Language in Literature

BBL 3207

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MODUL PEMBELAJARAN : BBL 3207 LANGUAGE IN LITERATURE disediakan dalam bentuk bahan pengajaran dan pembelajaran kendirii di bawah program Pendidikan Jarak Jauh, Universiti Putra Malaysia. Sebarang pertanyaan dan cadangan untuk memperbaiki gaya penyampaian dan isi kandungan modul ini boleh dihukumkan kepada penulis dengan menggunakan alamat Pusat Pendidikan Luar.

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BBL 3207: LANGUAGE IN LITERATURE

Course Description

No other field utilizes language in the way that literature does. Language is the tool with which the writer crafts his/her works, producing aesthetic forms which are multilayered in their meaning and design. This course foregrounds the use of language in literary texts as a methodical approach in the study of literature, and explores and challenges definitions of literature in the process. You will also trace the development of the study of literature which focuses on language from the classical Greek tradition of rhetorical criticism to the study of style or stylistics in linguistic criticism.

Course Requirements

The class evaluation will include the following:

- Mid-semester examination 30%
- Assignment 30%
- Final examination 40%

Mid-semester examination

The mid-semester will be short-response questions based on the required text, *The Language of Literature*.

Assignment

See attached assignment sheet. Assignment deadline: 2 weeks before final examination. Please send your assignment to PPL or your centre.

Final examination

The final examination will be general short response and essay questions covering all general issues discussed in the course.
Required Text


The following are recommended texts that you may want to look up:


TASK

Which of the following texts or type of text would you consider suitable for a Form 6 Literature in English course, and which would you reject, bearing in mind that at STPM, far fewer texts are read than at degree level?

The Taming of the Shrew – Shakespeare
Any book in the Noddy series – Enid Blyton
A Stephen King novel
A Harry Potter story – J.K. Rowling
A Brief History of Time – Stephen Hawking
Kopitiam scripts – from the television series
A biography of Tun Dr. Mahathir
V – a poem by Tony Harrison
A collection of limericks
The Political Diaries of Tony Blair
English Literature
AO1: In writing about literary texts, you must use appropriate terminology.
AO2: You must show knowledge and understanding of literary texts of different types and periods, exploring and commenting on relationships and comparisons between literary texts.
AO3: You must show how writers' choices of form, structure and language shape meanings.
AO4: You must provide independent opinions and judgements, informed by different interpretations by other readers of literary texts.
AO5: You must look at contextual factors which affect the way texts are written, read and understood.

English Language and Literature
AO1: You must show knowledge and understanding of texts gained from the combined study of literary and non-literary texts.
AO2: In responding to literary and non-literary texts, you must distinguish, describe and interpret variation in meaning and form.
AO3: You must respond to and analyse texts, using literary and linguistic concepts and approaches.
AO4: You must show understanding of the ways contextual variation and choices of form, style and vocabulary shape the meanings of texts.
AO5: You must consider the ways attitudes and values are created and conveyed in speech and writing.

English Language
AO1: In writing about texts, you must use appropriate terminology.
AO2: You must show a systematic approach to analysing texts.
AO3: You must analyse the ways contextual factors affect the way texts are written, read and understood.

ACKNOWLEDGEMENTS

There are two things to note here. The first is the way that the imperative verbs, such as 'examine', 'explore', are often scientific metaphors of dissection and discovery. The second is that there are a number of terms which refer to an author's method, such as 'ways in which', 'handling of', 'presentation of', 'use of'. Some of the tasks above ask you metaphorically to be a scientist, to explore and examine like a doctor would. It's unlikely, though, that you would let someone explore and examine you if they confessed to having no method of enquiry and no experience. Commenting on literary language requires having a method, a method that is refined through practice.

HAVING A METHOD

The first and most important point about analysing literary language is that it should not be done in a vacuum. Do not isolate the language from everything else that is going on. Meanings and language work together, not separately. So, for example, you may well be aware that a text can be seen to belong to the time in which it was written, and to have links with other texts, but it also needs a response from you as a contemporary reader. In other words, looking at language will also involve looking at context. (For further ideas about context, see Texts and Contexts by Adrian Beard also published by Routledge.)

The following broad categories are helpful as starting points to thinking about literary language and each of them will be looked at in more detail during this book. They are inevitably fairly crude divisions, and will often overlap, but they are useful in identifying possible areas to look at when answering the question 'how'.

1. Genre: Look for how whole texts fit into genres, how texts relate to other texts. Consider genre in terms of its shape/form, and in terms of its content. Consider the ways in which genre can be subverted, by mixing, for example, inappropriate content and form.

2. Shapes and patterns: Look for titles, openings and closings, the connections between parts of the text. Look also at patterns of repeated words, repeated sounds (alliteration, assonance, rhyme, etc.), repeated grammar structures, semantic fields (i.e. words which cluster around the same area of meaning).

3. Narrative: Look for the voices which 'speak' the text, how much they know, their reliability, shifting narrators, the role of the reader in identifying narrative point of view, irony.

4. Voices in texts: Look for the voices which speak in texts such as characters in drama, dialogue in novels. Consider the use of different levels of formality, regional speech and so on.

5. Creativity and play: Look for metaphors and comparisons and work out what they contribute to meanings. Look for multiple meanings and how they are created. Look for ways in which authors use language creatively such as by using archaic words, inventing 'new' words, breaking grammatical rules, using unusual graphology, playing with words and meanings, creating ambiguity, suggesting absence - what is not in the text but might be expected to be, making intertextual references.

The chapters in this book look at each of these topics in turn.

Exercise 1

The poem below, by Alexander Pope, is a useful starting point for putting some of these early ideas into practice. The following question is typical of the wording you might find in an exam:

How do the form and language of this poem contribute to its effect on the reader?

In order to help you break down the question into some important categories, make notes on these points:

- Research the term epigram - what expectations of an epigram do readers have? (Genre)
- What might be the significance of the poem's title? (Shapes and patterns)
- Find examples of repetition, variation and contrast in this poem. (Shapes and patterns)
- What is the role of the narrative voice or voices which are either heard or implied in this poem? (Narrative)
- What point is the poem making?

Suggestions for Answer

There is no point in talking about language if you ignore what the overall purpose of the language is. Before looking at this poem's structure, then, we need to say briefly what the poem seems to be about. Then, having looked at the poem's structure we will be in a position to refine those ideas about the poem's meanings.
THE LANGUAGE OF TREATMENT

A short essay on the power of language and its influence on our thoughts and emotions. The use of words can shape our perceptions and create or alter our reality. The power of language is evident in how it can evoke certain feelings and emotions, influence decision-making processes, and impact our overall mental well-being. Language is a powerful tool that we can use to express ourselves, communicate with others, and shape our experiences. In this essay, we will explore the different aspects of language and its influence on our lives.

In the beginning, the power of language was not fully understood. People used language to communicate with each other, but the true power of language was yet to be discovered. It was not until the development of written language that the true potential of language was realized. With the ability to record thoughts and ideas, language became a tool for preserving knowledge and passing it down through generations.

The power of language is evident in how it can shape our perceptions of the world. The words we use to describe things can influence how we feel about them. For example, if we describe a situation as "challenging," we may feel more overwhelmed by it than if we describe it as "opportunity for growth." Language is a powerful tool that we can use to shape our perceptions of the world.

Language also plays a role in our decision-making processes. Words can influence our emotions and affect our decisions. For instance, if we describe a product as "affordable," we may be more likely to purchase it than if we describe it as "cheap." The words we use to describe things can influence our choices and affect our overall satisfaction with our decisions.

Language is also a powerful tool for expressing ourselves. It allows us to communicate our feelings, thoughts, and ideas. Through language, we can connect with others and form meaningful relationships. The power of language is evident in how it can bring people together and create a sense of community.

In conclusion, the power of language is a force that should not be underestimated. It is a powerful tool that we can use to shape our perceptions, influence our decisions, express ourselves, and connect with others. By understanding the power of language, we can use it to enhance our lives and create a better future for ourselves and those around us.
Exercise 2

Taking into account what has been looked at so far, this chapter now looks at two linked poems by William Blake.

The same question that was used for the poem by Pope can apply again here:

How do the form and language of this poem contribute to its effect on the reader?

It can be broken down into the following shorter questions:

1. What is the genre of this poem and how do you know? (Genre)
2. What use does Blake make of sound patterns in this poem? (Shapes and patterns)
3. What words in the poem refer to sounds made? (Shapes and patterns)
4. What words are repeated in the poem? (Shapes and patterns)
5. What voices are heard in the poem? (Narrative/Voices in Texts)
6. What words and ideas are contrasted in the poem? (Creativity)
7. What do your answers to these questions tell you about the poem’s possible meaning?

Suggestions for Answer

1. The poem's title identifies the poem as a song, and gives some sort of identity to the voice that is 'singing' the song—nurse. This title also identifies the genre of the poem; it tells the reader what sort of text it is.

2. As readers we have certain expectations of songs, including that there will clearly be 'musical' effects within the language. There is a very strong sense of rhyme in this poem, created sometimes by monosyllabic rhymes; these occur both at the end of lines ('hill'/ 'still') and within lines ('sky' / 'fly'). There are also, though, less strong rhymes or half-rhymes. These are found, for example, in the first lines of stanzas one and two—‘children’/ ‘green’ and ‘children’/ ‘down’. This mixture of strong rhymes and less obvious echoes of rhymes contributes to the wider effect of the poem's very strong rhythm, with many of the syllables being stressed.

   The last stanza has some subtle differences in the way its sounds come across. The third line, unlike all the other stanzas, has only a half-rhyme between 'leaped' and 'laughed'. The second line sets up the expectation of a very strong rhyming finish with the single syllable and stressed word 'bed'. Instead, though, there is the much more unexpected 'echoed'. If said with a modern two syllable stress, then the word falls very flat; if with a three syllable stress (ech/o/ed) then the word itself becomes iconic, in that it actually sounds like what it means. Instead of there being a finality to the poem, which there would have been with a strong rhyme, the children's laughter continues to reverberate and bounce back, so having even more value.

3. This poem announces in its title that it is a 'song'—in other words it is proclaiming that it has sound qualities, as we have seen above. The poem also, however, contains words that denote sound—'voices', 'heard', 'laughing', 'shouted', 'laughed', 'echoed'—and the absence of sound in 'still'. Clearly making a noise and being heard are important to the poem's overall meanings.

4. As you would expect with a song, there are numerous repetitions of words. Often these repetitions are adjacent to each other: 'Come', 'come'; 'No', 'no'; 'Well', 'well'. Other repetitions include 'all', 'hill', 'hills', 'play', 'sky', 'skies', 'children', 'little' and 'laughing / laughed'. The idea of laughing, appearing as it does both
SUMMARY

This chapter has done the following:

- Indicated some of the ways in which examination questions require the analysis of literary language
- Given an outline of different aspects of literary language
- Introduced some of the main ideas in this book by exploring a short poem by Pope, plus two poems by Blake

STRUCTURE: SHAPES AND PATTERNS

Although, in one sense, literature is created through the use of words, it is not enough to analyse literary texts at the level of words only. After all, there are not many instances where single words have stand-alone meaning. ‘Hello’, ‘goodbye’ are a couple of possible examples, but even these do not mean much without a more specific context; we need more than words to create meaning. In this chapter you will be shown how to identify the various ways in which texts have shape and patterns which contribute to their overall meanings.

In this chapter and those which follow, the word ‘structure’ will be used to describe the processes by which texts are built. In using the phrase ‘the way texts are built’ there are two metaphors at work, and they have a lot in common. The word ‘text’ comes from the whole notion of textiles, in other words of weaving together. A written text is something that a writer has woven together: a written text is something for you to unpick in your analysis. (This idea of text has many other common uses: we lose the thread, we unravel meanings, readers/authors tie up the loose ends, we look at the material.)

The second metaphor, which, like the idea of texture has become so embedded in our language that we barely recognise it as a metaphor at all is the idea that texts have been built, that they are structures. In a very literal sense to say that texts have structure is to use a mixed metaphor, because it is using ideas of weaving and building at the same time, but because the metaphorical origins have faded, we don’t really notice. Instead we are more likely to see that weaving and building have in common the idea that something is not only created, but that it is created to a design. The fabric may be colourful, the building may be ornate, but however distinctive they look, they have been created in an organised way.

So, if we pursue the metaphor of building further, we can say that a building has external features such as overall shape and design which indicate what sort of building it is, and what purpose we expect it to fulfil. A school, for example, will be recognisable from the outside, partly because of the way it advertises itself and partly because it will have recognisable external features. Go inside the school and its internal features such as classrooms and offices will confirm the impression. In the same way, literary texts have some aspects to do with the whole text, what it looks like from the outside, and other aspects to do with the way the separate parts hold together, what it looks like from the inside.
As well as repeated sounds, there are also repeated words. The two most obviously repeated are 'dog'/'dogg' (8 times) and 'man' (6 times). It is not just their repetition that is important, though — it is the fact that they are used unchangingly to refer to the two main characters in the story. Usually both men and dogs have names, but not here. This refusal to give them identities helps with the idea that this is a moral fable rather than a 'real' story. The man in particular stands for a type of man rather than an individual. Other important words which are repeated include 'swores', 'mad' and 'die'/'died'.

Repetition in vocabulary can go beyond the identical use of the same word. Words and phrases are in the same area of meaning, they are said to exist in the same semantic field. Here, then, we have groups of words to describe the apparently virtuous: there are 'good people', 'a godly race he ran', 'so good a man' and 'every Christian eye', although in the final stanza such people have become 'rogues'. Contrast, by reference to something else that has gone before, is also a sort of repetition. This is especially noticeable in the final stanza, where there is a contrast between what is expected (the man will die) and what actually happens (the dog dies).

Another aspect of repetition patterning that should always be considered is the grammatical structures that are used, especially where they have significant impact on the text and reader by drawing attention to themselves. One obvious aspect of grammar in this poem involves word order. Poems in particular are likely to alter the usual word order in order to help with rhythm and rhyme. So, in stanza 2 Goldsmith places 'In Islington' before 'there was a man'; try saying it in reverse order and the rhythm is broken. Stanza 4 contains the same structure in its first line, as arguably does stanza 6. The opening line of the seventh stanza has an added 'it' to its structure.

By the time we reach the last line of the poem, then, we are already used to some unusual word orders. It is in the last line that this happens to the most significant effect, however. As it is the last line, and it completes a rhyme, there is an expectation that there will be a final impact, that the poem will make its point. This impact is largely due to the inversion of the word order — instead of 'it was the dog that died' we get 'The dog it was ...'. This means that all the weight of the rhythm goes on 'dog', allowing surprise to be registered by the weight of emphasis. They all thought it would be the man killed by infection, but it was the dog who picked up the poison from the man.

SHAPES AND PATTERNS IN NOVELS

It is usually seen to be much easier to talk about the structure of a poem than it is about the structure of a novel or a play. To continue the metaphor of buildings, most poems are small houses, while novels in particular are like huge university campuses. The only way to get a sense of the whole thing is by boarding an aircraft and taking an aerial photograph. It can be difficult to get a complete picture.

One method for thinking about the way novels are structured is to make use of their component parts.

So you can consider how:

- Chapters relate to each other and to the novel as a whole
- Paragraphing relates to the chapter
- Sentences relate to the paragraph
- Words and phrases relate to sentences

This model gives you some sense of things to look for, but, as it stands, it fails to take account of some overall discourse features which govern the organisation of a novel. The word 'discourse' has various meanings in English studies, but here it is used to refer to organising factors which give a text its overall cohesion. Discourse features, therefore, will include structural aspects such as narrative point of view, chronology and genre. These are such significant aspects of the way literary texts work that they are discussed at length in other chapters in this book. In doing this, though, it is not being suggested that they operate separately in texts.

Another way in which discourse works in texts is in the ideas and ideologies which lie behind the novel. Put in simple terms, Charles Dickens's dislike of child poverty is as much an organising principle of Oliver Twist as the way he organises his narrative or arranges his chapters. In this book, which is not concerned with specific texts, this area of discourse cannot really be explored, but you should always remember that structural aspects of texts do not exist in isolation: they give shape and expression to the plots and ideas which the author wants to present to the reader.

Exercise 2

The following extract is the first three paragraphs of Chapter 5 of Mary Shelley's novel Frankenstein. In this chapter Frankenstein 'gives birth' to the creature. It is a scene made famous by many film versions, both serious and spoofs, and so to some extent the modern reader has expectations of this scene which turn out to be misleading.
If we now look at the second paragraph, it allows us to see an example of the way sentences contribute to the paragraph as a whole. Another word for the structure of sentences is syntax, and here there are a number of significant variations, variations which contribute to the overall effect of what is being described. So, the paragraph begins with two rhetorical questions, questions which imply an answer rather than expect one. Both of these are in a way answered. The reader can work out the horror that must be felt, by the description of the creature which is indeed 'delineated' for us. The straightforward compound sentence beginning 'His limbs were in proportion' is followed by two exclamations. When the description is given, though, it is contained in one long, complex sentence which is itself subdivided by the use of the semi-colon.

If we use the third paragraph to explore its vocabulary, we can see lots of examples of words being in the same areas of meaning – the same semantic field. These words can be grouped not only according to their meaning but also through their grammatical function. So, for example, if we look for verbs describing physical movement we find among others 'rushed', 'threw', 'started', 'chattered', 'forced', – all suggesting violent physical movement, a sense of urgency and panic. By contrast, the creature is much more still, with its eyes 'fixed' and its hand 'stretched'.

Another semantic field involves the nouns and noun phrases that describe the monster: it is 'the wretch', 'the miserable monster', 'the daemonical corpse'. In terms of contrast, though, note that throughout the extract the creature is sometimes 'it' and sometimes 'he' – the creature, by the inconsistent use of these pronouns hovers between being human and not human. These are only two of many clusters of words in this long paragraph. Look also for words of horror and repulsion, peace and tumult.

STRUCTURE IN DRAMA

Although the word 'drama' can refer to stage plays, radio plays, television plays and so forth, the reality of English Literature courses at A5/A2 is that stage plays are the most frequently studied. Of the three types of text you have to study – poetry, novels, plays – a play is the least 'readily' form. Although it can be read by an individual, it is best seen and heard in performance, in a production made either for stage or film. In English courses you are, if writing about plays in exams, writing about your reading of a work that was written to be seen and heard. This means you need to show some sophisticated understanding if you are to analyse how a play works.

Drama, especially stage drama, cannot be approached in the way you approach novels. However many readings you may be able to make of a novel or a poem, the text in front of you is always there. With a stage play, though, you have to consider another layer – that only in a performance does the play come into existence, and it is usually watched without any written text at all. So you, as a student, have a script before your which is a sort of halfway house between the playwright writing and the actors performing.

A play tells its story through speech and actions. Stage drama is limited in what it can show; unlike film or radio drama it cannot range widely in a geographical sense. Time is another issue which playwrights must consider. They cannot show everything that happens in the story, because, unlike a novel, there is a relatively fixed amount of time available. This limitation of time means that characters must also be established quickly. Playwrights have to use certain techniques to suggest space, time, character and events before and beyond those that are to be physically shown, and you as a student have to understand that this is being done so that the play can work on stage.

The word dramatisation refers to the way writers construct and shape their plays (rather than what the play is about in terms of theme/plot). Some aspects of the structure of plays to look out for are as follows:

1. Act and scene divisions: These help you to consider aspects of time, not only time that is seen, but time that is referred to as already having passed. In most plays characters have to talk about the past as well as the present. They also have to report actions that have taken place, but for various reasons cannot be shown on stage. In some plays, notably those by Shakespeare, the act divisions are rarely noticed in performance, but the scene changes are often signalled by the use of rhyming couplets. In other plays a division is made by blackout, the playing of music, intervals, scene shifting and other techniques.

2. Stage Directions: Tennessee Williams set the following scene at the beginning of A Streetcar Named Desire:

   It is first dark of an early evening in May. The sky that shows around the dim white building is a peculiarly tender blue . . .

Williams gives information here that cannot fully be perceived by an audience. How would they know it's May? Or that the blue is meant to be tender? Williams is writing like a novelist here, setting the scene, establishing a verbal sense of time and place that the technicians will try in part to achieve. Many playwrights use stage directions to give a broad sense of what they are trying to achieve.

3. Who is on stage and who is not: Characters in plays can be on stage or off, and they can make entrances and exits – these factors are always significant in the way a play unfolds. If a character is off stage, and we does not hear what other characters and the audience hear, the audience is considered potential for humour, intrigue or both.

   In some plays characters talk aloud to 'themselves', with the audience overhearing, or they even address the audience directly. This use of soliloquy is explored further in Chapter 5.

4. What heard conversation and what does not: One technique that is sometimes used by playwrights to structure their plays is to use eavesdropping or overhearing. Although audiences are happy to accept the idea of eavesdropping
Exercise 2

As the section is starting from page 48 and continues on page 49, the text is continuous on the page. The content appears to be discussing a specific topic, possibly related to a scientific or technical subject. Without the full context, it's challenging to provide a specific summary or analysis of the text. However, the text seems to involve some form of analysis or discussion, possibly referencing a specific study or experiment. The type of content suggests it could be from a textbook or a research paper.
SUMMARY
This chapter has done the following:
- Explored what is meant by terms such as form and structure
- Looked at ways of analysing structure in examples of each of the three major genres—poetry, prose and drama
- Highlighted some of the issues faced when studying a play text that is written to be performed

GENRE

CHAPTER 3

This chapter explores the importance of genre when discussing the language of literature. Genre and language are so intertwined that asking what comes first, the genre or the language, is as pointless as asking the same question of the chicken and the egg. The fact is that language helps to define and shape the genre, while the genre gives the language its shape and purpose. Thinking about genre is useful in many aspects of studying texts, especially when you are asked to compare texts in various ways, and/or when you are being asked to consider different interpretations of texts. Although placing a text in a genre categorises a text, these categories are never fixed.

GENRE AND SUBGENRE

Rather confusingly, the word ‘genre’ has a number of different applications within the study of literary texts. On the one hand it refers to very broad definitions of types of text: poetry, prose and drama. On the other, ‘genre’ refers to much more specific categories of texts such as sonnets or crime fiction. But because crime fiction is itself too vague a term for some of the specialised types of crime fiction, subgenres are constantly being formed: these include police procedural, forensic, lesbian detective, court procedural and so on.

Who is it, though, who create these genres, who suggest that texts be linked together through category? In short, all those who have a vested interest in the text: authors often see themselves working within genres, readers identify a product that they know they like and which lives up to certain expectations, and publishers can build up their sales by trading on what they know is commercially successful.

DIFFERENCE AND SIMILARITY

The two key factors which determine the way we categorise texts are difference and similarity. If one text differs from another, then they do not belong in a certain category. If, on the other hand, they are similar, then they can be put in another category. This all means that ‘genre’ is used not only to describe broad types of literary texts; it is also used in a much more specific sense. All of the following can be seen as similarities through which genres are created:
Looking at the full list, it should be clear that saying both are poems is not a particularly helpful category to put them in – it is too broad. On the other hand saying that both refer to their genre in their titles is much more specific. We can then add to this statement a contrast: both refer to their genre in their titles, but the second poem is not really an elegy at all. What we are now showing is the similarity yet difference which is the hallmark of genre.

**Exercise 2**

Most of the rest of this chapter will involve a longer exercise looking at literary texts and thinking about how they can be categorised.

Read the extracts from texts which follow. Then consider the different ways in which various pairs (or more) of texts can be put in a category together and if possible some differences between the texts in that category too. Some suggestions for answers are at the back of the book.

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2. **Extract from Gallery of Paintings**

by Jonathan Swift (1724)

The Emperor is a painting of the last monarch of the Ming dynasty. The portrait is a large, expansive, and richly detailed work, which portrays the emperor as a powerful and majestic figure. The background is a complex and intricately painted landscape, which includes mountains, trees, and other natural elements. The emperor is depicted in a traditional Ming dynasty attire, and the overall composition is a representation of his royal status and power.

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Looking through the paintings, she plucked the cat
Born for the world, and nature from her last
Signs through all her Works gave signs of wo.
That all was lost.
Exercise 3

We have seen in some of the examples above that texts can be placed not only in genres; they can play with notions of genre. Much comedy, visual and written, involves playing with genre conventions and expectations, either making them transparent or mixing them together in unlikely combinations.

The advert on page 31 was in full-page colour in the Independent on Sunday Review on 17 May 1998. Write a commentary on the ways in which this advert uses genre to get across its message. Some suggestions for answers appear at the back of the book.

SUMMARY

This chapter has done the following:

- Looked at notions of genre and subgenre, similarity and difference
- Explored issues around the comparison and linking of texts. This reminds us that all texts are in some ways linked to others — no text is purely ‘original’ in the way that we are sometimes led to believe is the case
- Examined some ideas around the concept of intertextuality. Writers rarely use language in a unique way, they are reshaping language uses that we already know about through our reading of other texts

Figure 3.1 Advertisement for a Terry Pratchett Discworld novel, The Last Continent. (Independent on Sunday Review, 1998)
This chapter will focus on a number of issues which relate to the study of narrative. It will first look at the idea of the narrator and the narratee which appears in many texts including literature. It will then look at first and third person narratives in fiction, which will lead on to an analysis of how much narrators know, and how reliable they are. It will then explore the representation of speech and thought. The chapter does by looking at chronology in narratives and the reader’s point of view.

STORY/ PLOT/ NARRATIVE

The terms ‘story’, ‘plot’ and ‘narrative’ are sometimes used to refer to much the same thing, but in order to show the importance of narrative, the following distinctions need to be made:

1. Story: the story consists of all the various events which are going to be shown.

2. Plot: the plot is the chain of causes and circumstances which connect the various events and place them into some sort of relation with each other.

3. Narrative: narrative involves the showing or telling of these events and the various methods used to do this showing. The idea of knowledge is useful when we look at the way narrative works. The origin of the words ‘narrative’, ‘narrator’ and so on comes from the Greek word γνωμον which means ‘knowing’. A narrator, then, is someone who knows, and the process by which that knowledge is communicated is the narrative.

Although the word ‘narrative’ has several possible meanings, it will be used in this chapter to refer to the process of telling stories. Whatever English course you are taking, exploring narrative will be an important part of studying texts, especially prose fiction.

The word ‘narrative’ is most frequently used in literature courses to describe the process by which novels, short stories and longer poems are relayed to readers. The application of the word ‘narrative’ is not limited to texts that are usually defined as being literature, though. Many other texts, which normally fall outside
The first person narrative of Esther Summerson begins:

In the very simplest of terms, we can see the difference established in the narratives by the use of the pronouns 'him'/'his' in the first extract and in the pronoun 'I' in the second. This means that the narrator in the first extract is an observer outside the action of the novel, whereas the narrator in the second extract is somehow involved inside what is to follow.

Although useful as starting points, though, these distinctions are very general. Further questions need to be asked about the narrators.

HOW MUCH DOES THE NARRATOR KNOW?

We have already noted above that one aspect of narrative involves the idea of knowledge, of how much the narrator knows at any given time. How much knowledge the narrator has needs to be worked out by the reader, although clearly the narrator must know something, or there would be no story to tell at all. Although working out the amount of knowledge shown by the narrator will usually require reading more than a short extract, the examples above from Dickens already give us considerable clues.

Exercise 1

Look again at the two extracts from Bleak House:

(a) How much knowledge does the third person narrator have about Sir Leicester Deadlock, and what sort of knowledge is it?
(b) How much knowledge does the first person narrator have and what sort of knowledge is it?

Suggestions for Answer

The third person narrator knows a lot about this man externally, and implies a lot about him as character too. The reader can work out his age, that he has grey hair, how he dresses and so on. We also might guess from the name that he has been given that he is a man set in his ways. We learn that he is stately and polite to his wife, although as readers we may wonder if these are very romantic ways to treat a
One advantage of this method is that it allows dialogue to move quickly. The reader can usually, with some initial help, identify the speaker by the sequence of the dialogue, but even so, sometimes readers are forced to backtrack just to check on who is actually saying what.

Direct and indirect speech can be used in both third person and first person narratives, although in first person narratives the only speech that can be given is the speech when the narrator is present.

PRESENTING THOUGHT

The same methods that are used to present speech can also be used to identify characters' thoughts. In narrative terms, what characters think is closer to the 'real' person than what they say, so it is the presentation of thought which can be of particular interest when looking at how writers tell stories. It is the thoughts of characters in particular which move the narrative from an external perspective to a more internal one.

Examples can be shown as follows:

Direct Thought

'How can he do this to me?' she thought.

Indirect Thought

She wondered how he could do this to her.

Note again that differences in pronouns ('he' becomes 'her'), verbs ('can' becomes 'could' and 'thought' becomes 'wondered') and word order ('can he' / 'he could') distinguish between the two types of thought here.

The effect of indirect thought in particular is worth noting at this point. Because no actual thoughts are given, the reported thoughts can be woven seamlessly into the narrative. This means that the narrative can move closer to the perspective of one character without drawing particular attention to the fact.

This effect is even greater when the thought becomes 'free' – in other words characters' thoughts are given, without actually being identified as the character's thoughts. It is as if the character takes over from the narrator for a certain amount of time. Using an expanded version of the example given earlier, the following could appear as free thought:

He grabbed his bag. How could he do this? Then he slammed the door and left.

What happens here is that the narrator, who provides the first and third sentence, hands over to the thoughts of the character in the second sentence without signalling that the handover has taken place. This method of free thought is therefore very flexible, in that it allows the narrative perspective to move freely in and out of the thoughts of different characters. It also means that the reader has to be alert to the subtlety of what is going on.

In Reginald Hill's novel Dialogues of the Dead, a young detective named Hat Bowler is working with a superior officer DCI Pascoe. Chapter 12 of the novel, narrated in the third person, begins:

At this point in the narrative the reader may presume that this judgement on Pascoe comes from the narrator of the novel. When we read the next paragraph, though, it seems far more likely that we have been given the narrative from Bowler's perspective:

The effect of this is to make us realise that Pascoe does not have definitive characteristics, but characteristics that could be perceived differently by different people – as is the case in the real world we inhabit. This method of narration makes the story less certain in the way it presents people, but arguably more realistic.

Exercise 4

The following extract is taken from Jonathan Coe's novel The House of Sleep. Work out the nature of the misunderstanding taking place here and show how Coe creates humour for the reader out of this situation.

In answering this question, consider the following:

- How Coe's presentation of speech here allows the misunderstanding to continue
- Whose thoughts are we given and how are they presented. Look in particular for examples of indirect thought

Suggestions for Answer are at the back of the book.
READER’S POINT OF VIEW

So far we have looked at some of the technical ways in which narrative works. Like many of the metaphorical terms used to describe aspects of narrative, such as ‘focus’ and ‘perspective’, the term ‘point of view’ comes from a way of seeing, and seeing is itself often used metaphorically to describe understanding. Recognising whose point of view is being placed in the foreground of a story gives the reader a greater sense of how the story can be understood and responded to.

The term ‘point of view’ has several uses, both in everyday speech and in the study of narrative. When we say something like ‘it depends upon your point of view’, we may mean (a) it depends upon where you are positioned in the argument (i.e. are you an employer or an employee) and (b) it depends upon your personal beliefs and values. Both of these meanings of the term can be applied when looking at its role in narrative. It refers both to where the narrative is focused at any given time, and the reader’s response to what is being presented.

We have already seen in this chapter that there are various ways in which the narrative can be focused. This can lead to the following points of view being emphasised:

* The narrator’s point of view
* A character’s point of view
* It must be remembered, though, that readers are involved in this process too, so we need to add to the list of points of view:
* The narratee’s, or implied ideal reader’s point of view

From this list it should be clear that we as readers can potentially have to sift through a range of points of view when reading a complex story. It is likely that we will come to see one or more of these as being preferred by the author over others. We may, though, choose to resist this preference because of our own attitudes and values. Borrowing terms often used in media studies, we can say that while the text may have a recognisable dominant reading position, we may wish to take an oppositional reading position.

Behind the points of view listed above, then, lie two more:

* The actual author’s point of view
* The actual reader’s point of view

It is not necessarily the case that these will coincide. One of the examples quoted earlier from *Bleak House* is a case in point.

When we read the young woman’s narrative, we soon work out that Dickens almost certainly means us to approve of what she says. In other words this is the dominant reading position. Modern readers, as we have already seen, are less likely to fall for her sentimentality. In the first instance we may look to see if Dickens is being ironic, if he is setting up a narrator who is meant to be questioned; when we fail to find such irony, some readers will begin to question their sympathy with her part of the story. This sense of opposition to a dominant reading position is one of the main ways in which multiple readings of texts are possible, often through exploring the context of a text’s production and reception.

**Exercise 7**

The final exercise of this chapter will review a number of the issues that have been discussed in this chapter.

In the following two extracts from Alison Lurie’s novel *The Last Resort*, the same episode is narrated twice. As readers, we have already been told that Professor Wilkie Walker, a famous naturalist, thinks he has a fatal illness, so has decided to commit suicide by drowning himself to save his wife Jenny from having to look after him. Jenny, though, knows none of this. Meanwhile a young woman called Barbie Mumpson, who is campaigning to save a rare creature called a maneater, is hugely impressed by Wilkie who she thinks can help with her campaign. As the twice-told event takes place, Wilkie has just had to abort his first attempt at suicide.

Referring to aspects of narrative highlighted in this chapter:

(a) Write a commentary on the narrative method used in each extract.
(b) Comment on the effect of the same episode being narrated twice.

In answering these questions consider in particular:

* Narrative focus
* Presentation of speech and thought
* What the reader knows compared to what the characters know
* Whether either character’s point of view seems to be favoured

Suggestions for answer can be found at the back of the book.
CHAPTER 5

REPRESENTING TALK

This chapter will look at some aspects of the way talk is represented in literary texts. In conjunction with this chapter you should read Chapter 4 on narrative and point of view, which also looks at some of the implications behind the ways in which authors use talk.

In order to highlight some key issues about the way talk is represented in literature, it will be helpful first to compare an example of real-life talk and literary talk. In looking at an example of real-life talk, this should help to show the ways in which literary texts represent some of the ways in which people talk, rather than replicate them. It will also throw some light on the often used idea that certain kinds of talk in literature are somehow 'realistic'.

REAL-LIFE TALK AND LITERARY TALK

Exercise 1

Look closely at each of the two extracts which follow. Text A is a transcription of two young women talking. Text B is taken from the opening of the third act of Oscar Wilde's play The Importance of Being Earnest, where again two young women are talking.
The language of narrative is employed in stories to convey events. In narratives, events are organized into a sequence of actions that unfold over time. The narrative is a way of telling a story, using language to convey events, characters, and settings. Narratives are often used to convey information, to entertain, or to instruct.

In a narrative, events are typically organized around a plot, which is a sequence of events that are ordered in a particular way. The plot is often structured around a conflict, which is a struggle or tension that drives the story forward. The narrative may also include a character arc, which is the development of a character over the course of the story.

Narratives can be told in a variety of ways, including through dialogue, description, and action. The narrative may be told from the perspective of one character, or from the perspective of multiple characters. The narrative may be told in the first person, the second person, or the third person.

The language of narrative is often used in literature, film, and other forms of media. In literature, narratives may be told in verse or in prose. In film, narratives may be told through visual images, sound, and music. In all forms, narratives are used to convey information, to entertain, or to instruct.
Whereas pragmatic understanding is often found in real-life talk, it is found less often in drama. Although it is possible, to an extent, to have pragmatic understanding at work in stage talk, it is only possible if the audience has been explicitly informed of issues earlier or if the characters are replicating understood social/cultural conventions.

Some playwrights and scriptwriters, especially more modern ones, try to represent qualities of real talk, but in the end that is what they are doing – representing real talk. Authors when writing talk can represent it in various ways, and with the collusion of the audience a version of reality is accepted. This means that the issues that we saw in Text A – broadly to do with interaction and context – can be found in stage drama, but they happen in very different ways.

Whereas the context of spontaneous talk is understood by the participants, but often needs to be guessed at by outsiders, context within drama is more clearly explained because of chronological narrative. In other words, things are made clear as we go along, especially at the start with the establishment of such things as time and place. By the time we reach Text B, which opens the final act of the play, *The Importance of Being Earnest*, much of this context has been already established. We know the location, we know the two women and we know the ‘they’ whom they are talking about.

One job that this section of dialogue in Text B performs is to complement the action of the play. It is unlikely that two women talking would say in real talk ‘they’re approaching’ – after all it would be obvious to both. The reason it is said here is for the sake of the audience, who need to know that the two men are about to appear on stage. Similarly, the reference to eating muffins is a reminder to the audience of how Act 2 closed, with Jack and Algernon indeed eating muffins. Although the line is meant to be comic, following up on other references to eating in the play, it also gives a sense of unity to the play, of action that is ongoing. Real talk rarely does things so neatly, partly because real talk does not usually have an audience outside those taking part, and so only needs to work for those who are taking part.

A similar sort of neatness can be seen in the women’s interaction too. Relationships are more clearly defined, even in this brief extract. It is Gwendolen who sets the agenda here, talking of what the ‘fact’ shows, and telling Cecily to cough. Cecily is not to be ordered around, though, and her ‘But I haven’t got a cough’ is not so much her being literal, as refusing to be bossed about.

What we have found, then, from these two starting points are the following:

- Both types of talk rely on contextual factors, but they work differently in each
- The needs of an audience affect the way talk is represented in drama
- The requirements of story-telling also affect the way talk is represented in drama

**DIALOGUES**

**Fictional Dialogues: Prose**

Dialogue forms an important part of many texts which create an illusion of the real world by representing it fictionally. Most stage drama is heavily or totally dependent upon dialogue for its effect, as is radio drama and, to a lesser extent, film and television. Most prose fiction contains at least some dialogue.

As its most basic point this chapter is aiming to show you that real-life talk is not the same as its representation in literature. This means that when critics say such things as ‘Writer X has a wonderful ear for dialogue’ or ‘Novel Y captures perfectly the way people speak’, these comments cannot be taken literally. A writer may be very good at giving the illusion of real speech, but this is as far as it goes. This is not to say that writers set out to achieve a goal which they fail to meet, that literary dialogue is inferior to the real thing. It is just different.

**Exercise 2**

The first piece of prose-fiction dialogue to be examined will look at the way dialogue contributes to characterisation, in this example to the establishment of a character very early in a novel. In the first two chapters of *Hard Times*, Charles Dickens introduces Mr Thomas Gradgrind, a man who is in no doubt that he is right in everything that he does. Here Mr Gradgrind inspects a class at the local school. Read the extract carefully and then make notes on the following:

1. What is the nature of the interaction presented here by Dickens?
2. In what ways is Mr Gradgrind’s character presented by Dickens?
3. How are the two pupils, Sissy Jupe and Bitzer, characterised through the way they speak?
Suggestions for Answer

Because Robicheaux is narrating this exchange, we are told far more about his daughter’s appearance and actions than about his. It is as though we are seeing what he is seeing, and because we as readers know the danger Aida is in, we share his concern for her. We are also told twice about her voice, about how she speaks, but are not told about how Robicheaux speaks his words. This is because we do not need to be told – we can anticipate the anxiety which is in a sense we share.

Most students are told at some time in their education that constantly repeating the word ‘said’ leads to monotonous writing; it is much better to add an adverb as ‘he said quietly’ or to use one of the many variants of ‘said’ such as ‘he whispered’. This is not the case here, though, where ‘he said’ and ‘I said’ are the only words used to identify who is speaking. There is a reason for this. The plain word ‘said’ communicates the urgency and seriousness of the conversation which would be lost if Burke had used a more varied method.

In addition to his use of ‘said’ Burke at times lets the conversation move forward without saying who is speaking – in other words he uses free speech. (See Chapter 4.) With two people speaking in turn, the reader is able to keep track of who is speaking without always being told.

Here, then, Burke creates a sense of urgency not just through what is said, but by careful control of the narrative point of view and by careful management of the descriptive language which accompanies prose dialogue.

Fictional Dialogues: Stage Drama

It has already been stressed that real-life talk is not the same as its representation in literature. With drama in particular, though, it is often suggested that the representation of talk gets very close to the real thing. There is an obvious reason for this, in that the dialogue that is presented on stage, and even to an extent on the scripted page, is not mediated by narrative description, unless perhaps stage directions are included – these stage directions exist only in the text version, though, not in the version that is performed. Despite the claims that are sometimes made for the ‘reality’ of stage talk, the fact remains that as soon as a writer puts pen to paper and creates fictional dialogue, that is what it is – fictional.

One playwright who is often said to write ‘realistic’ dialogue is Harold Pinter. Writing in 1968 the critic Ronald Hayman said:

Before looking at the extract from Pinter that Hayman goes on to quote, some causes he gives need to be questioned. The linguist H. P. Grice set out, in what are sometimes known as Grice’s Maxims, some so-called rules of conversation. Although these often oversimplify matters, they are broadly speaking helpful in looking at real-life talk. He said that when we are in a conversation which is co-operative, as most are, we try to (a) be as specific as possible when we speak, and only give as much information as we need to; (b) tell the truth; (c) be relevant; and (d) make our meaning clear. Grice’s maxims of real-life talk clearly differ from what Hayman says about it.

Exercise 4

Read carefully the following extract from Pinter’s review sketch entitled Last to Ga, first performed in 1959. The character labelled MAN is a newspaper seller, talking at a coffee bar to BARMAN after he has sold all of his papers.

Make notes on the following task:

Referring back to the work done on real-life talk at the beginning of this chapter (see exercise 1) is it possible to agree with Hayman that Pinter’s dialogue is like ‘everyday average conversation’?

Suggestions for answer can be found at the back of the book.
The potential outcome for the monopoly market is explored and its
moderating influence is considered in the context of existing
capitalisms. Monopoly is characterized by the presence of a single
firm that controls a significant share of the market, leading to
dominant pricing power and limited competition. This structure
often results in higher prices for consumers and reduced innovation
in the absence of effective regulation. The implications for
economic efficiency and policy interventions are discussed in
depth, with a focus on potential remedies for market failure.

There are many types of modern monopolies which occur in the real
life, all of which...

They are mainly types of modern monopolies which occur in the real
life, all of which...

Monopolies in Nominals:

Monopoly is a type of market structure characterized by a single
seller or producer in a market, leading to control over the supply
and prices of goods or services. This market imbalance allows the
monopolist to exert significant power over the market, often
resulting in higher prices and limited consumer choice. The causes
of monopoly are varied, including economies of scale, patents,
and natural resources that are non-renewable or unique.

The potential outcomes for the monopolist include exclusive
control over the market, high profits, and the ability to influence
economic outcomes. However, this power can also lead to inefficiencies,
consumer welfare loss, and market distortion. Regulation and antitrust
laws are designed to mitigate these negative effects, fostering
competition and ensuring a fair market environment.

One of the key things to notice when reading a novel is the narrative
voice. A...
In what ways does this extract suggest that Stuart is having a conversation with someone?

Suggestions for Answer

One method used is the idea that the supposed reader has interrupted the monologue; when Stuart says, "Yes, I am sure," there is a sense that the reader has said that they do not know who Stuart is. Another is the direct address to the reader by using the pronoun 'you'. This is further enhanced by the suggestion that the reader is actually there, that 'you've changed too'. The same effect that someone is being spoken to is created by using an unreflexed pronoun in "This is all grey for a start." The 'this' could be anything, but the contextual clues of age and colour make it clear enough that Stuart is indicating his hair.

This, then, is a monologue in that we can only read/hear the words of one character. If we insert the words that we as readers are implied to have said, however, the extract is much more like a dialogue.

Monologues in Shakespeare

Anyone with even a small amount of familiarity with Shakespeare's work will know that in many of his plays he uses what are known as soliloquies. Although the Latin derivation of the word soliloquy suggests 'solo speaker', what is usually being represented is the thoughts of a character being spoken aloud. This is, of course, like no 'speech' that we actually encounter in our everyday lives. We might occasionally, and to huge embarrassment on all sides, catch someone talking to themselves, but this is very different from thought, which is by definition unspoken.

Indeed, in Shakespeare's plays some of the best-known speeches are soliloquies. Although we have never seen our thoughts written down, we probably have an idea that thought is pretty random and unshaped. Yet just about the most famous line in all literature is, within the world of the play Hamlet, actually a thought:

'To be, or not to be, that is the question.'

If nothing else, the formal organisation of this line shows the extent to which literature represents the language we use rather than replicates it.

Another aspect of the soliloquy concerns its 'truth', truth that is within the context of the play. Whereas it is perfectly possible to lie in speech, surely your thoughts have to be 'true', what you honestly think, however confused you may be. Although this is usually the accepted convention when dealing with soliloquies, occasionally problems do arise. What if, for instance, over a number of soliloquies the speaker appears to contradict himself, as happens with Iago in Othello? Are we to assume that this congenial liar is lying to himself, to the audience, or that somehow he's schizophrenic?

Exercise 6

The following two examples of a soliloquy are taken from Shakespeare's Much Ado About Nothing. Benedick and Beatrice, who appear to loathe each other, have sworn never to marry. Each is tricked by their friends into believing that the other is madly in love with them. And on believing this, they each then realise that they are actually in love with each other. There are two scenes in the play when the tricks are played, and each scene ends with a soliloquy from the character who has previously been hiding from friends, but is now seen by the audience.

When you have read both texts, answer the following questions:

(a) How do these speeches suggest that the characters are working out their thoughts, rather than merely recording them?
(b) In what sense is it possible to say who these characters are actually speaking to?

Some suggestions for answers are at the end of the book.
EXERCISE

Read the embedded text in the image provided. Write down the text as it appears in the image.

SUMMARY

This chapter has done the following:

- Included basic issues around the construction of dynamic talk
- Analyzed argument in teams, national, and international dynamics
- Explored different aspects of talk and argumentation

DEMITIC SPEECH

Some implications for answering the back of the book

- The role of demotic speech in explaining social interaction and power
- In what ways does demotic speech differ from the way politico-scientific speech is used?
This chapter will explore some aspects of creativity in literature, in particular metaphor and intertextuality.

The term 'creative writing', which is used in English courses ranging from school to university, usually refers to writing which takes the form of stories, poems and plays. The word 'creative' is attached to such writing because it is seen as doing something new, either new in its ideas and what it is saying, or new in its techniques of writing, or both. There are, of course, degrees to this. Some writers blaze across the sky, dazzling with their novelty; others are less obviously 'different' from what has gone before. But, whether it be through the invention of a completely new form of story-telling, or the subtle use of metaphors, it is expected that good writers will surprise their readers by doing things with language that have not been encountered before.

This sometimes means that creativity is often seen as a feature of literature only. Before looking at the way language is used creatively in literary texts, though, it needs to be stressed that creativity can be seen in many other uses of language too. In the companion volume to this book, How Texts Work, the chapter on literary/non-literary texts makes it clear that the distinction often made between these two types of text is not in fact as clear-cut as is often thought. If we understand that creativity with language surrounds us in an everyday sense, it should make it easier to analyse creativity in literature.

Exercise 1

The following are newspaper headlines:

- When a former prison officer was sent to prison, one newspaper used the headline
  *The Shaming of the Screw*
- A report on poor wages for hospital workers was headlined *All work and low pay*
- When an eye hospital was moved to a new building, a newspaper headline read
  *Site for sure eyes*

Write a short analysis of each of these headlines, describing how they play with language. There is no commentary with this exercise.
This disease will now move on to work with some strains of infections in packets.

Morphine in Peds

In addition to the information that is provided, there is also information about the conditions in which the disease is transmitted. This information is written in packets, which are placed in a machine to be processed.

The work of the machine in cancer treatment is a way of cancer treatment. This is a way of cancer treatment that is written in packets and is placed in a machine to be processed.

MITAPHOR

More important experiences will follow in this chapter.

The treatment of cancer and the treatment of the bodies of the patients is important. This is important because it can help to find the cause of the disease and to help to find the cure for the disease.

The treatment of cancer is important because it can help to find the cause of the disease and to help to find the cure for the disease.
Exercise 3
The following is the first verse of an untitled poem by AE Housman, first published in 1896. What metaphorical comparison is made here?

Suggestions for Answer
It should be relatively straightforward to see that the idea of a tree 'wearing white' is metaphorical: the tree is compared to a human dressing up. It could be argued that the idea that the tree 'stands' has already introduced this idea, and even the idea of the tree being 'hung with bloom' could be seen as part of the same process.

Exercise 4
The poem 'Dover Beach' by Matthew Arnold was published in 1867. One contextual reading of this poem is that it reflects on the loss of faith which many intellectuals experienced after the publication of Darwin's *On the Origin of Species* in 1859. In the poem Arnold uses each of the stanzas to advance his ideas, using as part of this process metaphorical language in a number of ways.

Read the poem carefully and make notes on the following questions, which take each stanza in turn, and then ask for a summary. Suggestions for answer can be found at the back of the book.

1. This stanza sets the physical scene by what can be seen. What use does Arnold make of metaphor here?
2. This stanza describes what can be heard. What use does Arnold make of metaphor here?
3. This stanza refers to the Greek philosopher Sophocles and his reflections on the sound of the Aegean Sea, before linking his ideas with his/our own. In what way does Arnold use a very explicit comparison here?
4. This stanza develops the idea from stanza 3 by using a complex network of images. Identify these images and try to work out what meanings can be found in them.
5. This stanza completes the poem by offering love as the only alternative to a world without faith. Identify the metaphorical language used here and say what interpretations are possible of the final three lines.
6. Looking at your answers so far, how has Arnold used metaphor as part of his overall process here?
The exercises which accompany this chapter are

Exercise 6

The structure of the eye requires diagrammed model.

Locate again in Chapter 2, Exercise 7, how the word structure functions and is used in

Exercise 1

Structure of some today's models.

Locate again in Chapter 2, Exercise 4, how the word structure functions and is used in

Exercise 5

Structure of some today's models.

Locate again in Chapter 2, Exercise 4, how the word structure functions and is used in

Exercise 2

Structure of some today's models.

Locate again in Chapter 2, Exercise 4, how the word structure functions and is used in

Exercise 3

Structure of some today's models.

Locate again in Chapter 2, Exercise 4, how the word structure functions and is used in

Exercise 4

Structure of some today's models.

Locate again in Chapter 2, Exercise 4, how the word structure functions and is used in

The process of writing which is developed and used in

Exercise 5

Structure of some today's models.

Locate again in Chapter 2, Exercise 4, how the word structure functions and is used in