from almost the same thinking with Structuralist Poetics. As it has been noted in the earlier part, Structuralist Poetics considers the presence of an existing universal structure in each work. Similar to this, Literary Semiotics defends each work contains a signifying system which is culture bound and without knowing this second-order system either innately or tacitly, it is not possible to reach the reality of the work. In the following, as it is done in the Stylistic and Structuralist approaches, the Semiotic approach also will first be presented with the present studies on Literary Semiotics, then the tenets of Literary Semiotics will be introduced and after discussing the importance of employing Semiotic Practices in ELT curriculum these will be exemplified in Of Mice and Man .

i. PRESENT STUDIES ON LITERARY SEMIOTICS

Peirce's analysis about the kinds of signs, the way they work and the procedures that govern signs have contributed greatly to Semiotic Theory and this semiotic theory has been adopted to literary studies by Roland Barthes, Umberto Eco, Robert Scholes and many other semioticians.

Barthes, a professor of 'Literary Semiology' at the 'Collège de France', moves on to consider the ways in which 'myth' signifies in a society. Myth is not the classical mythology but is 'the complex system of images and beliefs which a society constructs in order to sustain and authenticate its sense of its own being : i.e. 'The very fabric of its system meaning' (Hawkes, 1977; 131). Myth functions as a second-order semiotic system and interprets the previously established sign, and so takes us 'behind the scenes' as it were of our own construction of the world. The contribution of myth to meaning is shown in the following diagram (ibid. 132):



Barthes, using the same diagramme, interprets the photo of a young Negro in a French uniform. In the photo the soldier is saluting the French flag. Signifier is a black soldier giving the French salute. Signified is Frenchness and militariness but the presence of the signified through the signifier, in other words the 'Myth' of the picture/the meaning of the picture to Barthes, is more than this. He thinks France is a great Empire, all her sons without any colour discrimination

serve under her flag and thinking all these together he feels himself faced with a great semiological system.

The fruitfulness of this notion is seen when it is applied to literature. For Barthes, literature mainly uses the 'second-order' of signifying systems upon the 'first-order' system. But interpreting these systems, what kind of rules does the reader impose?

The answer to this comes from Floyd Merrell (1985;36). Merrell says some rules are 'unconscious' and perhaps even 'innate' while others are 'nonconscious' (tacit) and these are the product of embedded culture-bound conventions. The interesting thing here is that in literary texts many of the rules are repeatedly abused and broken in the name of creating novelty. Merrell defends, when these changes are within the limits of our Conceptual Framework or Sublanguage, without being aware, we potentially open them and although we do not totally comprehend what is implicit in what the writer expresses concerning the world, we attach our meanings to the used terms. This is the philosophical base why Robert Scholes' 'Elegy' which I included in this study while giving the genre definitions is considered a piece of literature and is interpreted accordingly. Merrell defends, both in science and in literature, new worlds can be created in that way. We learn not to limit ourselves to conventions of logic, standards of

rationality or conventional laws of nature. Merrell's words are as follows (1985;45):

A new Conceptual Frame can only be acquired by observing, intentionally or unintentionally, the old Conceptual Frame from a perspective which would ordinarily be considered irrational, false, meaningless, or nonsensical. In this way a new possible world can be created which, if it more effectively accounts for the empirical data at hand than the old Conceptual Frame, may become the Perceived World. Hence, with the continuous construction of new possible worlds, new semions and symbols are constantly created, and old semions and symbols are used in novel ways.

Within the light of this rule breaking activity of literature, Umberto Eco(1984) defines a work of art and says the aesthetic use of language employs a high degree of plurality, that is, of ambiguity. This is of course similar to Roman Jakobson's definition that poetry requires 'organized violence committed on ordinary speech'(Hawkes,1977;141). The outcome is of course an 'aesthetic idiolect' or a 'special language' peculiar to the work of art in Eco's words(142):

The aesthetic message operates as a continuing 'multi-order' system of signification which moves from level to level, its denotations becoming connotations in a kind of infinite progression. As a result we never arrive at a 'final' decoding or 'rereading' of the aesthetic message, because each ambiguity generates further cognate 'rule-breaking' at other levels, and invites us continuously

to dismantle and reassemble what the work of art seems at any point to be saying.

Robert Scholes meets Barthes' 'myth' and Eco's 'open work' with the term duplicity. Maybe the most important is the duplicity employed by the reader because Scholes believes the reader should never be free to make meaning. Only when the reader follows certain semantic, syntactic and pragmatic paths he can be free to lead away from the words of texts. In Scholes' words, we cannot bring just any meanings to the text but we can bring all the meanings we can link to the text by means of an interpretive code. This interpretive code is the reader's past. The reader's memories are of events he once had access to as a person, and these memories influence him at the time of reading. In other words, two worlds, the world of the text and the world of the reader coincide (Scholes, 1982; 32):

The world created by a fiction, then, whether a story, play or poem, is one context we perceive and half create around the message that directs our thoughts. But behind that world or around it, is our phenomenal world, in which the fictional events reverberate. What we know from experience of love and lust, charity and hate, pleasure and pain, we bring to bear upon the fictional events-inevitably, because we seek to make every text of our own. And what we find in fiction leaks out to color our phenomenal world, to help us assign meaning, value and importance to the individual events and situations of our lives.

The importance of reading activity is described by Georges Poulet as (Hawkes, 1977; 149) 'The work lives its own life within me; in a certain sense, it thinks itself, and even gives itself a meaning within me' In Poulet's words the work reads us as much as we read it and in that situation calls for a different kind of criticism. In this criticism the mediation of reading and of language should be considered together and the reader should be free from a pseudo-experiential context of constructed events. Instead the reader should be given the real phenomenal world. The way to create a real phenomenal world will be discussed in the following.

ii. THE TENETS OF LITERARY SEMIOTICS

1. A semiotician rejects seeing an author as a God-like creator. An author produces literary texts within a certain culture and attaining a human subjectivity through language. In the same way, his product is not 'a work' but 'a text'. The notion of literary work is a complete, self-sufficient object. A literary work is expected to yield its meaning to anyone trained in practical criticism in exactly the same way. At a literary work the meaning is folded into words on the page and the reader is expected to draw it out skillfully. The notion of a text is just the opposite. A text is open, incomplete, insufficient. The piece of writing is the product of a person at a given point in human history but this writing takes its meaning from the interpretative readers as well. Without the

reader the text is incomplete similar to Peirce's thermometer. The reader on the other hand completes the text employing grammatical, semantic, cultural codes available to him.

2. For a semiotician, artistic experience produces further knowledge and with new interpretations continuously compels the reader to reconsider the usual codes and possibilities. The reader begins to see the world differently, he learns how to create a new world by increasing his knowledge of codes. The 'rule breaking' activity of literature does not present him a piece of writing like 'embroidery' of reality but presents him a text requiring a dynamic process of interpretations and demands a way of knowing it. In that way the text shows the reader the ways of coping with it and even changing it.

3. Reader's response is important for a semiotician. But as it has been pointed out, it should not be a pseudo-experiential context. Similar to the generic codes the Structuralism requires for the true interpretation of texts, Cultural Codes should be provided to the reader. Ignorance of period styles and usages, ignorance of the bibliographical methods of texts establishment may cause ridiculous interpretive errors. Similarly, sociocritics insist that ideology and cultural matrices cannot be ignored in textual interpretation.

4. Literary semiotics emphasizes the novelties imposed upon the traditional set of conventions. The conventions permit us to make sense of the written text. The novelties extend the sphere of signification and in that way gives man the chance of breaking up his limits. Works of literature emit messages that refer to themselves and also make constant reference to other works of literature. This requires a new outlook at the structural patterns and requires the understanding of 'intertextuality' of all writing.

iii. THE IMPORTANCE OF EMPLOYING SEMIOTIC PRACTICES IN AN ELT CURRICULUM

Seemingly, a semiotic study requires to evaluate our text both in micro and in macro terms. It will be text-bound since semantic and syntactic codes are present in the text. It will be exaphoric since it will require activating the reader's semantic and syntactic memory, inheritance;and moreover it will require building new text-world models, inferencing;and the correlation between his world knowledge and the world created in the text.

Interestingly, linguists too, studying on discourse analysis have come to the same conclusion that the interpretation of discourse requires certain background knowledge. Yule and Brown (1983;236-271) discuss the organization of knowledge in memory and talks about 'Frames' and 'Scripts'. Psychological studies have provided the ways how this stored knowledge is

related to discourse processing and then 'Scenarios' and as a more widely used term 'Schemata' is discussed. As our starting point is supposed to be language based contributions let's see what kind of models they offer us with frames, schemata and intertextuality in the analysis of a novel.

1. FRAMES

Frame theory is developed by Minsky (Yule and Brown 1983; 238). According to this theory, when someone encounters a new situation he selects from memory a structure called a 'Frame'. This is a remembered framework to be adopted to fit reality by changing details as necessary. Minsky draws an analogy between a frame for a room in a visual scene and a frame for a noun phrase in a discourse. Both frames have obligatory elements (walls) and optional elements (decorations on the walls and the like). There are also 'slots' to be filled with expressions. In a typical house there will be slots labelled 'kitchen', 'bathroom', 'address' and so on. A peculiar house existing in the world or mentioned in a text can be treated as an 'instance' of the house frame. The reader in our case, takes the frame as a static data structure about the stereotyped topic and provides an attractive metaphor. He employs a process of fitting on what he is told, which coincides with what he already knows.

Of course the problem lies in the process of activating frames. When an understander system uses a text cue to activate a frame, there may be several frames activated. As noun phrases are responsible to activate frames, proper names of a specific text can be examined in status and the data can be discussed .

David Lodge (1992;35-40) examines the place of proper names given to us with semantic intent, and says in a novel names are never neutral, they always signify. It is not customary for a novelist to explain the connotations of names they give to their characters and so their suggestions work subliminally on the reader's consciousness. Yet, for a full interpretation , the connotative significance of names should be fully studied in literary texts. Since the linguists' and the literary critics' views are in conformity on the study of nominal characteristics of texts, this will be exemplified in Of Mice and Men under the title 'Frames' in the following.

2. SCHEMATA

Yule and Brown (ibid.247), also inform us the presence of a socio-culturally determined story-schema in the reader's mind. This schema has a fixed conventional structure containing a fixed set of elements and gives the reader the chance to interpret his experience in a fixed way. For instance 'racial prejudice' is the manifestation of some fixed way of thinking

and is applied to newly encountered individuals on the basis of an existing schema. With a broader definition, this organized background knowledge leads us to expect or predict aspects in our interpretation of discourse.

Not only cultural backgrounds, but also interests and sexes of the interpretants play an important role in the creation of 'higher-level schemata' and the result is to see messages in certain ways. If we go back to our case, the novel, in order to have the true interpretation of the given world, it will be necessary to form the true mental model. As the place, the Salinas valley, and the time, 1930's are given, the necessary thing will be to go beyond the text and try to disclose the facts of the nation's dominant ideas, economy, the status and the expectations of the farm workers at the time. In that way, we will form one of the seven standards of textuality, 'the Situationality' in the reader's mind (Beaugrande 1981;163)

3. INTERTEXTUALITY

Intertextuality is again a term used by both linguists and literary critics recently. The term is considered to be introduced by Kristeva (Wales 1989; 259) for the first time. It can be defined as the relation of a text to other texts. Every single text contains a continual relation to other texts that exists outside it. This can be a relation to either other literary or non-literary texts ; either within the same period of composition or in previous centuries. In fact the idea of

'Genre' which is discussed with structuralism in this study, is an intertextual concept.

The semiotic contribution to the concept of genre has been in the dynamism it has brought, because semioticians believe in the dynamic borrowing processes. This borrowing can be in the form of a phrase in poetic diction (the title of our novel is itself a good example to this and will be discussed lateron) or a quotation or allusion (Wilde's quotation 'A little sincerity is a dangerous thing...') or structural models (myths and legends) or even can be the combination of all these modes (as Joyce and other modernist fiction have employed).

Some theorists believe that intertextuality is the very condition of literature and in fact, all texts are woven from the tissues of other texts. Lodge (1992; 99) defends that the first English novel, Samuel Richardson's 'Pamela' is dependent upon a fairy tale archetype, and the next important English novel Henry Fielding's 'Joseph Andrews' is a parody of 'Pamela'. Lodge's words read as follows(99) :

Intertextuality, in short, is entwined in the roots of the English novel, while at the other end of the chronological spectrum novelists have tended to exploit rather than resist it, freely recycling old myths and earlier works of literature to shape or add resonance to, their presentation of contemporary life.

The problem in teaching a novel in ELT curriculum is of course to decide how much and in what way the students should be made aware of frames, schemata and the intertextuality of a given work. All this information may be a merely decorative addition to a text but may also be a crucial factor in the conception and composition of the work. The mythic scheme of the work ,for instance, will most probably not be echoed by the students unless they are inductively given this by the teacher.

In the following part Frames, Schemata and the Intertextual factors will be exemplified in Of Mice and Men. The teacher's choice in whether to use them in an ELT curriculum or ignore them will depend upon the degree of her willingness to lead her students to the study of literature as a discipline.

4.5. THE SEMIOTIC ANALYSIS OF A NOVEL

4.5.1. FRAMES

In the above explanations frames have been discussed both with linguists' and the literary critics' viewpoints. The method to follow is to start with the noun phrases, or rather as Lodge (1992) suggests with proper names and add something to the reader's consciousness. Although many literary texts may employ an absurd extremity with the connotations they create with proper names, in our case Steinbeck prefers real names. As in most Steinbeck's fiction, the setting is along the Salinas River and a few miles south of Soledad.

According to the symbolism of Steinbeck's landscapes, the story takes place in a fallen world. Only such a name can reflect man's isolation and need for commitment. Soledad is a very real, dusty little town on the Western edge of the Salinas River. Steinbeck's knowledge of Spanish is said to influence his choice of this name. (Bloom, 1987; 146) as 'Soledad translates into English as 'solitude' or 'loneliness'. In this country of solitude and loneliness, George and Lennie stand out sharply because they have each other, or as George very often repeats 'We got somebody to talk to that gives a damn about us'.

Lennie and George, too, may not be nouns chosen haphazardly. Leonard means 'strong and brave as a lion' and George means 'husbandman' (Lisca, 1961; 139). With the connotations of these names they seem to belong to the same structural relationship, which is, being in the dumb, clumsy but strong mass of humanity against their shrewd manipulators. In other words, the exploited migrant workers against their crude masters. Considering the names at such a social level will extend the experience of two migrant workers to the human condition and, in a way, will form the logical basis of interpreting it at another level in 'schemata'.

4.5.2. SCHEMATA

Schemata requires forming a whole set of socio-culturally determined elements in mind provoked by the novel. This feature of schemata has been pointed out earlier. In our

case, being quite realistic similar to the choice of the proper names of the characters and the names of the setting, Steinbeck hides nothing about the time. 1930's is the period when the American businessmen were quite crude against the workers. The time can best be explained searching its philosophical basis in the teachings of Darwin, followed by Spencer's views, both of which drifted the society in a chaos and American Pragmatism, which was best explained by William James. Both Darwinist views and William James' pragmatism are reflected in the modernest novel to a great extent and by Steinbeck to a certain extent. That's why it will be wise to summarize the dominant socio-cultural structure of Steinbeck's time with the dominant views first and with their influence on the priorities of literature of his time, emphasizing the priorities of the novel form.

i. DARWINISM, SPENCER AND JAMES' PRAGMATISM

Darwinist doctrine of 'natural selection' or the 'survival of the fittest' has always been dominant in the Western societies since the time it was proposed by Darwin, especially in the business circles. This doctrine holds that, in the struggle for existence, the advantage is on the side of the organisms which best adopt themselves to their environment. In such a society God is dead, leaving man without protection and without a chance of salvation. This dominant idea naturally tears the map of a God centered universe into pieces. The

world becomes increasingly complex with an unceasing process of evolution and meanwhile man no longer has any Force to pray to. The traditional morality present in man, which imposes justice and humility upon him, is of small use in such a society because man knows that in such a society the survival only belongs to the strong and to the ones preying upon the others.

All these have in fact become the facts of first Americans. They have experienced the hardships of the long journeys, they have seen for themselves how the weak go down in struggle but the strong survive moreover, the strong ones become powerful and wealthy. The American public have become naturally 'practical' under such circumstances. Horton and Edwards (1967;159) inform us that the term 'practical' is derived from the same root as pragmatism- the Greek word 'pragma' meaning a deed or action. So, The Theory of Evolution is only a description of life which the American public is familiar with.

Meanwhile, Herbert Spencer adopts Darwinism to philosophy. Spencer believes that since man's consciousness is dominant in this new order, since man has put himself in the center of this universe, in the end, social and political institutions and even man's ethical values will undergo some evolutionary process. This process will naturally be in the direction of reaching higher and more complex and more stable forms of life

and so, human society will become orderly and stable in the long run. Spencer's views created a hope in the society since he believed that man's Utopia will be realized in the end. Experiencing the chaos the man centered universe has brought to them and becoming practical, the Americans adopted these views cheerfully.

Yet, there was doubt about to what degree the Truth could be known to the mind of man. Theology and philosophy contradicted Darwinism. The religion imposed that only God is the source of all Truth. Truth is the ultimate knowledge. It exists but only some day will yield its ultimate secret to the mind of man, either in this world or in the second world. There are, of course revelations and rare mystical moments when individuals are partly informed about this eternal truth. Otherwise, man stays in complete darkness.

William James, having a strict religious background and moreover being exposed to Darwin and Spencer's positivistic views, tried to prove that the realities of a competitive social life on the one end and the requirements of the Grand Design on the other end can be compromising. James makes man and experience the basis of his philosophy. This philosophy depends upon an analytical methodology. The aim is to form a system of values or a comprehensive perspective to impose upon the external chaos. The final test of the truth or falsity of an idea will be proved when it is applied to a concrete practical situation, man will derive his own truth going

through tests of experience. So, his philosophy is non-absolutist. No idea is to be regarded as 'True' once and for all. The most objective truth can be reached in time and space at the focus where multiplicity of points of views intersect. Such truth is, of course relatively true, but absolutely false.

In James' philosophy, God exists as a benevolent force and lets man experience a multitude of confusing factors work themselves out. Calvinistic predestination or the exact limits of human causation have been left and Humanism has taken its place. The values of the past are tested for the general betterment of the mankind. The postulates of religion will have validity as long as they are practicable and they lead all humanity to happiness and welfare. Humanism, Kantarcioğlu (1988) points out, is a critical and rational approach whose aim is to re-evaluate and reinterpret the traditional values in the light of experience and contemporary consciousness.

ii. THE REALISTIC NOVEL

Parallel with the dominant views in the society, the realistic novel finds itself dealing with the most difficult and complicated field of study, the human life. Art should give a truthful representation of the real world; it should therefore study contemporary life and manners by observing these meticulously and analysing them carefully. The realistic novel is 'objective' and 'real'. Objectivity and realism entail rejecting the fantastic, the fairy-tale-like, the

purely abstract and decorative. Being objective and real, realism rejects the pure chance, the extraordinary events, and similar to the orderly world of nineteenth-century science, reflects a world of cause and effect. In this world the individual may preserve his religious faith but still, there is no place to miracles. Instead, the realistic novel is a mirror upon the bourgeois society and its corruptions. It is not difficult to observe the same description in Of Mice and Men. Protagonist of the novel, George, carries the biological inheritance, which makes him behave in a certain way, and feels the need to comply with the regulations of socio-economic conditions he is born into. The protagonist, going through a particular experience in a particular time and space, forms his vision of life or grows up to share the same point of view as the author and introduces this in the work. Among the multiplicity of points of view, he synthesizes the ideologies of the period. Meanwhile, the rejected values are also present in the novel such as Curley's and his wife's. The social types represent the ideals expected to come true in the future. Slim is a social type living in the future. George, who represents both the rejected and the ideal values, completes his process of maturation when he connects the past with the future in the present.

The term 'realism' is very often identified with 'naturalism'. That is why it will be necessary to draw a line between these two terms. Naturalism with its literal meaning

is 'faithful adherence to nature' and as a term is first used by Zola to mean scientific, experimental novel. Then, a naturalist novel, too, is expected to be 'objective' and 'real'. Yet, naturalism is descriptive but not didactic; not reformatory. Naturalism gives us the deviations from the norms but does not give us these norms or ideals. Realism, on the other hand, is didactic and reformatory. It is prescriptive. So the writer ought to describe society as it is, but he must also describe it as it should or will be. There is a tension between description and prescription; between truth and instruction in realism. To bridge between the present and the future; the real and the social ideal, types are created. 'Type' emerges as meaning 'social type' and is a social model worthy of imitation in life. That is why the creation of Slim as a social type in Of Mice and Men makes our novel a realistic one. Slim represents wisdom, he is worthy of imitation for George. George is reason and Lennie remains only as instinctiveness.

Lodge, (1986;5) defining the realistic literature, says, it intuitively accepts or anticipates Saussure's view of the relationships between signs and reality. In that, the realistic writing turns its back on the traditional idea of art as imitation; instead makes the art of writing less referential. In that way, the system of signifiers is without signifieds. Lodge finds the necessary support in Oscar Wilde, when Wilde says 'Life imitates Art' (1986;5)

'Life imitates Art', declared Oscar Wilde, meaning that we compose the reality we perceive by mental structures that are cultural, not natural in origin, and that it is art which is most likely to change and renew those structures when they become inadequate or unsatisfying. 'Where, if not from the impressionists,' he asked, 'do we get those wonderful brown fogs that come creeping down our streets, blurring the gaslamps and changing the houses into monstrous shadows?'

Such an art produces symbolist texts and distinguishes itself from ordinary referential discourse. It violates the ordinary syntax and employs bewildering shifts of register. Connotation is preferred to denotations; suggestive even ambiguous images and symbols are employed. Dealing with the individual's consciousness and subconscious and ultimately the collective unconscious, the realistic writer discards the traditional narrative structures.

Now, in the light of the above explanations of the time Steinbeck produced, and sticking to our text Of Mice and Men, in other words, sticking to a realistic level, we can say that Steinbeck is closely concerned about current social and economic problems of his time. Anne Loftis (Benson 1990;39) informs that by the year 1900, some 125 000 threshers migrated along a belt covering California, many of them traveled by rail, arriving in the fields in empty boxcars. They were paid an average wage of \$ 2.50 to \$ 3 a day, plus board and room. In California grain was the chief farm commodity of the

time. In the social and occupational hierarchy, the migrant workers were on a level considerably below the mule drivers. Mule drivers on the other hand were employed permanently on the ranches and were more valued for their skill in handling animals. Quite realistically, Steinbeck creates a character, Slim, who can handle as many as twenty animals with a single line.

The farm workers travel from job to job and the society is intolerant of their weakness. These workers are introduced one by one in the novel. First George and Lennie, then old Candy and Crooks. Meanwhile, little by little, they create the social dimension of the place. The provided lodging has almost nothing for the workers beyond the bare necessities. Old Candy cannot avoid his dog being shot. Even he guesses that the present social pattern will banish him, too, in the same way when he is no longer useful. Such a pattern is not different from the one drawn by Darwin, in which only the fittest survives.

The present society is also intolerant of difference. Crooks, the black stable hand, is excluded except on Christmas. On Christmas the boss brings in a gallon of whiskey for the entire crew. The rest of the year Crooks plays shoehorses outside with the others but when they come indoors to sleep, he goes off alone to his bed in the harness room of the barn.

Women are not welcomed in this male world. Curley's wife wanders around the ranch and acts seductively because this is the only way she knows to be noticed at all. She is not even given a name and thinks that her husband will take care of her as long as she is sexually attractive. In such a demanding atmosphere, the son of the boss and the boss himself are both powerful and vicious. The boss is rude to George while questioning him and Lennie. For him, the most important thing is to be sure to have employed the right workers. The boss' son does more than this and provokes Lennie and is hostile towards him from the beginning till the end. In short, the novel expresses the social values of the Depression decade in America. It is easy to feel the passion for social justice and concern for the common man.

The protagonist George, with him Lennie, and the latter inclusion Candy are courageous enough to try to change the pattern with their pastoral dream of having a farm of their own. This dream can be thought as the opposition of barbarity to modern technological society. Dreamers are doomed to be defeated because they are only migrant workers and property ownership would mean to change the social pattern. That's why such a dream remains as a modernist concept of irony, as I've labelled it under the concept of Irony earlier.

Examining the accurate social milieu of 1930's, Hadella(1993;149) says that it was virtually impossible to

realize an occupational advancement at that time. In the forthcoming years, the technological revolution started to threaten the agribusiness and migrant workers no longer had any job security. In 1938, mechanical combines started to do the work of 350 men with only five men. The small communities declined and economic class distinctions became more acute. On such a background, Steinbeck's conclusions in the story reflect his righteousness in the social texture of his time.

One of the tenets of the realistic novel, the multiplicity of points of views, is not difficult to be observed in our case. The non-committal writer is only present with Slim. When the writer points out that Slim is the 'wisdom' and occupies a social status higher than the migrant workers but also is shown much respect by the employers, the reader automatically accepts him as the voice of the writer in the novel. Slim changes George's consciousness about protecting Lennie into collective consciousness, when he agrees with George to give Lennie a chance to be protected by the society.

Another tenet of the realistic novel is to be able to violate the ordinary syntax and to employ bewildering shifts of register. Steinbeck really bewildered his contemporaneous critics with the language he employed. Morsberger (Hayashi, 1993;115) writes, in the screenplay performance they had to remove some of Steinbeck's then-censurable language. The vernacular he employed was considered 'virile'; even a

journalist referring to the uses of 'hell' and 'Son-of-a-bitch' said Mice's two-syllable language is rather mean, hard and sometimes as foul as the characters' semi-savage existence.

4.5.3. INTERTEXTUALITY

While exemplifying the intertextuality of Of Mice and Men two things will be done. Firstly, it will be shown how much dependent and how much different the work is, considering its sub-genre to the works previously produced. Secondly, again within this dynamic borrowing process, how this work evokes certain modes. In semiotic terms, as Barthes has suggested, how the text evaluates the signs as signifiers and takes us to a different level, from the level of realism to the level of allegory.

i. TRAGEDY

As a genre, 'The Novel' form is discussed previously within the context of structuralism. As a sub-genre, Of Mice and Men is a tragedy. Tragedy is developed from rituals of sacrifice ; 'tragos' means 'goat' in Greek. That's why the reader expects a tempered experience, a serious and death-denying progression of action in a tragedy. Tragedy offers us a world in which a different kind of distortion occurs, like a sin against society or against the supernatural. And the return to normality requires a punishment. The main character in tragedy

acts upon his nature and this destroys him. In classical tragedy, the main character has been responsible for his sin, and his punishment and death are a satisfying confirmation of absolute morality. The downfall is always qualified and the audience expects this inevitable downfall. In that way the heroic possibilities of human nature are reaffirmed.

However, there are differences between classical and modern tragedy. In a classical tragedy, hero is in a high political and social status. He carries a moral distinction, which is considered as an undiscovered flaw in his character. The effect of the situation is mainly on his character and with a psychological investigation, the flaw is recognized and occurs at the climax of the play. Hero makes his final decision and so descends to his inevitable end.

In Elizabethan or Renaissance drama, there were also other kinds of heroic tragedies. The themes like ambition, or political revenge left their place to domestic tragedies. In tragedies such as Shakespeare's 'Othello' or 'Romeo and Juliet', John Webster's 'The Duchess of Malfi' the romantic love or personal relationships dominated the structure of tragedy. Modern tragedy on the other hand, has characters of bourgeois origins and even of lower classes, among beggars, tramps and so on. Again, with the influence of Naturalism, not the flaws in hero's qualities, but social evils started to destroy him. Human nature basically tends to be corrupted and

there is no possibility of spiritual or heroic development of personality in such a society. Social problems and social conduct limit the individual. In time, the heroic aspiration ceased and the anti-hero became the main character of tragedy. The anti-hero is usually defeated, he is coarse and weak. He is no better than his condition or situation in life calls for. When we place George on such a background information, it will be easier for the student to sense what kind of tragedy belongs to George, why his acts constitute rare heroism, and finally why his choice is to kill Lennie.

ii. OF MICE AND MEN AT AN ALLEGORICAL LEVEL

At an allegorical level, taking the mythical-allegorical significance into account, certain critics open up new areas of awareness to us. If we begin with the title of the story, we can say that, related to the story, it signifies the naturalistic detail that Lennie likes to catch mice and to stroke them. This is an important point since Lennie's fatal weakness for stroking soft things will cause him to kill Curley's wife in the course of the story. The title, in other words, prepares the reader or foreshadows Lennie's deadly encounter with Curley's wife.

When we evaluate the title in the light of intertextual relationships, Goldhurst (Benson, 1990; 50) points out that, the title is a fragment from the poem by Robert Burns:

But, mousie, thou art no thy lane,
 In proving foresight may be vain:
 The best laid schemes o' mice an' men
 Gang aft a-gley
 An' lea'e us nought but grief an' pain
 For promis'd joy

In the poem, Burns extends the mouse's experience to include man. The ploughman disrupts the mouse's nest. But this is neither tragic nor brutal. The reason is ploughing is simply a part of the pattern of events. In the same way, trying to have a piece of land of their own is a futile wish for the migrant workers. All endeavour is for nothing; it is against the social texture, naturally it emphasizes the vanity of human wishes.

Goldhurst also asks the question 'Is man destined to live alone, is he a solitary wanderer on the face of the earth, is it the fate of man to care for man, to go his way in companionship with another? The answer comes from the Old Testament. In Chapter 4 of Genesis, Cain asks the same question to the Lord. 'Am I my brother's keeper?' Steinbeck, using the same question in George and Lennie's relationship, carries his theme to biblical connotations. Cain's story is the following (Goldhurst, 1990; 52):

Cain was a farmer and Adam and Eve's firstborn son. His offerings of agricultural produce to the Lord failed to find favor, whereas the livestock offered by Caine's brother Abel, was well received. Angry, jealous and rejected, Caine killed Abel when they were working in the field, and when the Lord inquired of Cain, Whwhere is your brother? Cain replied: 'I know not:

Am I my brother's keeper?' For his crime of homicide the Lord banished Cain from his company and from the company of his parents and set upon him a particular curse, the essence of which was that Cain was to become homeless—a wanderer and an agricultural worker who would never possess or enjoy the fruits of his labor. Cain was afraid that other men would hear of his crime and try to kill him, but the Lord marked him in a certain way so as to preserve him from the wrath of others. Thus Cain left home and went to the land of Nod, which, the story tells us, lies east of Eden.

George and Lennie reflect Cain in the modern world, then. They try to escape the homelessness, economic futility and psychological soul corruption. Meanwhile, the whole story develops with ebbs and flows around Lennie-George relationship. If we evaluate the story within this implied allegorical level, George's following words form the real climax in the story: 'I'll work my month and I'll take my fifty bucks and I'll stay all night in some lousy cat house. Or I'll set in some poolroom til ever'body goes home. And then I'll come back an' work another month an' I'll have fifty bucks more.'

Another point is the image of the farm created in the story. It is an overtly idealized one. Their impractical expectations inspire that, this is a living in Eden. But such a possibility is not present. Paradise is lost in the current belief of the Western World. Crooks, who represents black despair, is right

to evaluate the condition of man 'Nobody never gets to heaven and nobody gets no land. It is just in their head.'

But Goldhurst does not believe that Steinbeck tries to justify the ways of God to man. Instead, it is a critique of Hebrew-Christian morality. Man has failed to attain heaven. Although Lennie and George are simple people without the tragic status of traditional tragic characters, Goldhurst sees their dream similar to the dream of Plato for an ideal Republic.

4.6. THE SAMPLE LESSON

In Chapter three, the reasons to teach literature in EFL classes have been discussed. In modern linguistics, the primacy is on the spoken language, and the linguists have the tendency to see the literary texts as crystallised, static kind of language usually far removed from the utterances of daily communication. In fact, with the exemplification of Stylistic, Structuralist and Semiotic analyses, it has been proven that it is possible to exploit literary texts beginning with language-based activities mainly intrinsic, and ending with intrinsic information, handling literature as a discipline.

However to reduce the philosophical discussions into concrete examples, this sample activities part is designed. My aim here is to introduce Of Mice and Men employing communicative exercises and in that way, to display how a

literary text can be exploited to further the learner's mastery in four basic skills ; listening, speaking, reading and writing. Of course these will be just examples and the majority of the teaching process will depend on the teacher's questions and answers; his guidance and provision of the necessary feedback.

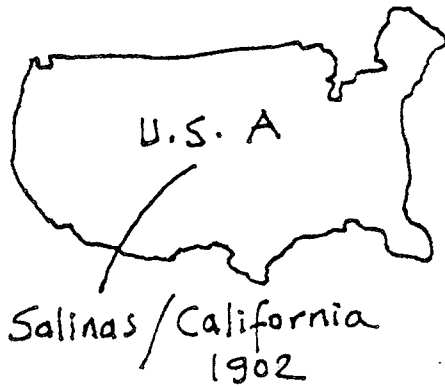
The activities suggested in this part are most suited to adult or young adult learners, from the intermediate level onwards, including the upper years at secondary school. Five or six class periods can be devoted for the activities but the ideas behind them are open to be adopted to different levels of language proficiency. Some of these activities are inspired by Slater & Collie (1988).

4.6.1. BIOGRAPHICAL MONTAGE/AN EXTRINSIC EXAMPLE

Some teachers prefer to talk about the writer before the text; some others prefer to give this as a follow-up material. In either case, one of the ways to introduce this background knowledge is to use a 'Biography Montage'. The teacher collects some photos, objects, place names and mounts them onto a large piece of cardboard. The class is first invited to speculate about the meaning of the items in the montage. Then the writing period may follow, even this may be assigned as homework.

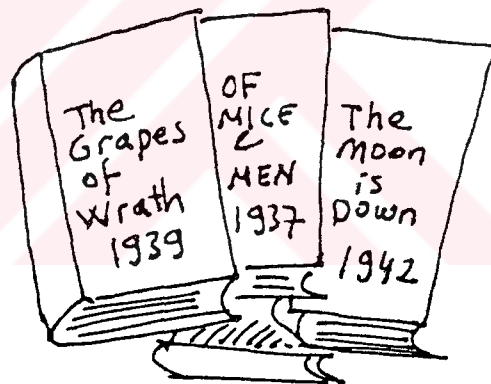
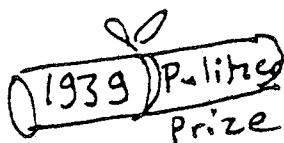
WORKSHEET 1

JOHN STEINBECK'S PICTORIAL BIOGRAPHY



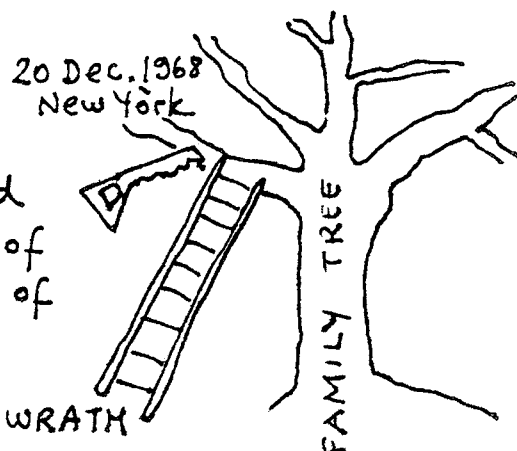
1920-26
Stanford University
NO Graduation

1929 Great Depression
★
Steinbeck ↑ ↓ Fitzgerald



Man unlike any other
thing organic or inorganic
in the universe, grows beyond
his work, walks up the stairs of
his concepts, emerges ahead of
his accomplishments

— from his GRAPES OF WRATH



4.6.2. HOME READING/EVALUATING COMPREHENSION

Dealing with a long text means that learners are expected to read it at home on their own. The teacher may help the student for the comprehension on the level of language, ideas or characterisation. The worksheet will naturally rise questions of response or interpretation; that's why discussion in class becomes a necessary follow-up. These worksheets can be 'Question-and-Answer' worksheets, 'True-False' worksheets, 'Complete the sentences' worksheets or 'Summaries with gaps' worksheets. A 'Question and Answer' worksheet is prepared for Of Mice and Men Part I.

WORKSHEET 2

Read Chapter I of 'Of Mice and Men'. Do not worry too much about words you do not know. Try to get the general meaning if you possibly can without using a dictionary. Then tick the right answer to the questions below. For the questions there may be more than one appropriate answer. In that case try to tick all possible answers, then number them according to how important they seem: 1,2,3 etc..For these questions a line has been left for you to add other possibilities.

1. George and Lennie were

- ☐ itinerant workers, even they carried their blankets in their bundle.
- ☐ were travelling by train
- ☐ were sent there to buck grain
- ☐ were left by the driver quite near the farm they were supposed to

arrive

2. How did Lennie behave that evening by the river? What is your first impression of him?

- ☐ He is cautious while approaching the pool to drink
- ☐ He is happy to have been in nature once more and takes pleasure like a little child while playing with the water
- ☐ He is attentive to what George says while George is complaining about the bus driver
- ☐ George is like an adult perhaps a parent to Lennie while making him give the thing he is hiding in his hand
- ☐ Lennie feels embarrassed when he forgets the things he is expected to remember
- ☐ Lennie grins and giggles, gets furious and disappointed too easily

3. Why did George lose his temper? How did he feel afterwards? What was his attitude towards Lennie?

- ☐ He was angry with Lennie as Lennie was drinking scummy water
- ☐ He scolded Lennie as Lennie lost his work card
- ☐ He warned Lennie not to have another dead mouse in his hand
- ☐ Lennie demanded ketchup to eat with beans although he knew they did not have any
- ☐ George felt pity for Lennie as soon as Lennie started crying
- ☐ George planned what he would do if he were alone
- ☐ George wanted Lennie to find a cave and to start living there
- ☐ George's anger suddenly left him and he looked ashamedly at Lennie
- ☐ For a reconciliation they started to talk about their dream farm

4. What was the story about rabbits that George told Lennie?

- ☐ They would have a bunny at home
- ☐ They would hares living wildly in nature
- ☐ they would raise rabbits in cages and grow alfalfa to feed them

5. Why did George repeat the same old story for Lennie? Why did Lennie enjoy it so much?

- ☐ This was their only ambition to live
- ☐ George deceived Lennie making him believe that one day they would own a farm of their own; in that way made Lennie work for him
- ☐ Lennie forgot their aim to have a farm of their own and so George had to remind him

☐ It was a ritual between the two. They repeated it whenever they felt miserable

☐ Lennie knew the dream by heart still insisted on George's repeating it

☐ Lennie fancied the farm in concrete terms while George was telling

6. Why did George tell Lennie to remember the place by the river?

☐ They always found a safe place to hide in case Lennie got into trouble

☐ George wanted Lennie not to forget the natural beauties they saw there

☐ George is a caring friend, this would be the place to find each other if they got lost

☐ George was sure Lennie would cause some trouble, as it was in Weeds, in this farm, too.

4.6.3. THOUGHT BUBBLES/INTRODUCING DISCOURSE RELATIONS

Next to the comprehension process, the teacher may wish to encourage her students to become aware of the world of action and appearance (the outer world) and world of thought and feeling (the inner world) of the characters. In this activity there will be assumptions which every reader has to make using and interpreting the given clues. In a way every reader has to create a new world that is merely pointed to in the text. Such an activity will encourage the students to think at discourse level. The inner dialogue parallels the outer dialogue on the worksheet.

WORKSHEET 3

Read the passage on page 50 of 'Of Mice and Men', where Crooks comes into the barn to talk to Slim when Slim, George and Whit are playing cards. The dialogue on the left is what they say to each other. On the right, is what each of them is thinking. With your partner, write what each character really thinks. The first two parts have been done, but you can change these giving your reasons if they do not represent what you consider each character to be thinking. Remember the novelist has given some clues in the passage.

What each character says	What he is thinking
Crooks : Mr. Slim	Sorry to trouble you. Infact I don't want to enter this barn where I am not welcome at all but I have to.
Slim : Huh ? Oh ! Hello, Crooks. What's'a matter ?	How dare you come into this room ? I wish you'd leave me alone while having a nice time but of course there is another trouble in the ranch.
Crooks : You told me to warm up tar for that mule's foot. I got it warm.	
Slim : Oh ! Sure, Crooks. I will come right out an' put it on.	
Crooks : I can do it if you want Mr. Slim.	
Slim :No, I'll come do it myself.	
Crooks : That big new guy's messin' around your pups out in the barn.	
Slim : He won't hurt 'em.I'll come along with you now.	

4.6.4. THE SETTING STAR/TEACHING STYLISTICS

The aim of this activity is to foster students' understanding and appreciation of words and expressions used to describe the setting. Especially descriptions are parts where writers appeal to five senses. Forming groups, each group of students is given a star shape on a card, and they are asked to group the descriptive words into five appropriate categories. Illustrations for the two elements are given in Of Mice and Men related to Chapter 6.

WORKSHEET 4

Skim through the description in the last chapter, extracting words or phrases which refer to their element. Then arrange these in an order that shows which words are visual, which are tactile, which are metaphorical, and so on. Illustrations for two of the elements are given in the following:

snake glided smoothly,
motionless heron,
silent head, a far rush of wind sounded,
what Lennie came quietly, little snake slid
bird skittered
you hear, he strained toward the sound,
even the smallest
sound irritated him

what you
can see

what you
can feel

what you
can taste
& smell

comparing
simplest metaphor

gust drove through the trees like a wave
silver sides of sycamore leaves periscope head
row on row of tiny wind waves
as silent as a creeping bear moves wind died
the light climbed out on the valley
heron pounded the air
the tops of the mountains seemed to blaze

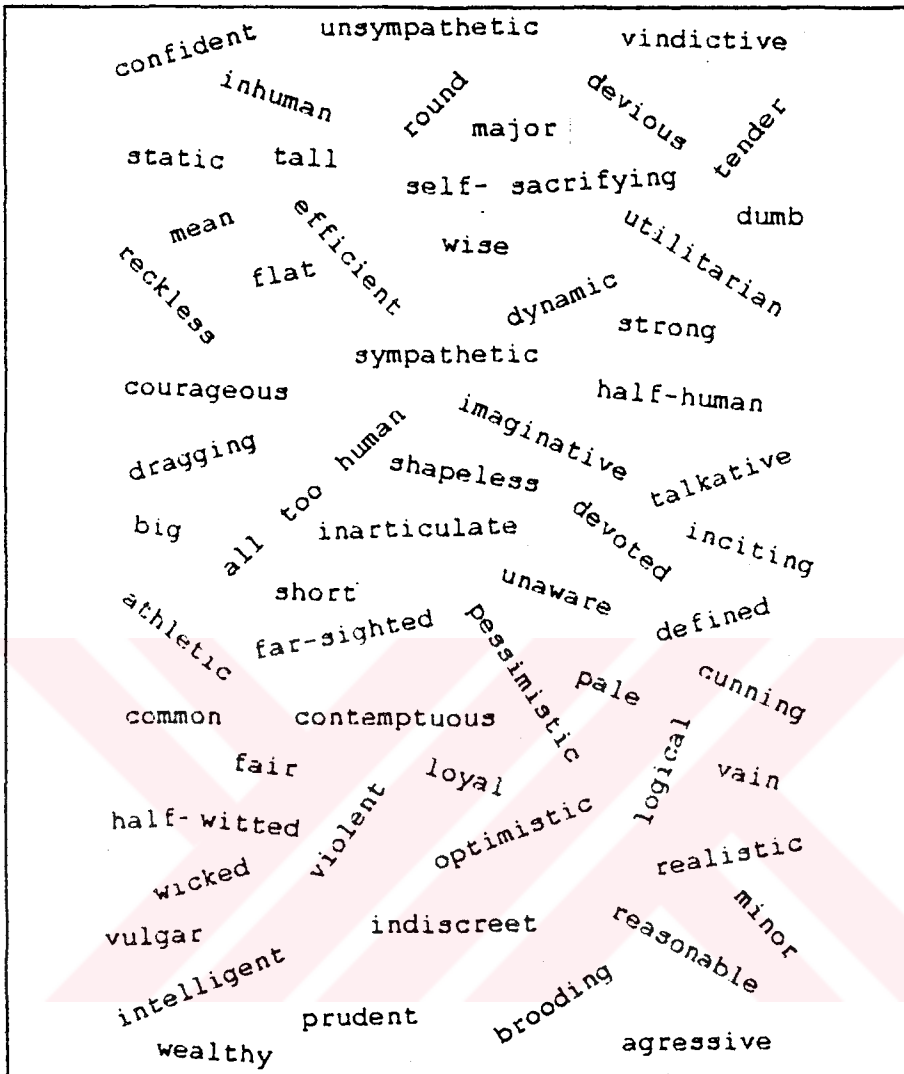
4.6.5. CHARACTER WRITING/INTRODUCING STRUCTURAL POETICS

Again, next to the comprehension process, students can be asked to write one or two paragraphs on the characters. When they are given the necessary adjectives, they can do it more easily. Students can be demanded to re-read the text with an emphasis on gaining a first insight into the personalities. The following worksheet is designed to help students at this first contact with the characters. It doesn't demand too much intensive text-work. But following this activity,, the teacher may guide the students to infer and expand their views.

WORKSHEET 5 CHARACTER WRITING

Read once more the parts characters are introduced in 'Of Mice and Men' and decide which of the characteristics in the box belongs more readily to which person. List each one below the appropriate name. Use a dictionary if necessary.

[illegible]



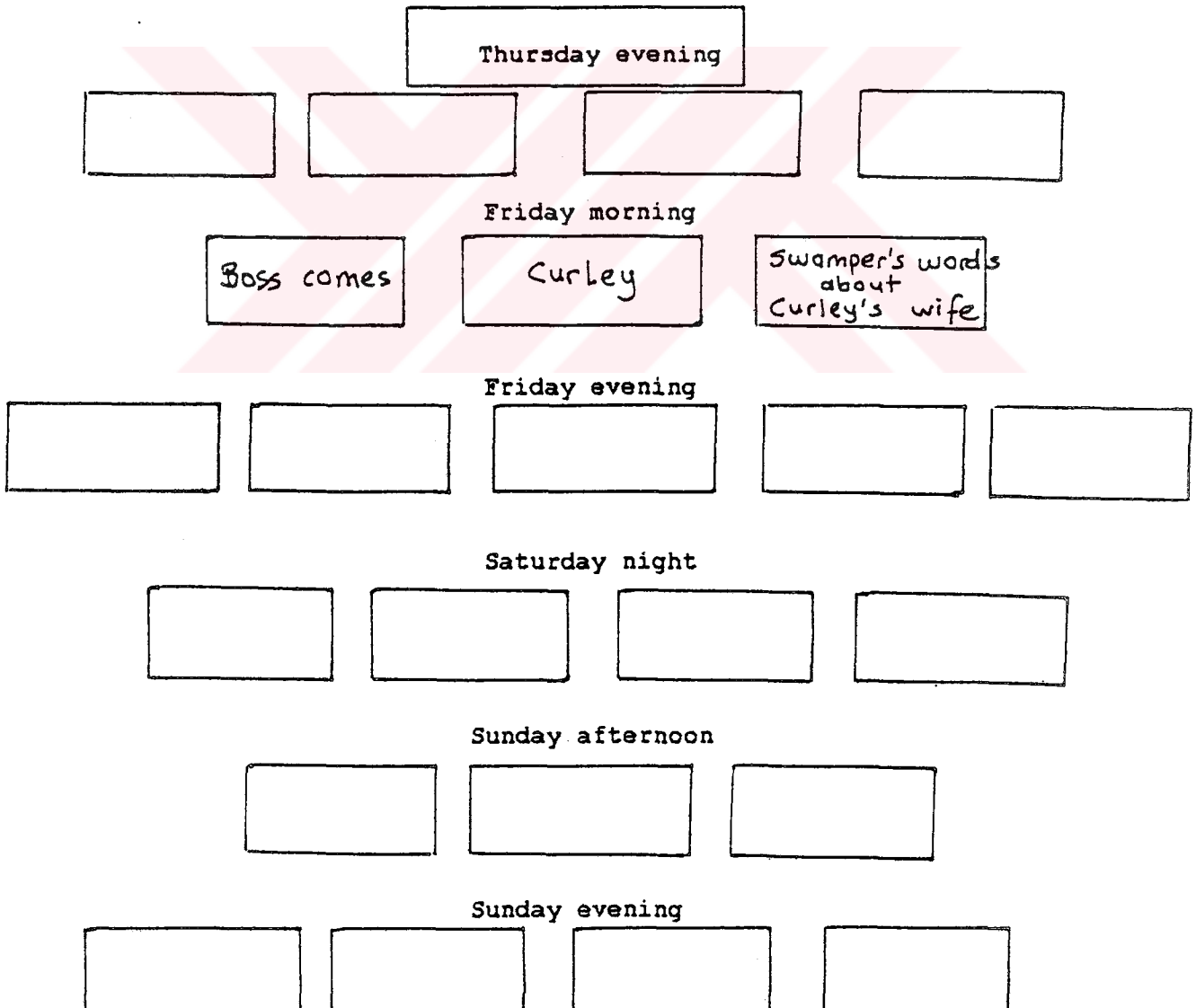
4.6.6. CONSIDERING TIME IN TERMS OF STRUCTURALISM

Time can be considered as both the time employed by the novelist in the course of the story and the time when his story is placed in a whole social setting. We know that in our case the time in the text covers quite a short period, from

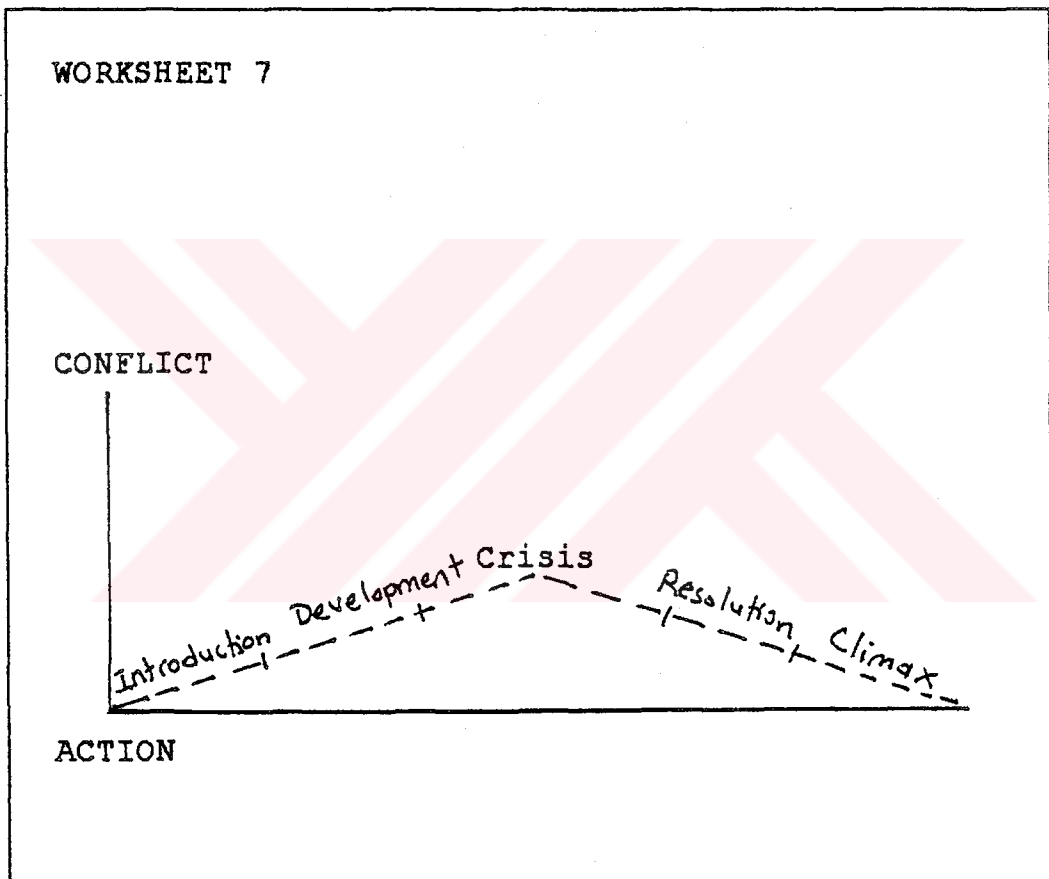
Thursday evening to Sunday evening. The events taking place in these four days are quite intense. Since Steinbeck sticks to the chronological order, it will not be difficult to show these on a flow chart.

WORKSHEET 6-a

Here is a diagramme of a flowchart for the events in Of Mice and Men. When you have ordered the events, put them into the appropriate box in this chart. The time flow in this chart is from top to bottom: that's earlier events are higher than later events. Boxes on the same level indicate events happening following each other.



catastrophe and a resolution or falling action. The effect is to organize subject matter into a logical and expressive structure. When students are given the pattern of a well-made plot, it will be easier for them to place the events on it and talk of the present development, causes and effects. So, our Worksheet 7 will provide students the following:



CONCLUSION

In the last twenty or thirty years there has been a remarkable progress in the analysis of literary texts. This progress has changed the view that literature is impossible to teach. Seemingly two different disciplines Grammar and Rhetoric have shown parallel progress and are no longer considered to be different. In this study, this fact has been demonstrated and the findings which can be applied to the criticism of the novel have been explained, exemplified and utilized in sample classroom activities. In other words, this research is carried out to help teachers of literature gain some insight to be used in the reading and appreciation of literary texts in the light of recent developments in stylistic, literary structuralist and literary semiotic developments.

After presenting the aim of the study and the nature of the problem in Chapter I, the second chapter is devoted to define the concepts such as Literariness, Literary Theory, Literary Criticism and Works of Art. It is essential to know what characteristics of texts make them literary. The first help comes from our presuppositions. Knowing that the aim of producing a literary text is not to pass information, we consider it fictitious. This is the first step in literary competence. Then, we turn our attention upon discourse which creates the fictionality of this text. Opacity in language is

one factor. The words forming the language of a literary text is not as transparent as is the everyday language. In semiotic terms, this stems from the use of connotative language. Signs are not directly related to their immediate external referents. Instead, they create ambiguity communicating in special ways between the writer and the reader. Next to the content, the form of the literary text invites the reader to think in terms of structural patterns. The writer has both complied with the traditional structural patterns and has reinterpreted them pouring his own experience and vision of life into these empty patterns.

After stamping a text as literary, the problem of how to approach it comes to mind. Without having certain notions about Literary Theory, Literary History and Literary Criticism, it is impossible to make a sound judgement on a literary text. In Literary History, the claims of some distinguished historicists are listed. But their positivism is criticized because while placing works of art in a chronological order, they separate the literary history into sections and consider these sections to be independent from one another. Taine's three criteria to place the works of art in; race, age, country suggest the idea that the works of art created in one country at a certain period by a certain race reflect the values and norms of only this particular period. However, we know that Perspectivism has proven the wrongfulness of such

historicist claims. Works of art are created at privileged moments in which hierarchies of values are created within the mind. At such moments, the past exists in the present. So, every work of art is a new synthesis and takes its place in an organic whole.

Modern Literary Theory is a perspectivist theory, too. It follows the additions to the literary canon, it accepts that a work of art is both eternal and historical. Literary Criticism, as an extension of Literary Theory insists on studying literary texts both intrinsically and extrinsically.

In Chapter III, the inclusion of literary texts in ELT curriculum is discussed. Up to 1980's, literary texts tended to be neglected with the influence of Functional-Notional approaches. But since then, parallel with the changes in Language Teaching Theory, literary texts have started to be an inseparable part of the ELT curriculum. English has a vast geographical spread of its speakers. Naturally, literary products of English provide invaluable authentic material for the foreign learners. Through these literary products the most significant ideas and sentiments of human beings are transmitted. The seemingly fictitious context of a novel or play provides, in fact, the facts about life, dropping hints almost of every institution of a community; law, religion, customs, art, education, family relations and the like.

AS the vocabulary of literary texts is given in such vivid contexts, lexical and syntactical items become more memorable for the learner. Students make inferences using the linguistic clues and to deduce the meaning from context gives the students much pleasure. Moreover, playing with the new dimensions of understanding and perception, students become more creative in using this foreign language when they are asked to produce their own texts.

As for the teaching of literary texts, two methodologies are compared. The first one is to start the literature courses with distant past like Beowulf, Chaucer and following a chronological sequence, have the students gain the cultural heritage of English Literature. Widdowson claims most universities in England today follow this method, believing that this is the only way to foster an understanding of literature as a whole body of texts. However, this method lacks personal involvement of students and teachers' lectures may stay transmissive in operation; since students are accustomed to depending upon authorities outside themselves for the interpretation of texts.

On the other hand, when we handle literature as a subject as our starting point and follow a bottom-to-top fashion and differ our objectives according to different levels of education, we can repair the deficiencies seen in the previous methodology. The study of stylistics may form a basis to

improve the students' capacity to understand the language used in literary texts. But of course, a language based approach should lead to a more academic treatment of a text. Grammar of the text should lead to Grammar of Literature. Literary codes will not be only linguistic. They will include the interplay of event with event, relationships between characters, exploitation of ideas and value systems, formal structures considering genre or other literary conventions and relationships between any of these and the world outside literature. That's why the systematic inclusion of structuralist and semiotic findings will help students to form literary competence. Meanwhile students are supposed to have already gained linguistic competence, and so it won't be wise to begin with simplified texts.

Chapter IV is devoted to discuss the present findings of stylistic, structuralist, semiotic approaches. A stylistic study requires an intensive reading activity. Once students get accustomed to this kind of slow and attentive reading they get the chance to experience the deviant language of literature. Even it will be more than experiencing and such reading will extend their language skills to the peculiar nature of literature and they will be able to imitate the same uses in a productive way in their own texts.

Again, a stylistic study gives students the chance to comment on literary texts, in that way, to verbalise their

intuitive feelings and this will be different from commenting impressionistic views. Applying a stylistic study on Steinbeck's Of Mice and Men, we notice in dialogue parts between Lennie and others, Lennie's replies aren't reciprocal to others' questions. It is difficult, almost impossible, to build a healthy communication with Lennie. The writer sticks to this quality of Lennie from the beginning till the end. Studying on the frequency in style, we notice Steinbeck employs a multiplicity of styles. Even in descriptive parts; sometimes the abundance of nouns, sometimes of adjectives, sometimes of adverbs strike the reader. Some descriptions are given in short, simple sentences; some include complex sentences with trailing elements and so imitate the movement from the observer's eye on characters. Some descriptions employ traditional figures of speech, some lack figures of speech and describe with a mathematician's accuracy to explain a problem.

For the Real Model of Reality and Mock Reality, some passages use real model of reality and require less inferencing, so the reality in the passage fits our store of knowledge. Some passages imitate a slow-motion picture and play with the time. Mock reality is employed especially in the dream parts and in the last chapter, where the dream turns to a nightmare for Lennie. Lennie's fantasy world creates a very usual Mind Style. The aesthetic distance Lennie's style

created between him and the reader can be explained with his lexical and syntactic choices. The simplicity observed in the lexis is reinforced by naive simplicity of syntax. Moreover, sub-standard uses of negation reflect exactly George's idiolect.

Structuralist practices give the reader the chance to evaluate a literary work in macro-terms, in the light of a literary tradition. Generic identity of the work, Irony, Narrative Technique, Point of View of the Writer, Plot Structure, Characters are examined employing a structural analysis.

For the generic identity of our text, novel form is introduced. Novel is eclectic and covers many types of writing. A novel gives us a set of attitudes about the society, history and culture more than other forms of writing. Novel, with a structuralist viewpoint, starts with a state of innocence and ends with a state of disillusionment. The experience belongs to the protagonist of the novel. In our case George experiences this 'going forth' and discovers that there is no future for heroism and doesn't undertake the risk to be driven out of the society.

Novel is an essentially ironic fictional form. By means of irony, the protagonist moves from imagination to disillusionment. In our case the whole work is interwoven with

ironies. George and Lennie's dream have no ties with the real world around them. But this created world is the reality itself for them. With the introduction of Candy, their dream seems to find a financial support and George starts to scrutinize every movement of Lennie not to jeopardize their dream. Contrary to George's efforts, ironically, all hopes end sooner than expected. Irony remains in the actions of main characters, since Of Mice and Men is a non-teleological work.

For the Narrative Technique, the use of Summaries and Scenes are examined. The right mingling of summary and scene creates the 'art' of fictitious narrative. Otherwise, the lack of explanatory summary creates gaps in our knowledge and long summaries may create boredom. Steinbeck systematically includes the summaries to give us background information about characters ; even this systematic use reminds us the use of stage directions of a theater play. Scenes are in majority in proportion considering the whole of the work. In every chapter, characters enter, introduce themselves and exit. Events are given from their own mouth. This makes the reader sense his own participation in the action. The writer prefers to be impartial. He chooses a certain point of view and sticks to it till the end of the work. He prefers the minimal use of interpretative verbs and even avoids using introductory verbs for the turntakings in conversation parts. The result is an impersonal, objective, not complicated discourse.

The plot structure is not the story the work tells, but is what its author makes of the story. The plot structure is the determination of the work's artistic form. With this form, action, character, background and theme have been reconciled into an organic whole. Taking Friedman's forms of plot as a guide, the Plots of Future, Character and Thought are introduced.

In Of Mice and Men we see a well organized plot. The major change is in the plot of Fortune. The other two, Character and Thought change along with the plot of Fortune and provide material for the manifestation of the ending. Characters provide Flat ones as well as Round ones. Between these two types, we see Slim, an intermediate figure, who helps to illuminate George's blindness and folly.

Chapter IV discusses the Semiotic contributions to the study of literary works, too. Semiotics embraces the study of communication and stretching our concept of language, makes us discover the transmission of messages through the languages of gesture, posture, clothing, hair-style, smell, accent, social context and the like. Literary semiotics, taking different levels of semiotic consciousness of each reader into account, sees literary works as incomplete, insufficient products. For semiotician, writing takes its meaning from the interpretative readers. Readers complete the text employing grammatical, semantic, cultural codes available to them. Previous stylistic

and structuralist studies have provided the reader the necessary linguistic and structural codes; but for cultural codes, we need to provide the period styles and usages, bibliographical information about authors, ideology and cultural matrices too. Moreover, taking the novelties every work of art bring upon the whole literary tradition, literary semiotics emphasizes the importance of a paradigmatic study of texts. So, a new outlook to the study of Intertextuality is brought by recent semiotic contributions.

While giving the semiotic analysis of Of Mice and Men the connotations of specific words used in the novel are examined. These words add something to the consciousness of the reader while grasping the world created in the novel. It is seen that the proper names 'Soledad' 'George' 'Lennie' are not haphazardly chosen. For the socio-cultural structure of Steinbeck's time, the dominant views of American society; Darwinism, Spencer and James' Pragmatism are outlined. When we place George Lennie and the latter inclusion Candy in such a schemata, we see how courageous they were while trying to change the social pattern of their time, in which migrant workers were doomed to be defeated.

The tenets of Modernist Novel are also introduced and how Steinbeck complies with these tenets are exemplified. There is the multiplicity of Points of Views; moreover the ordinary syntax is violated with a virile, mean language. For the

Intertextuality, the similarities and differences of Of Mice and Men from the previously written tragedies are displayed. Being a modern tragedy, our work includes an anti-hero, George, who is coarse, weak, and whose actions constitute rare heroism.

The title of the work has an Intertextual relationship with Burns' poem, in which Burns extends the mouse's futile wish to have a place to live in, to include men. Taking the mythical-allegorical significance into account, we see George and Lennie's friendship has biblical connotations. As in Caine's story, in Genesis, their friendship, too, is a cursed one and has no future. Man is destined to live alone, to be a solitary wanderer on Earth because man carries Caine's curse on him. Their dream farm is an overtly idealised one, so has connotations with Eden. But again in modern world paradise is lost. With these connotations, the work turns out to be a critic of Hebrew-Christian morality.

To sum up, the aim of all explaining, exemplifying these three approaches is to introduce teachers of literature that, in the reading, interpretation and criticism of literary works of art, we have an endless web. Stylistic, Structuralist and Semiotic studies serve to make this great web real and visible to our students. Meanwhile, these studies encourage literary students to cast their strands of thought into this network. Gaining literary competence cannot be divided into separate

bits, but while presenting it to our students, we can have our students practise the discrete units separately; just as certain movements in dance or sports. So, following a bottom-to-top fashion, students will be included in the details and specifics of the world of literature.



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Ö Z E T

Bu çalışmanın amacı, yabancı dil seviyesi ortanın üstünde ve ileri olan öğrencilere edebiyatın, bir roman seçilerek ve edebiyat dilinin özelliklerinden başlayıp, giderek bir disiplin olarak edebiyat kavramına doğru yönlendirilerek öğretilebileceğini göstermektir. Edebiyat eserine yaklaşımdan önce bir eseri edebi kılan özelliklerini bilmek gerektir. Bunlar çalışmada dört başlık altında toplanmıştır. Öncelikle bir romanı yada kısa hikayeyi okurken ona belli bir gerçeği öğrenmek amacıyla başlamayız. Edebiyat eserine yaklaşımımız gazete makalesi okumaktan farklıdır. Peşinen onun bir hayal ürünü olduğunu; gösterdiği yer, kişi isimlerinin gerçek karşılıklarının bulunması zorunlu olmadığını kabul ederiz. İkinci olarak edebiyat eseri bizi kullandığı dil ile şaşırtır. Bu opak dil, kelimelerin sözlük anlamları haricinde sembolik anlamları da taşımasıdır. Yani bizi ikinci bir düzeyde, alegorik düzeyde düşünmeye davet eder. Her edebiyat eseri bizimle arasına bir estetik mesafe koyar. İnsandaki duyguları harekete geçirirken, onun değişik bir tecrübeyi yaşamasını sağlarken cansız nesnelere canlı gibi muamele eder, onları konuşturur. Zaman kavramıyla oynayarak kısa bir olayı ağır çekim bir film gibi gösterir, yılları paragrafa sığdırır. Ve edebiyat eseri bunları geleneksel yapı kalıplarına döker. Yazar bu yapı kalıplarını kendi tecrübesi ile doldurur, onlara

yorum getirerek deęiřtirir. Bylece yazar, hem geleneęi izlemiř hem de kendine zg bir eser yaratmıř olur.

Edebiyat tarihine olan yaklařımımızı aıklamak iin edebi eserleri yazıldıkları dnem, lke ve dil zelliklerine gre bir sıralamaya koyan ve bunlar bilindięinde edebiyat eserinin bize tm anlamlarıyla aılacaęını savunan pozitivist bir Historicism ile; edebiyat eserlerinin eř zamanlı bir dzeyde yařadıęını, organik bir btn oluřturduęunu ve onlara yklenen anlamların iinde okuyucu payı da olacaęından bir edebiyat eserini tm anlamlarıyla anlamanın nerdeyse imkansız olduęunu savunan Perspectivist grř kıyaslanmıřtır. Tezimin nc yaklařımını oluřturan Semiotic yaklařım tamamen Perspectivist bir edebiyat tarihi grřn desteklemektedir.

Edebiyat Teorisi, edebi eserlerin hem iten hem de yaratıldıkları kltr gznne alınarak incelenmesi sonucu edinilen bilgilerin, normların oluřturduęu bir sistemdir. Bu sistem iine katılan her yeni esere nasıl yaklařılması gerektięini gsteren bir meta-dil oluřturur. Edebiyat eleřtirisi, eserlerin zmlenmesi, yorumlanması ve deęerlendirilmesidir. Eleřtirmen doęru yargıda bulunmak iin esere sistematik sorular yneltir; kıyaslamalar ve analizlerine kendi sezgilerini de katarak orijinal eseri yeniden yaratır.

Edebi metinlerin dil öğretiminde kullanılması işlevsel-Kavramsal yaklaşımlarda bir hayli ihmal edilmişse de 1980'lerden bu yana Söz Eylem ve Söylem Çözümlemesi üzerine yapılan çalışmalar, edebiyatın, dili öte-dil özellikleriyle kullanmada, toplumun her kurumuyla ilgili bir kültür kodu oluşturmada eşsiz bir kaynak olduğunu keşfetmiş ve son yıllarda edebi metinler dil öğretimi müfredatlarının ayrılmaz bir parçası olmuşlardır.

Edebi metinlerin öğretilmesi öğrenciye dil yetisinin dışında bir edebi yetinin kazandırılması demektir. Bunun içinde tezimde önerilen yöntem, öğrencinin de edebi metinlerin yorumunda aktif rol alması, Stylistic olarak metine yaklaşmayı bilmesiyle başlamaktır. Ancak dili incelemek, sadece bir temel oluştururken metni bütünlüğü içinde incelemek için yapısalcı bir yaklaşımın da öğretmen tarafından kazandırılması gerekecektir. Yapısalcı edebiyat yaklaşımı, dilin dil bilim kalıpları olduğu gibi edebi eserlerin de belli yazım kalıplarının olduğu ve bunların da dil bilgisi kurallarına benzer şekilde öğretilebileceğine inanır. Olayların birbiriyle ve yaratıldığı dönemin gerçekleriyle ilgisi, karakterlerin birbiriyle ilgisi ve belli fikir ve değer sistemlerini kullanmaları öğrenciye bir de semiotic yetisinin, bir kültür zemininin hazırlanmasını gerekli kılar. Bu sayede öğrenci dizisel bağıntılarıyla incelediği eseri bir edebiyat geleneği

içine yerleřtirerek gelenekle örtüřen ve ayrılan özelliklerini fark eder.

Bu çalışmada Stylistic, Yapısalcı ve Semiotic yaklaşımların edebi eserleri incelemede önerdiği yöntemler hep aynı eserde, John Steinbeck'in Of Mice and Men adlı romanında örneklenmiştir. Ve görülen odur ki; eser biz ona ne kadar çok farklı bakış açılarıyla yaklaşırsak kendisini bize o kadar açmaktadır. Öğrenci eseri ancak, eserin dili, yapısal özellikleri ve dizisel ilişkilerinin oluşturduğu bir ağ içerisine oturtursa, bu ilişkiler ağını hissedebilir ve görebilirse eseri gerçekten anlayabilir ve yorumlayabilir hale gelecektir. Bu ilişkiler çalışmada, her ne kadar sanki ayrı ayrı dans figürlerini tek tek öğretmek gibi verilmişse de, öğrenci bu birbirinden farklı figürleri birleştirerek kendisini edebiyat dünyasının kendine özgüğü ve ayrıntıları içinde bulacaktır.