DISCOURSE AND POETRY IN LITERARY COMMUNICATION

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SUMMARY

In today's multicultural world communication is very important to access other cultures. Accordingly, language learning is getting more and more significance and it is realized that learning a language is more than learning its grammar and it requires learning language in its use, in its discourse. Language is expressed in discourse and discourse is shaped in context and context is also shaped in text. In written discourse, literary texts present different discourses and contexts in different text styles. They have an important role in language teaching since they improve all language skills. They augment linguistic awareness by introducing language as a living being in its context with extensive vocabulary and complex structure.

Among literary texts, poetry has the most complex structure which stems from its implicit style. Consequently, language learners, literature students and even teachers do not like to apply poetry in learning/teaching process. For that reason, this descriptive study aims to present features and ways of analysis of poetic discourse that is regarded as complicated and incomprehensible and enable the reader to speak the same language with poetry. In this respect, discourse analysis becomes the light illuminating poetry's dark streets going deep down to its core meaning. Discourse analysis regards language more than sentence level, so it goes beyond the borders of sentences to reach the essence hidden under the surface.

Poetic discourse differs from other literary discourse types and poetry reflects characteristics of both written and oral discourses. Therefore, in this study discourse analysis is applied with textlinguistic criteria. On the surface level, poetry is surrounded by features of textlinguistics, such as cohesion and of figurative language, that is, poetic devices, such as metaphor and simile, so in this study textlinguistic criteria – cohesion, coherence, intentionality, acceptability, informativity, situationality and intertextuality-are explained and poetic devices, such as imagery, metaphor, simile, alliteration, personification, rhyme, repetition, paradox, allusion and tone are introduced to be able

to handle with a poetic text and comprehend the meaning lying under the implicit expression.

While discourse analysis is applied in the poems which are "Apple Tragedy" by Ted Hughes, "A Refusal to Mourn the Death, by Fire, of a Child in London" by Dylan Thomas, "Sailing to Byzantium" by W.B. Yeats, "The Garden" by Ezra Pound, "Punishment" by Seamus Heaney, "From Mrs Tiresias" by Carol Ann Duffy, "Mor Külhani" by Ece Ayhan and "Cinayet Saati" by Attila İlhan, on the surface level cohesive and poetic devices are described and deep structure is reached passing thorough coherence. In this descriptive application it is observed that in discourse level poetry covers features of both written and oral discourse. Moreover, poetry has coherence in its structure, but it can still have a meaningful unity even if coherence does not exist and all the features lying in deep structure can be explained via linguistic norms.

Key words: context, discourse, discourse analysis, literary texts,

Başlık : Yazınsal Bildirişimde Söylem ve Şiir Yazar : İlknur Karaman

ÖZET

Günümüzün çok kültürlü dünyasında bildirişim, diğer kültürlere ulaşmada çok önemlidir. Bu doğrultuda dil öğrenimi de giderek daha fazla önem kazanmaktadır ve anlaşılmıştır ki dil öğrenimi, dilin dilbilgisi kurallarını bilmekten daha fazlasıdır ve dili kullanım olarak söyleminde öğrenmeyi gerektirir. Dil, söylem içinde ifade edilir; söylem, bağlamda şekillenir ve bağlam da metin içinde oluşur. Yazılı söylemde yazınsal metinler, farklı söylemleri ve bağlamları farklı metin tiplerinde sunarlar. Tüm dil becerilerini geliştirdiklerinden de dil öğretiminde önemli bir role sahiptirler. Dili kendi bağlamında, kapsamlı bir sözcük dağarcığı ve karmaşık yapısıyla canlı bir varlık olarak tanıtarak dilsel farkındalığı arttırırlar.

Yazın metinleri arasında şiir, en karmaşık yapıya sahip olandır ki bu da, örtük biçeminden kaynaklanır. Sonuçta da dil öğrenenler, yazın bölümü öğrencileri ve hatta öğretmenler, öğrenme/öğretme sürecinde şiire başvurmaktan hoşlanmazlar. Bu nedenle bu betimsel çalışma, karmaşık ve anlaşılmaz olarak kabul edilen şiirsel söylemin özelliklerini ve inceleme yollarını sunmayı ve okurun şiir ile aynı dili konuşmasını sağlamayı amaçlar. Bu bakımdan söylem çözümlemesi, şiirin özüne inen karanlık sokaklarını aydınlatan bir ışık olur. Söylem çözümlemesi, dili tümce düzeyinden daha fazlası olarak kabul eder. Böylece yüzeyin altında yatan gizli öze ulaşmak için tümce sınırlarının ötesine geçer.

Şiirsel söylem, diğer yazın söylemlerinden farklıdır ve şiir, hem yazılı hem de sözlü söylem özellikleri gösterir. Bu yüzden bu çalışmada söylem çözümlemesi, metin dilbilim ölçütleriyle uygulanmıştır. Yüzey yapıda şiir, uyumluluk gibi metin dilbilim ölçütleriyle ve değişmeceli dil ile yani eğretileme, benzetme gibi şiirsel araçlarla kuşatılmıştır. Bu nedenle çalışmada, şiirsel bir metinle başa çıkabilmek ve örtük anlatımın altında yatan anlamı kavrayabilmek için metin dilbilim ölçütleri – uyumluluk, tutarlılık, amaç, kabul edilebilirlik, bilgi verirlilik, durumsallık ve metinler arasılık – açıklanır ve imgelem, eğretileme, benzetme, ses yinelemesi, kişileştirme, uyak, yineleme, çelişki, anıştırma ve titrem gibi şiirsel araçlar tanıtılmıştır.

Uygulama için modern döneme ait şairlerin şiirleri seçilmiştir. Söylem çözümlemesi, örnek şiirlere – Ted Hughes, "Apple Tragedy"; Dylan Thomas, "A Refusal to Mourn the Death, by Fire, of a Child in London"; W.B. Yeats, "Sailing to Byzantium"; Ezra Pound, "The Garden"; Seamus Heaney, "Punishment"; Carol Ann Duffy, "From Mrs Tiresias"; Ece Ayhan, "Mor Külhani" ve Attila İlhan, "Cinayet Saati" – uygulanırken, yüzey yapıda uyum ve şiir araçları betimlenmiştir ve tutarlılıktan geçilerek derin yapıya ulaşılmıştır. Bu betimsel uygulamada şiirin hem yazılı hem de sözlü söylem özelliklerini kapsadığı gözlemlenmiştir. Ayrıca şiir, yapısında tutarlılık taşır; ama tutarlılık olmasa da yine de anlamlı bir bütünlüğe sahiptir ve derin yapıda yatan tüm özellikler dilbilimsel ölçütlerle açıklanabilir.

Anahtar sözcükler: bağlam, söylem, söylem çözümlemesi, yazınsal metinler, şiir söylemi.

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CHAPTER I

THE STUDY

INTRODUCTION

Language is one of the most important features which distinguish human being from other living creatures. "To some people of Africa, a newborn child is a *kintu*, a 'thing', not yet a *muntu*, a 'person.' Only by the act of learning language does the child become a human being." (Fromkin, Rodman and Hymas, 2003: 3) Starting with the first people's drawings on the walls of caves, mankind has felt the need for expressing himself and being understood for ages. Even Robinson starts to teach Friday English to enable the communication. It is always a world of communication. Communication is to transfer information through the use of language, which enables man to utilize the knowledge of his forebears, and the knowledge of other men in other cultures. To access other cultures requires knowing their languages. With today's popular term 'multiculturalism', language learning gets more and more interest. If the aim is to reach other cultures through their language, it is essential to learn the language in its context. It means that language learning is more than learning it in sentence level, but in discourse level. Therefore, discourse analysis is the remarkable concern to discuss in course of language learning.

Discourse analysis is defined as concerned with the language use beyond the boundaries of a sentence/utterance, concerned with the interrelationships between language and society and as concerned with the interactive or dialogic properties of everyday communication. Thus, there are two types of discourse: oral and written. In written discourse, discourse analysis can be applied to all the text types such as factual, informative and literary. Among these, literary texts are different from other text types and important for language learners because they introduce a variety of concepts in their context, not as separate, artificial sentences. They are rich in linguistic features and have their own rules governing them. Their types include novel, short story, play, essay and poetry.

Among the literary genres, poetry is the most challenging one for readers because poetry is like a maze that one can get lost in it, not finding the entrance to the essence. It seems like locked in itself with its all complex structures and rules. Therefore, students and even teachers have prejudices towards poetry lessons. By this study, the ways of analysis of discourse in poetry are aimed to be addressed. In this way it is considered that this study will help the reader have a closer and sincere look at the poetry.

For this purpose in the first chapter the problem about the issue, the aim and significance of the thesis study will be introduced. Next, the terms "discourse" and "context" will be defined in the second chapter. Then spoken and written discourse types will be introduced and the similarities and the differences will be high-lightened. Later, literary discourse will be defined and literary discourse types will be explained by illustrating extracts from a novel, a play, a short story and poetry. After that, text will be defined and the relationship between text and discourse will be expressed. Then textlinguistics and discourse analysis which are the methods interested in analyzing texts will be described. Textuality standards will be given as cohesion, coherence, intentionality, acceptability, informativity, situationality and intertexuality which will be explained in discourse analysis criteria. After that, poetry and poetic discourse will be defined and poetic devices will be explained. These devices are imagery, metaphor, simile, alliteration, personification, rhyme, repetition, paradox, allusion and tone. They are important to distinguish poetic discourse from other discourse types. In the third chapter discourse analysis criteria will be applied in six English poems and two Turkish poems. These poems are "Apple Tragedy" by Ted Hughes, "A Refusal to Mourn the Death, by Fire, of a Child in London" by Dylan Thomas, "Sailing to Byzantium" by W.B. Yeats, "The Garden" by Ezra Pound, "Punishment" by Seamus Heaney, "From Mrs Tiresias" by Carol Ann Duffy, "Mor Külhani" by Ece Ayhan and "Cinayet Saati" by Attila İlhan.

In the fourth chapter, the benefits of discourse analysis in language teaching classes will be discussed and in the last chapter, the study will be evaluated, limitations and suggestions will be stated.

1.1. The Problem

In the global world, the term 'communication' is a very important term for people. They search the ways for better communication which can take place both in oral and written discourses. In written discourse, literature is like the sea, as vast as it can be. Literature is a bridge between the author and the reader and language is the medium for communication. The author creates his work of art by mixing his feelings and thoughts and then giving a shape to them in a language pattern. But if he does not like the language patterns, he can make up his own discourse by playing with and changing the usage and syntax of the language and finally the outcome is an original one. In this sense, it is difficult to interpret literary texts.

Because literary texts have a different relationship to external reality, they, too, depend upon it for their raw material and for their interpretability, but after selecting elements from it, aim to combine these elements into a new portion of reality which exists only within the text. The reader is asked to recreate this reality in his mind, using evidence from the language of the text and from his own knowledge of the world (Littlewood, 1976: 19-26).

At this point the reader can be directed by discourse analysis, 'the study of how stretches of language take on meaning, purpose and unity for their users.' Among discourse types literature is widely regarded as one of the most important and the most powerful. On the other hand, the study of literary discourse forms a substantial part of the curriculum in second language education as well as first language education (Cook, 1995: 1). Literary discourse is important because it offers a context in which exploration and discussion of content leads on naturally to examination of language. In this context,

poetry among all literary genres has its own complicated values to be evaluated within the framework of discourse.

Language in poetry is seen as an endless well for ages since it is regarded as the most difficult one among literary works (Özünlü, 2001: 41). With its complex structure and sophisticated language, poetry can be regarded as the most difficult discourse type for foreign language learners to understand.

Depending on all the mentioned complexities of poetry, in this thesis study, it is aimed to study poetic discourse out of literary discourses and to describe how discourse varies in poetic context.

1.2. The Aim

Language in poetry differs from ordinary language and that requires conducting a special care for poetry. It has a complicated structure and implicit expression through a figurative language, so it is seen that handling with a poetic text and comprehending it is very difficult for many readers.

It is agreed that poetry is a world of on its own with its own language, colours, borders, geography and rules of an autonomous government. The reader of poetry feels himself outside of this world. By discourse analysis, the readers may be enabled to speak the same language within the poetic world and become a citizen of this world.

Therefore, this thesis aims to present the ways of analysis of discourse in poetry which is considered as complex and incomprehensible and to enable the reader not to have a prejudice against the poetry for these reasons.

1.3. The Significance

Since the language in poetry is different from the other literary genres and daily language, a poet can give soul even to an ordinary thing by his language in his poetry:

"In homes, a haunted apparatus sleeps that snores when you pick it up.

If the ghost cries, they carry it to their lips and soothe it to sleep

with sounds. And yet, they wake it up, deliberately, by tickling with a finger." (Brumfit and Carter, 2000: 12)

This poem makes a telephone something extraordinary by a special structure and use of language.

The discourse in poetry makes comprehension difficult for the readers with its ambiguity and complexity. Thus, this study is believed to be a facilitator to explain and analyse the poetic features by discourse analysis on different poems.

1.4. Assumptions

The assumptions that are taken into consideration in this study can be listed as followings:

- The discourse in poetry is the most complex and ambiguous discourse among the other discourse types.
- It does not matter which period that poems belong to, the discourse of poems may have similarities according to discourse criteria.

• This study will be a facilitator especially for the university students who attend the poetry classes in the departments of foreign language teaching.

1.5. Restrictions

The analysis of the discourse in poetry will be descriptive, not empirical. To make it applicable, a research model in poetry classes in the departments of foreign language teaching can be suitable. However, because of time restriction, it is not achievable to carry out an empirical study in this study.

1.6. Definitions

Communication:

Communication is to transfer information through the use of language, which enables man to utilize the knowledge of his forebears, and the knowledge of other men in other cultures.

"Communication is the intentional transmission of factual, or propositional, information." (Lyons, 1977: 32)

"Communication is primarily a matter of a speaker's seeking either to inform a hearer of something or to enjoin some action upon him."(Bennett, 1976: 5)

Discourse:

Discourse is a text which forms a fairly complete unit. It is usually restricted to the successive utterances of a single speaker conveying a message.

Discourse is the use of language in speech and writing to achieve pragmatic meaning. (Tercanlıoğlu, 2000: 200)

Discourse Analysis:

"The analysis of the functions of language can be referred to as discourse analysis to capture the notion that language is more than a sentence-level phenomenon. A single sentence can seldom be fully analyzed without considering its context. We use language in stretches of discourse. We string many sentences together in cohesive units such that sentences bear interrelationships. In written language, the same intersentential discourse relations hold true as the writer builds a network of ideas and feelings and the reader interprets them. Without context, without intersential and suprasentential relationships of discourse, it would be difficult to communicate unambiguously with one another." (Brown, 1987: 205)

Literary Theory:

Literary theory, concerned with elucidating the nature of literature, has often drawn its material from the arts, though it too has been attracted and inspired by psychology and linguistics (Cook, 1995: 59).

1.7. Relevant Research

Caner (1997) does her master's under the title of "the contribution of discourse analysis to language teaching: a case study on interactive discourse in ELT classroom" in 18 Mart University. Uğurel (2004) does her master's about discourse analysis on novel entitled "a study of discourse analysis on the Colour Purple by Alice Walker" in Dokuz Eylul University. Gültekin (2006) also conducts a study at Anadolu University School of Foreign Languages to explore the language production, interaction and involvement of students while working on poem-based tasks in a speaking course. She collects her through the students' audiotaped task completion. The participants in the study were 22 upper-intermediate students and their speaking class. In her study three different tasks based on four different poems which were implemented in the class and the implementation lasted three weeks. Another study is carried out by Şimşek (2006) under the title of "a discourse analysis of two gothic stories through Halliday's functional grammar in language teaching." The purpose of the study is to provide a functional approach to the study of texts and to develop the EFL students' critical reading skills needed to understand and assess information as well as the motives of the writers.

1.8. Research Method

The method that is aimed to be applied in this study is a descriptive one. The methods for analysis and assessment of the data will be descriptive.

1.9. Collecting and Analysing Data:

The selected poems for the study will be analysed and described in accordance with the norms of discourse analysis. In the light of the criteria of discourse analysis, the poetic discourse and the hindrances it causes will be exposed in the study.

CHAPTER 2

LITERATURE REVIEW

DISCOURSE and CONTEXT

2.1. Discourse

The term 'discourse' has become common interest in a variety of disciplines, such as critical theory, sociology, linguistics, philosophy, and social psychology; however, in a way the term is frequently left undefined. It is generally used in analyzing literary and non-literary texts and it is often employed to signal a certain theoretical sophistication whose ways are vague and sometimes 'obfuscatory' (Mills, 1999:1).

In order to examine meaning of the term, first of all, Mills (1999) gives the dictionary definitions of discourse:

"discourse 1. verbal communication; talk, conversation; 2. a formal treatment of a subject in speech or writing; 3. a unit of text used by linguists for the analysis of linguistic phenomena that range over more than one sentence; 4. to discourse: the ability to reason (*archaic*); 5. to discourse on/upon: to speak or write about formally; 6. to hold a discussion; 7. to give forth (music) (*archaic*)

(14th century, from Medieval Latin. *discursus*: argument, from Latin, a running to and fro *dicurrere*)"

(Collins Concise English Dictionary, 1988)

"discourse: 1. a conversation, especially of a formal nature; formal and orderly expression of ideas in speech or writing; also such expression in the form of a sermon, treatise, etc.; a piece or unit of connected speech or writing (*Middle English: discourse*, from Latin: act of running about)"

(Longman Dictionary of the English Language, 1984)

Then she presents comments of some theorists while focusing on Foucault's comments on the term:

"Instead of gradually reducing the rather fluctuating meaning of the word 'discourse', I believe I have in fact added to its meanings: treating it sometimes as the general domain of statements, and sometimes as regulated practice that accounts for a number of statements."

Mills (1999: 7) analyses Foucault's definitions as below:

"The first definition that Foucault gives is the widest one: 'the general domain of all statements'; that is, all utterances or texts which have meaning and which have some effects in the real world count as discourse. The second definition that he gives – 'an individualizable group of statements'- groups of utterances which seem to be regulated in some way and which seem to have a coherence and a force to them in common. Foucault's third definition of discourse is perhaps the one which has most resonance for many theorists: 'a regulated practice which accounts for a number of statements'".

Fowler defines discourse in a global sense:

"Discourse' is speech or writing seen from the point of view of the beliefs, values and categories which it embodies; these beliefs etc. constitute a way of looking at the world, an organization or representation of experience" (Mills, 1999: 6).

Mills (1999: 4) states that Benveniste contrasts 'discourse with the language system' to define the term:

"The sentence, an undefined creation of limitless variety, is the very life human speech in action. We conclude from this that with the sentence we leave the domain of language as a system of signs and enter into another universe, that of language as an instrument of communication, whose expression is discourse."

In the light of all these descriptions, it can be inferred that discourse is the expression of language in use and this expression is made in a unified writing or speech

in a way and it also displays the ways of connection of writing or speech. If language is expressed in discourse, then discourse studies can be taken as a branch of linguistics.

Linguistics takes language as its object and shows how an utterance takes its place in the system of language at levels up to and including the sentence. However, it cannot show how and why one sentence connects with another into a cohesive whole: this is matter of discourse (Easthope; 1983: 8).

Sentences have always been a primary interest for language studies; it is a fact that it is enough to produce correct sentences in order to communicate efficiently with people, so there is a language use beyond correct sentences. Discourse that comes from the Latin word, *discursus*, meaning "running to and from" is communication that goes back and forth. Language in use, for communication, is called discourse (Cook, 1990: 6). People cannot provide a meaningful expression just by putting any word or sentence after another. It is not enough to be meaningful. People sometimes speak or write in incomplete sentences, yet they still achieve to communicate. Therefore, there is a language use beyond the boundaries of a sentence.

Cook (1990: 7) declares that discourse does not have to be composed of wellformed grammatical sentences. It can have grammatical 'mistakes' in it. He also gives an example about an interview of the British politician Geoffrey Howe who says: "We thought it was right to come to a decision when I next met them last night". This works as a part of the discourse he is involved in even if he uses a grammatical construction which might well have got a red line through it if he had written it as a part of a school essay. The rules of grammar are a resource for discourse, and it sometimes conforms to them when it needs to, and sometimes departs from them when it does not. Another example from Cook is that the customers can understand the waiter when he asks them: "Which of you people is the fish?" Communication is enabled even though the sentence seems nonsense according to the grammar rules. According to Cook, 'discourse can be anything from a grunt or single expletive, through short conversations and scribbled notes right up to Tolstoy's novel, *War and Peace*, or a lengthy legal case.' It is not crucial to conform to rules, but what is important is that it enables a successful communication among participants.

Being stretches of language perceived to be meaningful, unified and purposive, for a piece of discourse in context it can be enough to include only one or two words, as in "Stop" or "No Smoking." In contrast, a piece of discourse can consist of hundreds of thousands of words as in the case of Tolstoy's novel. However, a piece of discourse usually falls somewhere in between these two extremes. A piece of discourse can be in spoken or written language and relationships among words, sentences or structures which constitute the discourse should be described in respect of form and meaning which relate coherently to an external communicative function or purpose and a given audience/interlocutor. Moreover, the context and all the social and cultural factors in which discourse is shaped should be considered in order to determine external function or purpose properly. A successful spoken and written communicative interaction requires producing and interpreting discourse in an appropriate (Celce-Murcia and Olshtain, 2000: 4). In this respect, discourse can be explored in two main areas: spoken and written discourse.

2.1.1. Spoken and Written Discourse

Discourse can be classified in many ways. Most commonly, one aspect is the distinction of written/spoken discourse resulting in *written* or *spoken* texts. Both types of text can be further distinguished according to *register* (level of formality) or *genre* (communicative purpose, audience, and conventionalized style and format). Additionally, when one speaker or writer produces an entire discourse with little or no interaction, it is called *monologic* discourse whereas when two or more participants interact, it is called *dialogic* or *multiparty* in nature.

Since a different physiological process is involved in written and spoken discourse, the distinction between them is also called *channel* or *medium*. Alternatively, in contrast to this distinction, there can be written language which is intended to be spoken and spoken language which is planned to be read (or which was first spoken and

then written down) Furthermore, discourse can also be either *planned* or *unplanned*. Unplanned discourse includes most conversations and some written texts, such as informal notes and letters. Planned discourse includes prepared speeches or sermons in oral discourse and carefully edited or published written work. (Celce-Murcia and Olshtain, 2000: 5).

CHANNEL LITERACY	SPOKEN	WRITTEN
orate	e.g., conversation	e.g., informal letters,
		drama, poetry
literate	e.g., lectures, sermons,	e.g., expository essays,
	speeches	articles

Table I. The Oral-literary Continuum

Most daily interactions, such as conversations and shopping lists, whether written or spoken, take place in familiar situations. Conventions and contextual information are significant for interlocutors in these situations. This type of discourse is considered context-embedded and is probably most relevant to both spoken and some written discourses. On the other hand, if most instances of written discourse and some examples of spoken discourse are removed from immediate physical context and handle their topic(s) at a more abstract and conceptual level, it is called context-reduced. In this situation since the context is partly unfamiliar, less immediate, and less accessible, users of such discourse need to rely more heavily on their knowledge of the language code and genre types. This type of discourse is context-reduced while unplanned discourse is context-embedded.

Shared knowledge or schemata is perhaps most important for everyday communicative exchanges. Participants who are familiar with each other rely on their shared knowledge when such exchanges take place between them. Thus, in the following exchange between husband and wife the discourse is meaningful to both because they share knowledge on which the exchange is based (Celce-Murcia and Olshtain, 2000: 11):

"Wife : The reception is in the garden. (implies that it will be cool)Husband : I'm wearing the brown jacket. (implies that he has taken the proper precautions)"

For an outsider it may not sound that these two sentences have a coherent relationship, and so may not comprehend the meanings hinted. When a communicative exchange occurs among strangers, the physical environment often supplies the contextual factors that may be necessary, such as in the following exchange at an airport:

"Traveler : I am looking for my bags; I just got off this flight. Attendant : Baggage Claim is one flight down. You can take the elevator."

Discourse has also been described as *transactional* versus *interactional* where transactional discourse involves primarily the transmission of information or the exchange of goods and services, and interactional discourse is those instances of language use that shape and maintain social relations and identities and express the speaker's/writer's attitude toward the topic or towards the interlocutor(s) (Brown and Yule, 1989: 13).

Beattie says (1983: 33): "Spontaneous speech is unlike written text. It contains many mistakes, sentences are usually brief and indeed the whole fabric of verbal expression is riddled with hesitations and silences." One way of approaching differences between spoken and written discourse is to plot texts along scales. Figure I maps different kinds of spoken and written texts along such a scale (McCarthy, Matthiessen and Slade, 2002: 57). At one end of the scale, there are the most informal and concrete interactions and at the other end, the most formal and abstract interactions.

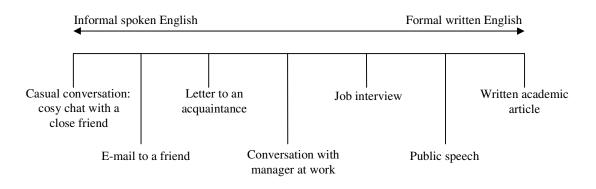


Figure I. The cline between spoken and written discourse.

The densest written texts, such as academic articles, which are planned and redrafted many times, are at the most formal end of the formality continuum. However, the most informal, spontaneous spoken interactions, with turn-taking, constantly shifting topics, overlapping speech and frequent interruptions are at the opposite end. Spoken and written discourses differ in formality and also they have different lexical densities. Lexical density in a text shows the rate of occurrence of lexical items, called 'content words', such as *sun, confuse, thick.* Spoken discourse has a far lower lexical density and it creates the feeling of lack of content in spoken discourse. In fact, much of the content is 'filled into' the grammatical words by the context. For example, the grammatical words in 'It's over there' can easily be understood by watching the speaker gesture to a tea pot on a shelf.

In written discourse, if a subject is not repeated in a co-ordinated clause, the reader can assume that the same subject applies (McCarthy, Matthiessen and Slade, 2002: 67):

"We stood and gazed at the sea."

From this utterance it is understood 'We stood and *we* gazed at the sea.' Even if the pronoun *we* is not mentioned in co-ordinated clause, it is understood from the relevant context. For the first action, standing, subject is we and the next action, gazing at the sea, is added to it with 'and', so in this context no other pronoun can be the subject, both actions are fulfilled by the same subject. However, speakers usually have less need to refer to everything that is in the context and can take for granted that listeners will know what is being referred to since spoken discourse is usually so tied to its immediate context. McCarthy, Matthiessen and Slade (2002: 68-69) give a sequence of examples to manifest features of spoken discourse. For instance, in English, subjects and auxiliary verbs are often absent in questions directly referring to the listener:

"Hi, Nigel, been working?" (Have you been working?)

"Anybody want soup?" (**Does** anyone want soup?)

Statements also occur without a subject where the subject is obvious or may be assumed to be known:

"Turned out well in the end." (It turned out well in the end.)

Countable nouns sometimes occur without articles:

"Nice restaurant." (It's a nice restaurant.)

The listener can repeat the speaker's lexis for the agreed meanings:

"A: We went to San Diego.B: California. Lovely.A: It was really beautiful.B: It's a beautiful place."

In a conversation, speakers also use synonyms rather than repeating one another:

"A: Alice where did you get that skirt?B: Isn't it lovely?A: It's so nice."

Another feature related to the negotiation of meaning is the display of opposites in the same utterance:

"A: Sometimes it's hard to cope with the children.B: Yeah, it is hard isn't it? It's not easy to handle them."

From the point of view of production, it is clear that spoken and written language make different demands on language producers. Speakers must monitor what they have just said while they are uttering their present phrase and monitoring that and simultaneously planning their next utterance. Moreover, they should not only monitor their own utterance, but also its perception by the listener. They have no permanent record of what they have said earlier. Writers, on the contrary, may look over what they have already written, pause between each word with no fear of their interlocutor interrupting them, take their time in choosing a particular word, and even change their mind about what they want to say. Whereas speakers are under considerable pressure to keep on talking during the period allotted to them, and even they have to undertake immediate public 'repair' while writers can cross out and rewrite in the privacy of their study (Brown and Yule, 1989: 5).

Speakers can also have some advantages according to Brown and Yule (1989) because they can observe their interlocutor and they can modify what they say to be more acceptable by the listener. Speakers are able to monitor the listener's minute-by-minute reaction to what they say and make immediate response to whichever way their interlocutor reacts. However, writers do not have any access to immediate feedback and simply have to imagine the reader's reaction.

Brown and Yule (1989: 15-17) summarize the features of written and spoken discourse as below:

- (a) The syntax of spoken language is typically much less structured than that of written language that it contains many incomplete sentences, and rather little subordination.
- (b) In written language an extensive set of metalingual markers exists to mark relationships between clauses (*when/while, however, besides, in spite of,* etc.). In spoken language chunks are related by *and, but, then* and rarely, *if.* The speaker is less explicit than the writer:

I'm so tired (because) I had to walk all the way home.

In written language rhetorical organizers of larger stretches of discourse appear, like *firstly, more important than* and *in conclusion* which are rare in spoken language.

(c) In written language noun phrases are very common. In spoken language one predicate is attached to a given referent at a time:

It's a biggish cat + tabby + with torn ears Old man McArthur + he was a wee chap + oh very small

The packaging of information related to a particular referent can be very concentrated in written language:

A man who turned into a human torch ten days ago after snoozing in his locked car while smoking his pipe has died in hospital.

(d) Whereas written language sentences are generally structured in subject predicate form, in spoken language it is common to find topic-comment

structure, as in:

cats + did you let them out.

(e) In informal speech, the occurrence of passive constructions is relatively infrequent. That use of passive in written language which allows non-attribution of agency is typically absent from conversational speech. Instead, active constructions with indeterminate group agents are noticeable, as in:

Oh everything they do in Edinburgh + they do it far too slowly.

(f) In chat about the immediate environment, the speaker may rely on gaze direction to supply a referent:

(looking at the rain) frightful isn't it.

(g) The speaker may replace or refine expressions as he goes along:

this man + this chap she is going out with

- (h) The speaker uses rather generalized vocabulary: *a lot of, got, do, thing, nice, stuff, place* and *things like that.*
- (i) The speaker frequently repeats the same syntactic form several times over, as this fairground inspector does:

I look at fire extinguishers + I look at fire exits + I look at what gangways are available + I look at electric cables what + are they properly earthed + are they properly covered (j) The speaker may produce a large number of 'fillers': *well, erm, I think, you know, if you see what I mean, of course, and so on.*

Brown and Yule (1989: 18) also give two examples of description of a rainbow in order to highlight some typical distinctions between written and spoken discourses:

(1) "And then in the blowing clouds, she saw a band of faint iridescence colouring in faint shadows a portion of the hill. And forgetting, startled, she looked for the hovering colour and saw a rainbow forming itself. In one place it gleamed fiercely, and her heart anguished with hope, she sought the shadow of iris where the bow should be. Steadily the colour gathered, mysteriously, from nowhere, it took presence upon itself, there was a faint, vast rainbow."

(D.H. Lawrence, The Rainbow, chapter 16)

In this excerpt, the rich lexis and well-organized structure are indications that the writer has taken time in the construction. There are complete sentences, containing subordinations, adjectives and adverbs. It emphasizes that the writer has spent time on focusing on words and determining his expressions according to his purpose and maybe he has changed some of them.

(2) "normally after + very heavy rain + or something like that + and + you're driving along the road + and + far away + you see + well + er + a series of stripes + formed like a bow + an arch + seven colours + but + I guess you hardly ever see seven it's just a + a series of + colours"

In this example, there are frequent pauses, repetitions, incomplete sentences, generalized vocabulary and fillers. It shows that speaker has told immediately whatever he has thought.

Richards (1983: 224-26) also outlines several ways in which speech differs from writing. A summary of these differences are as in below:

- 1. The organizational unit of discourse varies in speech and in writing. Written discourse is normally constructed in sentences, whereas the major constituent in the planning and delivery of spoken discourse is the clause.
- The observance of grammatical conventions also differs in speech and in writing. Whereas written discourse typically consists of well-formed sentences, spoken discourse can often include ungrammatical or reduced forms, dropped words, and sentences without subjects, verbs, auxiliaries, and other parts of speech.
- 3. In well-written discourse, sentences flow in logical sequence and there is evidence of planning of thought. In spoken conversational discourse, pauses, hesitations, false starts, and corrections make up between 30 and 50 percent of what is said. In addition, speakers tend to use fillers and silent pauses to "buy time" as they plan what they want to say next.
- 4. Coherence in written discourse is created differently than in speech, since writing tends to be more planned and tightly organized. A written text is usually produced by one person, allowing the discourse to flow logically as the topic is developed. Conversational speech, on the other hand, is generally not planned and therefore not as organized as written discourse. Often there are topic shifts, since the development of the topic of conversation is cooperatively constructed.
- 5. Because conversations are interactive, relying on both verbal and nonverbal signals, meanings are negotiated between conversational partners. Many things may be left unsaid because both parties assume some common knowledge. In many types of written discourse, however, the person communicating the message may be addressing it to a wide and essentially anonymous audience and therefore cannot negotiate meaning directly with

the reader. Common knowledge cannot always be assumed: more background information may be needed in order to communicate clearly.

Stevick (1984: 281-83) points out that the way in which the communication is organized for delivery also differs in speech and in writing. Whereas spoken language moves along a time axis, written language is visually presented, and its overall duration and organization can be seen at a glance.

The contrasts between oral and written language become more complex when the variety of text types that can be encountered is considered. In discussing the nature of oral language, Byrnes (1984: 319) identifies four basic modes of speech:

- 1. *Spontaneous free speech*, characterized by the interactiveness and production constraints;
- 2. *Deliberate free speech*, such as that which is characteristic of interviews and discussions;
- 3. *Oral presentation of a written text*, as in newscasts, more formal commentaries, and lectures, and
- 4. *Oral presentation of a fixed script*, such as that produced on stage or in a film.

Written discourse also has a variety of text types. Grellet (1981: 3-4) identifies some of the kinds of texts that readers might encounter in the target language. A summary of her list is given below:

1. Literary texts, such as novels, short stories, plays, poems, essays, and the like;

- **2.** Specialized or technical texts, such as reports, reviews, textbooks, handbooks, statistical data, diagrams, flow charts, etc.;
- **3.** Correspondence, such as personal or business letters, postcards, notes, or telegrams;
- **4. Journalistic literature,** such as articles from newspapers and magazines, editorials, headlines, classified ads, weather reports, television listings;
- **5.** Informational texts, such as dictionaries, guidebooks, phrase books, phonebooks, timetables, maps, signs, price lists, etc.;
- **6.** Miscellaneous Realia of various kinds, such as tickets, menus, recipes, advertisements, etc.

2.1.2. Literary Discourse

"Put your discourse into some frame, and start not so wildly from my affair." Hamlet, William Shakespeare

Texts are generally mirrors of the period that they have been created. They are produced in accordance with the conditions of their period. Nonetheless, there are some texts that can be evaluated independent from their period and live forever. Literary texts are the most significant examples for that type of texts. In comparison, a user's manual or a newspaper article can stay only as a reflection of the period that they have been produced. For example, a user's manual which introduces a product is valid as long as that product is used. Another example is that a newspaper text keeps its value as long as the time period and the information that it gives is valid. Later, the same news article goes to the shelves of the archive. Although texts belong to the period when they are produced, they carry some textuality features in their own systems. Literature is a kind of writing which, in the words of the Russian critic Roman Jakobson, represents an 'organized violence committed on ordinary speech'. Literature transforms and intensifies ordinary language, separates it systematically from everyday speech. It is a particular organization of language (Eagleton, 1987: 2).

In every culture and society literary texts take people to other parts of the world, make them meet different people and emotions and experiences which do not affect them. They narrate general facts, such as death is sad, nature is beautiful and love is joyful, which are known by everybody (Cook, 1995: 4). Mills (1999: 23) also states a similar aspect. She says that literary texts have a complex relation to both truth and value because they take a 'truth' about the mankind as an issue, but present it in a fictional, so 'untrue' form. Then she cites Foucault's thoughts about literature as below:

"there has of course existed in the Western world, since Dante, since Homer, a form of language that we now call 'literature'. But the word (literature) is of recent date, as is also, in our culture, the isolation of particular language whose peculiar mode of being is 'literary'....Literature is the contestation of philology...it leads language back from grammar to the naked power of speech, and there it encounters the untamed, imperious being of words."

Foucault seems to be characterising literature as a particular type of selfreflexive writing, since he goes on to describe literature as

> "a silent, cautious deposition of the word upon the whiteness of a piece of paper, where it can possess neither sound nor interlocutor, where it has nothing to say but itself, nothing to do but shine in the brightness of its being."

Literature is a 'special' kind of language, in contrast to the 'ordinary' language people commonly use. The Formalists presume that 'making strange' is the essence of the literary. For 'estranging' and defamiliarizing effect there are literary devices which include sound, imagery, rhythm, syntax, metre, rhyme and narrative techniques. What is specific to literary language, what distinguishes it from other forms of discourse is that it 'deformes' ordinary language in various ways. Under the pressure of literary devices, ordinary language is intensified, condensed, twisted, drawn out, and turned on its head. Language is 'made strange', different from ordinary language; therefore, the everyday world seems unfamiliar as well. In the routines of everyday speech, people's perceptions of and responses to reality become stale and their senses become blunted toward their environment, or, as the Formalists would say, 'automatized'. Literature forces people into an awareness of language and refreshes their habitual responses and makes objects more vivid and 'perceptible'. Literary discourse alienates ordinary speech, but in this way, paradoxically, brings people into a fuller comprehension. Like the air people breathe in without being conscious of it, people are unconscious of the language they speak. However, if the air is suddenly thickened or infected people are forced to attend to their breathing with new vigilance, and the effect of this maybe highlights the value of their life. When they read a scribbled note from a friend, they may not pay much attention to its narrative structure; but if a story breaks off and begins again, switches constantly from one narrative level to another and delays its climax to keep people in suspense, they become freshly conscious of how it is constructed at the same time as their engagement with it may be intensified (Eagleton, 1987: 4-6).

The literary discourse refreshes and changes people's mental representations of the world, so it has a particular effect on the mind. While the texts in this function can be different for particular individuals or social groups, the effect itself may be universal and answer a universal need. It derives from an interaction of textual form with a reader's pre-existing mental representations, so they are not separable. It is not, therefore, to be found in a description of either literary form or the reader in isolation, but only in a description of the two together (Cook, 1995: 4).

On the other hand, literary texts sometimes exploit the expectation of readers by employing homonyms and polysemes to create surprise and 'jolt', as in this short poem by Margaret Atwood:

You fit into me

You fit into me Like a hook in an eye-

A fish hook An open eye

Such a processing delay is a feature sometimes considered characteristic of literature, and was described by the Russian formalist Victor Shklovsky, as the 'device of impeded form' (Cook, 1995: 14)

Furthermore, many literary texts contain sequences which do not conform to the usual rules of sentence grammars. For example, the opening of Charles Dickens' novel *Bleak House* has ungrammatical sentences with lack of main verbs. The same issue can be also seen in this poem by Robert Browning:

Meeting at Night

The gray sea and the long black land; And the yellow half-moon large and low; And the startled little waves that leap In fiery ringlets from their sleep, As I gain the cove with pushing prow, And quench its speed i' the slushy sand.

Then a mile of warm sea-scented beach; Three fields to cross till a farm appears; A tap at the pane, the quick sharp scratch A blue spurt of a lighted match, And a voice less loud, thro' its joys and fears, Than the two hearts beating each to each!

In this poem, the two orthographic sentences are clearly connected as the two stages of the lover's journey, on sea and then on land although they do not conform to grammar rules of written English. They do not have main verbs and this verblessness may lead the scene to a static quality as the perspective gradually focuses from the panoramic to close-up, and the sense appealed to changes from sight to touch (Cook, 1995: 28).

Apart from these, particular uses of cohesion may be typical of literary texts, and thus distinguish them as a text type. Cohesive devices create a connection between sentences. For instance, parallelism is a device frequently used in literary and related discourses, in which the repetition of form suggests a connection to the reader, through isomorphism (the principle whereby similarity of form suggest or reflects similarity of meaning). There can be syntactic, morphological and phonological parallelism. Syntactic parallelism occurs when the form of one sentence, clause, or phrase repeats the form of another; morphological parallelism is when morphemes repeat; phonological parallelism is manifest in rhyme, rhythm, and other uses of sound. All may be regarded as instances of cohesion when they create links across clause and sentence boundaries. Such parallelism is a frequent and noticeable feature of many speeches, prayers, poems, and advertisements, and sometimes of casual conversation (Tannen, 1989: 112). Two words which rhyme, for example, may imply a link between their referents.

Another kind of link can be affected by the constraints upon verb form determined by preceding clauses. The form of the verb in one clause can limit the choice of the verb for in the next. Grammar in literary genres differs in certain respects from that of everyday language. Cook (1995: 30) gives an example from the Bible to illustrate the existence of constraints on verb form operating across clause boundaries:

"Before Abraham was, I am." (John 8: 58)

in which the breaking of the bonds of grammatical tense seems to represent that the speaker wants to separate himself and claim his independence. This example displays that not conforming to tense rules is an exclusive feature of literature.

The most striking characteristic of literary discourse is repetition. Literary discourse often favours repetition over pro-forms too, as in the opening stanza of Robert Burns' poem 'A Red, Red Rose'.

"O *my luve*'s like a red, red rose That's newly sprung in June; O my luve's like the melody..."

In this case, perhaps, the repetitions suggest the pleasure of the appellation (Cook, 1995: 31).

2.1.2.1. Literary Discourse Types

As well as non-literary discourses such as advertisements, journalism, songs, nursery rhymes, political speeches, prayers, chants and graffiti, there are also literary discourse types such as novels, plays, short stories, poems, essays, and the like. Cook (1995: 10) points out that literary discourse is different in kind and representative of a type of text which may perform the important function of breaking down existing schemata, reorganizing them and building new ones. Moreover, literary discourse is typically linguistically complex and provokes complex interpretation: so much so that many theories of literature imply that textual complexity or a concomitant complexity in processing are definitive features of literature (Cook, 1995: 60). In this sense, different genre types – novel, play, short story and poetry – can be adorned with similar literary discourse, but with divergent characteristics.

- Discourse Types of Different Literary Genres:

Bleak House

"LONDON. Michaelmas Term lately over, and the Lord Chancellor sitting in Lincoln's Inn Hall. Implacable November weather. As much mud in the streets, as if the waters had but newly retired from the face of the earth, and it would not be wonderful to meet a Megalosaurus, forty feet long or so, waddling like an elephantine lizard up Holborn-hill. Smoke lowering down from chimney-pots, making a soft black drizzle, with flakes of soot in it as big as full-grown snow-flakes—gone into mourning, one might imagine, for the death of the sun. Dogs, undistinguishable in mire. Horses, scarcely better ; splashed to their very blinkers. Foot passengers, jostling one another's umbrellas, in a general infection of ill-temper, and losing their foot-hold at street-corners, where tens of thousands of other foot passengers have been slipping and sliding since the day broke (if the day ever broke), adding new deposits to the crust upon crust of mud, sticking at those points tenaciously to the pavement, and accumulating at compound interest."

The excerpt describes a scene of the narrative. It is November; no sunshine, smoke is coming out of the chimneys, streets are muddy with rain. It is a busy street with dogs, horses, pedestrians carrying umbrellas and trying not to slide on the mud. In discourse level, the opening of Charles Dickens' novel *Bleak House* contains sequences which do not conform to the usual rules of sentence grammars. The sentences of the excerpt above are without main verbs. They look like separate utterances, but actually they support each other to create their own discourse in a relevant context.

Not I

"MOUTH:....out...into this world...this world...tiny little thing...before its time...in a godfor-...what?...girl?...yes...the tiny little girl...into this...out into this...before her time...godforsaken hole called...called...no matter...parents unknown...unheard of...he having vanished...thin air...no sooner buttoned up his breeches...she similarly...eight months later...almost to be tick...so no love....spared that...no love such as normally vented on the...speechless infant...in the home...no...nor indeed for that matter any of any kind...no love of any kind...at any subsequent stage...so typical affair...nothing of any note till coming up to sixty when-...what?.. seventy?.. good God!.. coming up to seventy.. wandering in field...looking aimlessly for clowslips... to make a ball... a few steps then stop... stare into space... taken on... a few more... stop and stare again... so on... drifting around...when suddenly... gradually... all went out... all that early April morning light... and she found herself in the-... what?.. who?.. no!.. she!.."

Beckett does not employ a main character in this drama. The speaker is simply a woman's "Mouth," telling her memories to a silent, helpless "Auditor. The title implies that the speaker insists that she did not experience the events she tells.

The stage is illuminated only by a single beam of light which is fixed on actress's mouth. Auditor stands still, except four brief movements in a gesture of helpless compassion during brief breaks in the monologue where Mouth appears to be listening to some inner voice unheard by the audience. The mouth figure relates the life experience of a woman abandoned after a premature, loveless birth and leading a miserable existence for almost 70 years: "tiny little thing...before her time...eight months later...so no love...no love such as normally vented on the...speechless infant...how she had lived...lived on and on...on and on to be seventy..." All her days have been passed in a reclusive silence, only stepping out to go shopping perhaps just once or twice a year, a life of nothing but breathing: "the rare occasions...once or twice a year...always winter some strange reason...out shopping... motionless... staring into space..."

She thinks that God punishes her, but she realizes that she is not suffering, she feels no pain as in life she felt no pleasure: "like maddened...and can't stop...all the time buzzing...painless...godforsaken hole...no love..." She believes that she will remember the thing for which she needs to seek forgiveness if she goes over the events of her life for long enough: "what?...nothing she could tell?...try something else...think of something else... sudden flash...hit on it in the end...think everything keep on long enough...then forgiven..." She does not know what to say, but she thinks that she has something to tell.

In discourse level, the utterances sound like separate from each other, but they function to embody a whole. They function as extracts from memories. In this context, without coherence, the utterances of any literary text can be interpreted depending on the words and meaning behind the words.

Monday or Tuesday

"Lazy and indifferent, shaking space easily from his wings, knowing his way, the heron passes over the church beneath the sky. White and distant, absorbed in itself, endlessly the sky covers and uncovers, moves and remains. A lake? Blot the shores of it out! A mountain? Oh, perfect –the sun gold on its slopes. Down that falls. Ferns then, or white feathers, for ever and ever - "

In the first sentence, Woolf introduces the heron and the reader is in the sky with him. It passes over a church which points at a certain culture; Christian culture. "White and distant", clouds. "the sky covers and uncovers..." means cloudy weather. The heron flies in the clouds. "A lake?...A mountain?" the narrator is addressing to the reader, saying "see there is a lake." By these statements the place has changed from the sky to the earth. "the sun gold on its slopes" means that it is daytime. "White feathers" reminds "pollen", so the season may be spring.

"Now to recollect by the fireside on the white square of marble. Form ivory depths words rising shed their blackness, blossom and penetrate. Fallen the book; in the flame, in the smoke, in the momentary sparks – or now voyaging, the marble square pendant, minarets beneath and the Indian seas, while space rushes blue and stars glint – truth? Or now, content with closeness?"

At the end of the story, the narrator is in a closed space in the fifth paragraph contrasting to the first part. In "Now to recollect by the fireside on the white square of marble" the shelf over the fireplace where the frames of photographs are put may be described and the person may be recollecting his/her memories. From the utterance "Fallen the book" it is understood that the person is falling asleep. It is the night time. "minarets" and "the Indian seas" show that the narrator is going back to open space and "space rushes blue and stars glint" refers to time.

"Lazy and indifferent the heron returns; the sky veils her stars; then bares them."

The last sentence, "the sky veils her stars; then bares them", means that one day finishes and the other starts. Monday or Tuesday, it does not matter.

In the text there is the idea of globalization. The narrator presents lives from different places, but the place or time does not matter, everybody is the same in this way or other. All the cultures from different religion, region and origin have the similar qualifications.

In discourse level only by following the literary devices in the whole text, interpretation of the story and getting an overall idea from the story can be possible.

Although the sentences seem to be constructed orderly, they are not structured coherently.

Metaphors

I'm a riddle in nine syllables, An elephant, a ponderous house, A melon strolling on two tendrils. O red fruit, ivory, fine timbers! This loaf's big with its yeasty rising. Money's new-minted in this fat purse. I'm a means, a stage, a cow in calf. I've eaten a bag of green apples, Boarded the train there's no getting off.

Poetry can be valued as a garden of signs. What makes it poetry is its implicit way of expression and form. It achieves to find an unusual way of expression for something from daily life. The poem of Plath above is an implicit expression of something in life, in the nature of human. The speaker says that it is 'a riddle in nine lines'; metaphors. The poem is set up on the base of many metaphors. The 'I' identifies itself with ideas of objects such as elephants, houses, melons, bread, money, and cows. The "I" also identifies itself with verbs such as strolling, eating, and boarding. On the surface level, those seem to have no connection and meaning for readers. Nevertheless, when they take off the veil of metaphors, they reveal the meaning hidden behind this veil. Then it is understood that the speaker is pregnant and the poem describes pregnancy. "An elephant, a ponderous house, a melon strolling" refer to the fat belly and "two tendrils" are associated with legs. In "a red fruit" red is the colour of blood which refers to the life and 'red fruit' refers to the baby. Apples are green which implicates that they are not ripe. If a person eats them, s/he feels sick. Similarly, nausea is an indicator of pregnancy. The title and the form of the poem also support the content. The title is nine letters and the poem consists of nine lines. They indicate nine months of pregnancy. As it is seen, the poet does not write about irrelevant things, but she writes about the feature of giving birth in nature of women under the implicit meaning.

2.2. Context

Discourse is shaped and exists in its context. Natural language always occurs in discourse context. Learners of a new language will need to know how to express their intentions appropriately for many purposes. "For many purposes" implies "in many contexts" (Rivers, 1981: 231). The situation in which people receive messages, their background, their culture, social relationships between them, their knowledge and what they assume the sender knows are the factors that affect people (Cook, 1990: 10). These factors entail to go beyond the study of language and to look at other areas of inquiry – the mind, the body, society, the physical world- in fact, at everything. What gives discourse its unit is the world at large: the *context*. There is no meaning without context and there is always a context for language because language is shaped in context. The various levels of complexity of any utterance provide context and contribute to the meaning the receiver derives from it. Every word or utterance in a discourse has an important influence on meaning. Selections can change meaning. Changing the order of words or utterances in a discourse, of course, changes the meaning. In the appropriate context with the appropriate intonation and tone of voice, "Don't tell her!" can mean "Please do, but if there's trouble, don't drag me into it," or "Do tell her because I won't and somebody has to do" (Rivers, 1981: 232).

When it is questioned if a sentence can be fully analysed without taking 'context' into account, it is tried to be constructed in some circumstances, that is, context. When a sentence-grammarian aims to determine if a sentence is acceptable or not, he sets it in contextual considerations. For a discourse analyst his data is a record (text) of a dynamic process and a speaker or writer uses language in this process as an instrument of communication in a context in order to achieve his intentions (discourse). The discourse analyst aims to describe regularities in the linguistic realizations used by people to communicate those meanings and intentions (Brown and Yule, 1989: 25-6).

Cook (1995: 24) describes context in a broad and a narrow sense. He states that in the narrow sense it refers to factors outside the text under consideration. On the other hand, in the broad sense it refers to these factors and other parts of the text under consideration –sometimes referred to as 'co-text'. Furthermore, he adds that context in broad sense, defined as knowledge of relevant features of the world and co-text, consists of knowledge of:

- 1. co-text
- 2. paralinguistic features
- 3. other texts (i.e. 'intertext')
- 4. the physical situation
- 5. the social and cultural situation
- 6. interlocutors and their schemata (knowledge about other people's knowledge)

Celce-Murcia and Olshtain (2000: 12-13) state that the co-text – the language material in any particular piece of discourse – is a facilitator for readers to make sense of the message and understand the meaning in written texts. They show how important co-text is in the process of interpreting the written text with an extract from an article in *Time* magazine on the National Cherry Festival in the United States:

"Indeed, the victory for vendors and consumers could well be the festival's loss. The 6,000 Sara Lee slices typically sold at the festival are donated by the company, with proceeds funneled back to the festival organization."

In this discourse, readers need to read the earlier sections of the article in order to understand what kid of a 'victory' the writer is talking about. In addition, readers need to read on and find out that there used to be donation that everyone attending made to the festival to make sense of the reason of 'festival's loss'. Besides, if readers do not know who or what Sara Lee is, they may find out via cataphoric reference when 'the company' is mentioned. As a result, a reader should properly identify co-text to interpret the meaning of a text.

Brown and Yule (1989: 36) give examples of two invented scenarios where an identical utterance is produced by two distinct speakers:

(a) *speaker:* a young mother, *hearer:* her mother-in-law, *place:* park, by a duckpond, *time:* sunny afternoon in September 1962. They are watching the young mother's two-year-old son chasing ducks and the mother-in-law has just remarked that her son, the child's father, was rather backward at this age. The young mother says:

I do think Adam's quick

(b) *speaker:* a student, *hearers:* a set of students, *place:* sitting round a coffee table in the refectory, *time:* evening in March 1980. John, one of the group, has just told a joke. Everyone laughs except Adam. Then Adam laughs. One of the students says:

I do think Adam's quick

In both cases the speaker says of *Adam* that he is quick. However, it is clear that the utterances in the context of situation convey very different meanings. In (a) Adam is compared favourably with his father. *Quick* can be interpreted as 'being quick in developing' in the context of *backward*. In (b) *Adam* is compared not with his father and favourably, but with other students in the group unfavourably. *Quick* can be interpreted as 'being quick to understand/see the joke', but because Adam fails to react to the joke immediately, the speaker implicates the opposite of what he/she said.

While discourse is shaped in context, context is shaped within a text. That is, context can be evaluated regarding the type of text in which it is positioned.

2.3. What is Text?

From birth onwards, a person is surrounded by text. There is a constant exchange of meanings going on all around him, in which he is in one way or another involved. Text is made of meanings, and encoded in wordings, soundings and spelling. Text is also choice. A text represents a selection within numerous sets of options (M.A.K. Halliday, 1975: 123). The writer makes her/his selections and writes her/his text.

Text causes a mutual interaction between the reader and the writer as a product of her/him by the act of reading. Continuity of this interaction which is created by the existence of the text is provided by the text itself because the message which is wanted to be sent by the writer by the means of text is received by the reader according to her/his conditions. In this respect, text leaves the writer and meets its reader. The message that the writer wants to send may not be the message that the reader gets. It stems from a related situation with the reader's conditions since every reader comprehends the texts according to her/his own conditions, life experience and cultural background. Therefore, the reader finds his way in discourse level through his own domain.

2.3.1. Discourse and Text

The language people produce and react to, what they say and write, and read and listen to, in the course of daily life are referred as text. Any instance of language that is operational, as distinct from citational (like sentences in a grammar book, or words listed in a dictionary), is text. The term covers both speech and writing, and quite neutral regarding style and content: it may be language in action, conversation, telephone talk, debate, dramatic dialogue, narrative fiction, poetry, prayer, inscriptions, public notices, legal proceedings, communing with animals, intimate monologue or anything else (M.A.K. Halliday, 1975: 123). Moreover, a text is active and has a communicative function (Şenöz, 2005: 18). After its production by the writer, it is encoded in the reader's mind. Jakobson provides a schema to explain the relationship among writer, reader and text (İnce, 1993: 34):

CONTEXT SENDER......RECEIVER CHANNEL CODE In written discourse, sender is the writer and receiver is the reader. The writer sends a message to the reader by using language or codes through the text and this oneway or mutual communication is enabled in the means of a certain context or a channel that connects them.

Halliday and Hasan think that a text is a semantic unit. Halliday states that significance of language stems from being an instrument of social interaction among the members of a society. He defines language as a living being for the achievement of communication. Hence, he believes that text cannot be examined without its situational context where it is rooted. Therefore, text is a continued stretch of connected sentences. Halliday argues that although text is made of words and sentences, when being written down, "it is really made of meanings" because meanings have to be expressed or coded in words and structures in order to be communicated. A text is a product since it is an output that can be studied and recorded. It is also a process because it involves a lot of choices and decision-making to be constructed. A writer can think of many words in his mind, but s/he does not write down all of them. S/he makes her/his decisions and chooses a particular one or others among them according to his purpose (Halliday and Hasan, 1989: 10).

The parameters used to define text differ from linguist to linguist, so there are different definitions for the term:

Celce-Murcia and Olshtain (2000: 118) quote Widdowson's words about text:

"Texts, I would suggest, do not communicate: people communicate by using texts as a device for mediating a discourse process. It is the process which is the communicative occurrence."

For Beaugrande and Dressler (1986: 63), the notion 'text' is defined as:

"A naturally occurring manifestation of language, i.e. as a communicative language event in a context."

For Kress (1985), text is "manifestations of discourses and the meanings of discourses, and the sites of attempts to resolve particular problems."

The term has different definitions changing from linguist to linguist since they have observed this notion from different angles depending on the approaches adopted. This has resulted in the loose definition of the notion and left it to some extent obscure.

The similar issue can be observed in differences between definitions of discourse and text. Mills (1999: 4) presents the argument of Geoffrey Leech and Michael Short on the distinction between discourse and text:

> "Discourse is linguistic communication seen as a transaction between speaker and hearer, as an interpersonal activity whose form is determined by its social purpose. Text is linguistic communication (either spoken or written) seen simply as a message coded in its auditory or visual medium."

Mills (1999: 4) also cites Hawthorn's comments on the opposition between discourse and text:

"Michael Stubbs (1983) treats text and discourse as more or less synonymous, but notes that in other usages a text may be written, while a discourse is spoken, a text may be non-interactive whereas a discourse is interactive... a text may be short or long whereas a discourse implies a certain length, and a text must be possessed of surface cohesion whereas a discourse must be possessed of a deeper coherence. Finally, Stubbs notes that other theorists distinguish between abstract theoretical construct and pragmatic realization, although, confusingly, such theorists are not agreed upon which of these is represented by the term text."

There are so many expressions for text and discourse. Generally text is regarded as written and discourse is spoken. To handle with text and discourse there are two related fields: textlinguistics and discourse analysis. Textlinguistics studies on written texts from informative texts to literary texts and discourse analysis often focuses on speech/dialogues. These fields aim to analyse how sentences/utterances are connected, why they are connected in the way they are connected and what they actually mean behind what they say on surface.

2.3.2. Textlinguistics and Discourse Analysis

Discourse analysis is, in a narrow definition, the study of language in use that extends beyond sentence boundaries. It starts to attract attention from a variety of disciplines in the late 1960s and through the 1970s. In those years two terms appear in parallel fashion: **text linguistics**, which focuses on written texts from a variety of fields and genres, and **discourse analysis**, which entails a more cognitive and social perspective on language use and communication exchanges and which includes spoken as well as written discourse (Celce-Murcia and Olshtain, 2000: 4).

Mills (1999: 3) also cites David Crystal's opinions about the terms:

"Discourse analysis focuses on the structure of naturally occurring spoken language, as found in such 'discourses' as conversations, interviews, commentaries, and speeches. Text analysis focuses on the structure of written language, as found in such 'texts' as essays, notices, road signs, and chapters. But this distinction is not clear-cut, and there have been many other used labels. In particular, 'discourse' and 'text' can be used in a much broader sense to include *all* language units with a definable communicative function, whether spoken or written. Some scholars talk about 'spoken or written discourse'; others about 'spoken or written text'."

Textlinguistics is much more likely to refer to the study of written texts and indicates that the object of linguistic analysis is whole texts rather than isolated sentences or clauses. Discourse analysis deals with stretches of language, whether in speech or writing, to discover the regularities which govern them.

Textlinguistics is not a designation for a single theory or method. It is study of linguistic structure of a text dealing with coherence. Textlinguistics takes any form of communicative or meaningful event as its subject. It is an organization of a text including its intellectual, social, imaginary and other constructions. It examines different and similar properties of various texts and identifies functions and limits of the reader and writer (Günay, 2003: 43). Besides, textlinguistics examines text as a whole with all the elements that constructs it, structure and function of it (Şenöz, 2005: 21).

Beaugrande and Dressler (1986: 14) give thought to the notion text. They try to determine what makes the text a unified meaningful whole rather than a mere string of unrelated words and sentences. In this respect, they set up seven standards of textuality. A text cannot be considered a text unless it meets these seven standards. They believe that these standards of textuality enable text analysis to be applicable to a wide variety of areas of practical concern: the textuality of the text depends on the communicative features it contains. These are cohesion, coherence, intentionality, acceptability, informativity, situationality, and intertextuality.

These standards function as constitutive principles of textual communication. They define and create the form of behaviour identifiable as textual communicating, and if they are defied, that form of behaviour breaks down. In this sense, discourse analysis also covers the same criteria, but mostly deals with oral discourse.

2.3.3. Discourse Analysis Criteria

The scholars of Greece and Rome are the first known students of language in the Western tradition, and they divide grammar from rhetoric. Grammar takes language rules as an isolated object. Rhetoric deals with how to do things with words, to achieve effects, and communicate successfully with people in particular contexts. There have always been effective approaches studying language in its full context, as part of society and the world through twentieth-century. In North America anthropologists and linguists who are concerned with research in the languages and societies of the native Americans carry out an exiting work on language. Likely, in Britain J.R. Firth develops a similar tradition. He sees language, not as an autonomous system, but as part of a culture. These traditions provide insights to offer to discourse analysis. Besides, sociology and anthropology, media studies, psychology and psychiatry, philosophy,

Artificial Intelligence and literary studies examine their object of study, such as other cultures, the media, society, the mind, computers and works of literature through language and thus carry their own discourse analysis (Cook, 1990: 12).

Zellig Harris as a concept linguist is the first person who uses the term 'discourse analysis' and he tries to find an answer for what connects sentences in a text. For his research he takes an advertisement for hair tonic as a study object. When he searches for grammatical rules to convey why one sentence follows another, he observes that there are two possible directions for discourse analysis. One is continuing descriptive linguistics beyond the limits of a single sentence at a time. The other is correlating culture and language. The results are the same for every language and almost all the results lie in sentence. It requires to be looked beyond the formal rules in sentences and the people using language, and the world in which it happens should be taken into account in order to learn how languages get unity and meaning (Harris, 1952: 474-494).

Celce-Murcia (2001: 17) cites Savignon's ideas that discourse is not isolated words or phrases, but the interconnectedness of a series of utterances, written words and/or phrases to form a text, a meaningful whole. Discourse does not have to consist of strings of sentences. Therefore, the rules of sentence grammars are of no relevance to discourse analysis. For example:

"Mario Vargas Llosa. *Aunt Julia and Scriptwrite*r. Translated by Helen Lane. Picador. Published by Pan Books. To Julia Urquidi Illanes, to whom this novel and I owe so much. One. In those long days, I was very young and lived with my grandparents in a villa with white walls in the Calle Ocharan, in Miraflores."

For this example, an application of knowledge about layout and conventions of novels will make it a coherent discourse despite the fact that of the eight units marked orthographically as sentences, only one conforms to the rules of sentence grammars (Cook, 1995: 27). In this context, discourse is the use of language in speech and writing to achieve pragmatic meaning (Tercanlıoğlu, 2000: 200).

It needs to be looked at features beyond the language in order to account for discourse. The situation where the people involved, what they know and what they are doing should be taken into consideration.. These facts allow readers to raise language as discourse; as having a meaning and a unity for readers. There are two ways to approach language which are *contextual*, referring to facts outside of language and *formal*, referring to facts inside language (Cook, 1990: 14).

The term *context* in discourse analysis refers to all the factors and elements that are nonlinguistic and nontextual, but which affect spoken or written communicative interaction. Discourse may depend primarily on contextual features found in the immediate environment which is called *context-embedded*; or it may be relatively independent of context which is *context-reduced* or *decontextualized* and depend more on the features of the linguistic code and the forms of the discourse itself. Discourse analysis of context entails the linguistic and cognitive choices made relevant to the interaction at hand (Celce-Murica and Olshtain, 2000: 11).

Moreover, discourse analysis concerns the interaction of texts with knowledge of context to create discourse. A discourse is a coherent stretch of language. Discourse analysis must therefore be both a study of the formal linguistic qualities of stretches of language (texts), and a study of the variable perception of these stretches of language by individuals and groups (Cook, 1995: 25). In this respect, the seven criteria put forward for textlinguistics can be applied for discourse analysis. These are cohesion, coherence, intentionality, acceptability, informativity, situationality, and intertextuality.

2.3.3.1. Cohesion

Halliday & Hasan take the view that the primary determinant of whether a set of sentences do or do not constitute a text depends on cohesive relationships within and between the sentences, which create **texture**: 'A text has texture and this is what is provided by the cohesive *relation*' (1976: 2). Cohesive relationships within a text are set up 'where the *interpretation* of some element in the discourse is dependent on that of

another. The one *presupposes* the other in the sense that it cannot be effectively decoded except by recourse to it'(1976: 4).

Formal links between sentences and between clauses are known as cohesive devices. The use of various cohesive ties to link together all the propositions in a text results in cohesion of that text. The common cohesive devices which are applied in analysis of a text are *parallelism*, *reference*, *recurrence*, *tenses*, *substitution*, *ellipsis*, *conjunction*, *lexical cohesion*, *comparison* and *intonation*.

a) **Parallelism:** It is a device which suggests a connection when form of one sentence or clause repeats form of another. It can create a powerful emotional effect and enable people to memorise the text easily, so it is popularly used in speeches, prayers, poetry, and advertisements. To illustrate, here is a Christian prayer:

"Teach us, Good Lord, to give and not to count the cost, to fight and not to heed the wounds, to toil and not to seek for rest, to labour and to ask for no reward, save that of knowing that we do Thy will." (*St. Richard's Prayer*)

In this discourse words are not the same, but grammatical structure is repeated to create a rhythm which is finally broken in the last phrase in away which may seem to 'imitate the sense of relief and reward the prayer concerns.' Suggesting a connection of meaning through an echo of form, parallelism does not have to be grammatical parallelism. It may be a sound parallelism as in rhyme, rhythm and other sound effects of verse (Cook, 1990: 15).

b) Reference: It concerns the words whose meaning can only be discovered by referring to other words, or to elements of the context which are clear to both sender and receiver. The referential devices are:

Anaphoric reference, which is the most common type of reference, used unknowingly in everyday conversation and writing. It is observed when the writer refers

back to someone or something that has been previously identified, to avoid repetition. The most common anaphoric reference is seen in the use of pronouns:

> "It is clear at a glance that the next workman is Adam's brother. He is nearly as tall; he has the same type of features, the same hue of hair and complexion." (Eliot, 2)

In this quotation from Adam Bede, the pronoun 'he' refers to Adam's brother in the previous sentence.

Another, more basic, example can be found in written texts such as 'as stated previously' or 'the afore mentioned.'

Cataphoric reference is less common in speech, but can be used for dramatic effect in writing. It occurs when a character is introduced to the reader by pronouns before later learning his or her name:

"Such a voice could only come from a broad chest, and the broad chest belonged to a large-boned muscular man nearly six feet high, with a back so flat and a head so well poised that when he drew himself up to take a more distant survey of his work, he had the air of a soldier standing at ease. The sleeve rolled up above the elbow showed an arm that was likely to win the prize for feats of strength; yet the long supple hand, with its broad finger-tips, looked ready for works of skill. In his tall stalwartness Adam Bede was a Saxon, and justified his name." (Eliot, 2)

In this quotation from the same novel, the writer describes physical appearance of the main character, addressing him by pronouns 'he', 'himself', and 'his' before he gives his name. The identity of the character is kept in suspense until the end of description. Therefore, these pronouns function as cataphoric reference.

Cataphoric references can also be found in written text, for example, 'please, see page 6.'

c) **Recurrence:** It is the straightforward repetition of elements or patterns. It reinforces meaning and effect of the text. Recurrence of pro-forms is popular in literary texts. For example, recurrence takes place in Robert Burns' poem, "A Red Red Rose":

"O my luve's like a red, red rose That's newly sprung in June; O my luve's like the melody..."

The poet applies recurrence probably to emphasise the pleasure of the appellation and to present the lover's habit of repeating the beloved's name (Cook, 1995: 31).

The following text exhibits synonymous repetition as one textual feature of cohesion that creates *lexical ties*:

"Natural beauty plays a starring role in Santa Monica, and seaside is the perfect vantage from which to watch the performance. Early risers will notice tat the show begins just after sunrise."

(Celce-Murcia and Olshtain, 2000: 7)

In this text three different noun phrases refer to the same event. First noun phrase is "a starring role" and it is new information for the reader that started to read the text and indefinite article 'a' emphasizes it. Second one is "the performance" which is an anaphoric reference to "a starring role" and this time definite article 'the' is used. The last one is "the show" which is again anaphoric reference to the previously mentioned and a synonym for "the performance". Such lexical connections are very common in English writing.

d) Substitution: Another kind of formal link between sentences is the substitution of words like nominal *one(s)*, verbal *do* or clausal *so* and group of words which have appeared in previous sentences. It is to use a different word instead of a specific one. In the following example, 'one' substitutes 'skirt':

A: Did you buy the black skirt?B: No, I bought the purple *one*.

Another example is:

A: Do you like shopping?B: Yes, I *do* or Yes, I think *so*.

Here, the speaker uses the short answers instead of saying "Yes, I like shopping".

e) Ellipsis: Sometimes it does not need to provide a substitute for a word or phrase which has already been said. It can be omitted. When it is thought that an earlier sentence or context can make the meaning clear, a part of sentences can be omitted and this is known as ellipsis (Cook, 1990: 20). It can also be said zero substitution for ellipsis.

"Slice the onion finely, brown in the butter and then place in a small dish." (Brown and Yule, 1989: 175)

With the first clause it can be understood that the missing word in the following part is 'the onion'.

f) Conjunction: It is the most apparent type of formal relation. Conjunction creates cohesion by relating sentences and paragraphs to each other by using words from the class of conjunction. It draws attention to the type of relationship which exists between one sentence or clause and another. To illustrate, Mr. Wickham talks about Miss Darcy in *Pride and Prejudice*:

"It gives me pain to speak ill of a Darcy. But she is too much like her brother, - very, very proud." (Austen, 125)

In this example, the conjunctive adverb "but" signals a tie of conflict between the sentence that follows and the sentence that precedes it. In this case it means that these two states are in conflict.

Halliday & Hasan (1976: 5) provide taxonomy of types of cohesive markers:

a.	additive:	and, or, furthermore, similarly, in addition
b.	adversative:	but, however, on the other hand, nevertheless
c.	casual:	so, consequently, for this reason, it follows from this
d.	temporal:	then, after that, an hour later, finally, at last

The following text includes some cohesive ties together:

"I am a working mother with two pre-teens. After dropping them off at school, I have to get right to work. But my children are disorganized and always late. A few times, I have had to turn around and go back home because one or the other forgot something."

A letter written by a mother asking for advice on dealing with pre-teens, includes some cohesive ties. The use of the pronoun *them* in the first line is an anaphoric reference to "two pre-teens." The conjunction *but* expresses the counter-expectation arising from the second and third sentences. The phrase "always late" is an elliptical form of the clause "they are always late" and the phrase *one or the other* is a good example of ellipsis at the noun phrase level meaning "one child or the other child." Had the writer produced *the other one* instead of *the other* we would also have had an example of substitution in this text, *one* would have substituted for *child*. Of course, there is also lexical cohesion in this text, most obviously in the repetition of *working* and *work* in lines 1 and 2; children refers back to *pre-teens* and also relates more indirectly to *mother*. The words *school* and *home* are semantically related items as are *disorganized* and *something*. The cohesion of the text is a result of all these cohesive ties, which link together the words and propositions occurring in the text (Celce-Murcia and Olshtain, 2000:7).

The term 'cohesion' refers to the surface links in text. Cohesion has a vital role in creating the unity of text. A non-cohesive text may result in the reader or listener losing their concentration. The recipient will not be able to obtain the message intended if the information conveyed to him/her is not linked together. This in turn will lead to a lack of communication. Cohesion carries the receiver forward.

2.3.3.2. Coherence

Coherence binds utterances together in the absence of formal links. It contributes to the unity of a piece of discourse such that the individual sentences or utterances hang together and relate to each other. This unity and relatedness is partially a result of a recognizable organizational pattern for the propositions and ideas in the passage, but it also depends on the presence of linguistic devices that strengthen global unity and create local connectedness. Here are two texts to be examined:

"This box contains, on average, 100 Large Plain Paper Clips. 'Applied Linguistics' is therefore not the same as 'Linguistics'. The tea's as hot as it could be. This is Willie Worm. Just send 12 Guinness 'cool token' bottle tops."

"Playback. Raymond Chandler. Penguin Books in association with Hamish Hamilton. To Jean and Helga, without whom this book could never have been written. One. The voice on the telephone seemed to be sharp and peremptory, but I didn't hear too well what it is said – partly because I was only half awake and partly because I was holding the receiver upside down."

The first piece of writing is about the things which the writer thinks and sees around him/her and they do not make sense. The second one, which has only one completed sentence out of six units bounded by full stops, clearly makes sense. Apart from making sense of it, the reader can define the title, the author, the publisher, the genre, too. What the second piece of writing has and the first one lacks is *coherence* which is the quality of being meaningful and unified (Cook, 1990: 4).

Like cohesion, coherence is a network of relations which organizes and creates a text: cohesion is the network of surface relations which link words and expressions to other words and expressions in a text, and coherence is the network of conceptual relations which underlie the surface text. Both concern the way stretches of language are connected to each other. In the case of cohesion, stretches of language are connected to each other by virtue of lexical and grammatical dependencies. In the case of coherence, they are connected by virtue of conceptual or meaning dependencies as perceived by language users. Unlike cohesion, coherence is concerned with what is beyond the surface text. In other words, it looks at the internal textual world.

It could be said that cohesion is the surface expression of coherence relations, that it is a device for making conceptual relations explicit. For example, a conjunction such as 'therefore' may express a conceptual notion of 'reason' or 'consequence'. However, if the reader cannot perceive an underlying semantic relation of 'reason' or 'consequence' between the propositions connected by 'therefore', he will not be able to make sense of the text in question; in other words, the text will not 'cohere' for this particular reader. In other words, the mere presence of cohesive markers cannot create a coherent text; cohesive markers have to reflect conceptual relations which make sense. Brown and Yule (1989: 197) quote Enkvist's example to prove that cohesive ties are inadequate to guarantee 'textness':

"I bought a Ford. The car in which President Wilson rode down the Champs Elysees was <u>black</u>. <u>Black English</u> has been widely <u>discussed</u>. <u>The discussions</u> between the presidents ended last <u>week</u>. <u>A week</u> has seven <u>days</u>. Every <u>day</u> I feed my <u>cat</u>. <u>Cats</u> have four legs."

Although it seems that there are many cohesive ties above, it is not enough to make sense. What actually gives texture to a stretch of language is not the presence of cohesive markers, but reader's/hearer's ability to recognise underlying semantic relations which establish continuity of sense. Another example shows that in spite of having no overt cohesive device, the text makes perfect sense and enables reader to perceive it as fully coherent:

"The picnic was ruined. No one remembered to bring a corkscrew."

Cohesion in this text is created due to the fact that both the writer and the reader share knowledge and schemata that relates corkscrews to wine bottles and wine to picnic (Celce-Murcia and Olshtain, 2000: 127).

The coherence of a text is a result of the interaction between knowledge presented in the text and the reader's own knowledge and experience of the world, the latter being influenced by a variety of factors such as age, sex, race, nationality, education, occupation, and political and religious affiliations. Even a simple cohesive relation of co-reference cannot be recognised, and therefore cannot be said to contribute to the continuity, the coherence of a text.

People use their knowledge, common sense and intuition to find out this continuity, to resolve the ambiguous parts and to gain access to the intended meaning. In this process they often activate the conceptual storage in their memories. To systematize the information and knowledge of the text they use some mental frames, plans, schemas and scripts. Coherence is an outcome of such kind of mental abilities.

Cohesion and coherence are text-centred notions, carrying out operations directed at the text materials. In addition, there are user-centred notions which are brought to bear on the activity of textual communication at large, both by producers and by receivers (Beaugrande and Dressler, 1986: 7).

2.3.3.3. Intentionality

A communicative occurrence is the result of a purposeful action. A message sender has a specific intention in his or her communicative action. Every text is produced with an aim, so a text without an intention cannot be a real text. While cohesion and coherence are to a large extent text-centred, intentionality is user-centred. A text-producer normally seeks to achieve a purpose or goal, such as persuasion, instruction, request and information. Readers/listeners try to comprehend the intention of writer/speaker. Speakers or writers vary in the degree of success in planning and achieving their purposes.

2.3.3.4. Acceptability

Even if a text is cohesive and coherent, it must be accepted as a text in order to be utilized in communicative interaction, that is, the receiver of it must accept that it is fulfilling a purpose.

Being receiver-oriented, acceptability is the receiver's attitude that a text is cohesive and coherent. This attitude is responsive to such factors as text type, social or cultural setting, and the desirability of goals. The reader usually supplies information that is missing or unstated. Acceptability is very much sensitive to the social activity the text is fulfilling. A legal contract does not leave much room for inference. It contains what, otherwise, is called redundancies. Poetic language can be viewed as such because it calls on for inferences. Acceptability is very much affected by the reader's social and cultural background. It can be very difficult or impossible for the reader to comprehend the text if s/he does not share a social or cultural background with the writer.

2.3.3.5. Informativity

A text has to contain some new information. It can be said it is informative if it transfers new information, or information that was not known before. Informativity should be seen as a gradable phenomenon. The degree of informativity varies from participant to participant in the communicative event.

Every text is informative in a way. Even if some forms or contents can be predictable, there will be some occurrences that cannot be foreseen completely. On the other hand, low informativity can cause disturbance, boredom or rejection of the text. (Beaugrande and Dressler, 1986: 9).

Events in a text can be uncertain, new, known, or surprising. Informativity can be subdivided into "familiarity", that is, when an occurrence has been encountered by the processor, and "unfamiliarity", that is, when anything about the event is not predictable.

2.3.3.6. Situationality

Every semiotic element gains a meaning in a specific context and in a specific situation. Then it is important to determine what is said, by whom, to whom, when, why, where and how. It makes a text relevant to a situation/a setting.

A text is relevant to a particular social or pragmatic context. Situationality is related to real time and place. Communicative partners as well as their attitudinal state are important for the text's meaning, purpose and intended effect. Scientific texts share a common situationality, while legal texts have different situationalities across languages and cultures.

2.3.3.7. Intertexuality

A text does not stand itself and it is related to other texts. The relationship between a text and other relevant texts encountered previously is intertextuality.

> "Intertextuality refers to the relationship between a particular text and other texts which share characteristics with it; the factors which allow text-processors to recognize, in a new text, features of other texts they have encountered. What is involved here is the notion of genre or texttype and the crucial role played by knowledge of previous texts in making sense of newly encountered texts" (Bell 1991: 171).

Intertextuality concerns the factors which make the utilization of one text dependent upon knowledge of one or more previously encountered texts. Intertextuality is responsible for the evolution of text types as classes of texts with typical characteristics. Within a particular type, reliance on intertextuality may be more or less prominent. In types like parodies, critical reviews, or reports, the text producer must consult the prior text continually, and text receivers will usually need some familiarity with the latter. (Beaugrande and Dressler, 1986: 10-11).

The reader should read between the lines to figure out the meaning of a text. If the reader has a repertoire of the subject of a text, s/he can read between the lines and comprehend messages of the text. In this context Beaugrande and Dressler (1986: 182) state:

> "The production and reception of a particular text depends on the participants' knowledge of other texts. This knowledge can be applied by a process describable in terms of meditation (the extent to which one feeds one's current beliefs and goals into the model of the communicative situation); the greater the expense of time and of processing activities between the use of current text and the use of previously encountered texts, the greater the meditation"

Beaugrande maintains that intertextuality is the major factor in the establishment of text types, where expectations are formed for whole classes of language occurrences.

2.3.4. Discourse and Poetry

2.3.4.1. Poetry

In society people are surrounded by poetry more than they realize. From childhood to adulthood they are in a world of poetry. In childhood there are nursery rhymes and skipping games which can be thought as a kind of poetry memorized by children. Then there are so many music channels and radio stations which make people exposed to song lyrics which are in rhymed lines. Furthermore, so many advertisements on newspapers, billboards and television include poetic devices in a way. People also manifest what they feel in a kind of poetry on toilet walls and they go to the stadiums to cheer their team with football chants. All these are a kind of poetry, but the main form of poetry is of that high cultural tradition taught in schools and universities.

Poetry is different from prose and it can be distinguished from prose not by the presence of the signifier, but by the special use it makes of the signifier in patterns of repetition and condensation. In this respect, Easthope (1983: 16) talks about Mukařovský's ideas. First according to Mukařovský foregrounding in poetry has the effect of 'pushing communication into the background as the objective of expression' and asserting that language is 'being used for its own sake'. Despite repetition in the signifier, poetry signals that it is to be read as a fictional discourse. Second, such repetition serves to mark poetry as separate from prose. A third quality is specific to poetry. Poetry is organized into lines and line organization or meter takes place mainly on the basis of phonetic parallelism with the repetition of sound line by line through the poem. This repetition must promote other kinds of repetition in poetry, phonetic, syntactic and semantic. Therefore, in several ways poetry contains repetitions in the signifier which thus work to foreground the signifier. This feature can stand as a definition of poetry.

Another definition can underline what makes poetry distinctive:

"Poetry is language in which every component element – word and word order, sound and pause, image and echo – is significant, significant in that every element points toward or stands for further relationships among and beyond themselves. Poetry is language that always means more. Its elements are figures, and poetry itself is a language of figures, in which each component can potentially open toward new meanings, levels, dimensions, connections, or resonances. Poetry does this through its careful, intricate pattern of words. It offers language as highly organized as language can be. It is language so highly patterned that there is, ideally, a reason or purpose (or rather, many) for each and every word put into a poem. No word is idle or accidental. Each word has a specific place within an overarching pattern. Together they create meaningful and beautiful designs." (Wolosky, 2001: 3) Because of its complex structure and implicit expression, it is difficult to get the meaning. The meaning of a text is always produced in a process of reading. It is in order to bring a necessary stability to this process that conventional criticism of poetry treats the poem in relation to the supposed intentions and personality of the author. In so doing it is in fact reading poetry not simply as language, but with the implicit assumption that it is a certain kind of discourse. Easthope (1983: 7) states that poetry should be read as discourse and also propose a conception of discourse that gives a better understanding of poetry than that assumed in conversational criticism. The theory of discourse can explain the author as product or effect of the text, whereas conventional criticism accepts the notion of the author as unquestionable and pre-given in order to be able to define how the text should be read.

Easthope (1983: 9) cites Eliot's words on the relation between tradition and the individual poem and interpret them as an accurate account of how texts are ordered in relation to each other as discourse:

"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 this is conformity between the old and the new."

This is advanced as an account of aesthetic discourse in general, but it can be accepted as an analysis of the cohesion of a discourse, including a particular poetic discourse, such as that of English poetry since the Renaissance. Each additional text conforms to the discourse, but at the same time transforms it. Of course, a poem has to be understood in language, but it has to be grasped also as an instance of a poetic discourse, part of an autonomy in which the monuments form an 'order among themselves'.

Poetry can be considered on two platforms. On one side poetry is a distinct and autonomous practice, conforming to its own laws and effects, an order formed by the 'monuments' among themselves. On the other side, poetry is always a poetic discourse, as well, part of a social formation defined historically (Easthope, 1983: 21).

2.3.4.2. Poetic Discourse

"The researchers of anthropology and sociology assume that people were memorizing and saying poems even in the primitive societies and people preferred poetry for interaction among themselves since there was no written language in those societies...poetry has become the main genre of literature since the first ages, in another way, so literature has come on the scene by poetry" (Quirk, 1968: 262).

Poetry is discourse and it differs in some ways from other discourses which can be thought almost indisputable. The difficulty, of course, lies in attempting to say what these differences are. An old and persistent tradition in philosophy, taking somewhat different forms in different periods, offers a clear-cut dichotomy to deal with the problem. On the one side, there is intellect, reason and cognition; on the other, feeling, emotion and attitude.

Meaning resides on both sides: on the side of cognition, as descriptive meaning; on the side feeling and attitude, as emotive meaning. Some words and sentences dispose to be cognitive; others, emotive. The distinction is too sharp. Most ordinary words and sentences, having both kinds of effects, have both kinds of meaning (Hungerland, 1958: 2). An article by a physicist, explaining to the public something about the researches of the hydrogen bomb, might tend to produce rather strong responses of fear and dread in readers. The following lines from a poem appear to contain much the same sort of word and sentence from that the people using to report facts, describe scenes and events.

> "And there's a barred that I didn't fill Beside it, and there may be two or three Apples I didn't pick upon some bough." ("After Apple Picking" by Frost)

Descriptive-emotive dichotomy is an inadequate instrument for analysis of poetic discourse:

"If there be rags enough, he will know her name And be well pleased remembering it, for in the old days, Though she had young men's praise and old men's blame, Among the poor both old and young gave her praise." (From "Her Praise," Yeats)

"She walks in beauty, like the night Of cloudless climes and starry skies, And all that's before of dark and bright Meet in her aspect and her eyes;" (From "She Walks in Beauty," Byron)

"She lived unknown, and few could know When Lucy ceased to be; But she is in her grave, and, oh, The difference to me!" (From "She Dwelt Among the Untrodden Ways," Wordsworth)

"Let us roll all our strength and all Our sweetness up into one ball, And tear our pleasures with rough strife Thorough the iron gates of life." (From "To His Coy Mistress," Marvell)

Each of these excerpts is from a poem which predominantly or in part is concerned with praise of a woman and adequate analysis of the poems would have to take account of the different situation indicated in each, the references which delimit the subject matter, the dramatic development, the diction, the pattern of sound and rhythm, and other aspects. In the quoted lines — with the whole poem understood as context — certain differences in tone depend, in part, on the different kinds of sentences employed (Hungerland, 1958: 8).

The tone of Yeats' lines is more restrained than that of Byron's lines. There is urgency in Marvell's language and an abrupt increase in intensity in the lines by Wordsworth. The different effects in tone seem to depend partly on the kind of sentence employed by each poet. Yeats employs a subjunctive hypothetical and a statement of evidence for it. Sentences related in this way carry characteristics of scientific discourse. In their predicates and subjects Byron's sentences contain words of commendation: "beauty," "best." Wordsworth changes from a statement to an exclamation, and Marvell employs a polite form of the imperative. Notice, for example, the flat effect if one substitutes in Wordsworth's lines "...and, all / Is different for me" for "...and, oh, / The difference to me!" The substitution brings, of course, some change in information conveyed and in sound and rhythm, but these changes are very slight (Hungerland, 1958: 9).

People make statements, issue commands, request, exclaim, shout, appraise and ask questions. Discourse which performs these or other functions carries its special tonal quality. This is a feature of the poet's medium, and he must take account of it as he manipulates language for his own purposes. The descriptive-emotive dichotomy does not make a useful cut through language. For example, in trying to classify the excerpts from four poems on this basis, Yeast is on one side, with descriptive meaning, and the other three, on the other side, with emotive meaning. On the other hand, since Yeast's "description" would ordinarily arouse some feelings in the reader, Yeast's lines apparently have both kinds of meaning. In addition, since the other excerpts contain what the theory calls "descriptive words," they cannot be purely emotive in meaning. This does not help readers to understand certain tonal differences between one excerpt and the others.

Poetry, says Jakobson, is 'organized violence committed on ordinary speech' and Formalist work on poetry covers three main areas where this violence is carried out. The primary one is sound texture. Poetry is 'speech organized in its entire phonic texture' (Erlich 1980: 212, 219). The devices of poetry foreground phonic elements that are usually ignored in practical speech. The adoption of a new metric form, for example, frequently has a roughening effect on the sounds of ordinary language.

The effect of the laws of rhythm in poetry is to set up a tension between two different principles of word combination: one is syntax, which determines it in ordinary language, and second is rhythm, which constitutes a second determining principle in poetry. Both principles should be examined to understand a poem fully. Equally, to ignore the constraints of poetry is to 'destroy the poetic line as a specific, verbal structure based on those facets of the world which retreat into the background in ordinary speech' (Brik, 1978: 124).

The third aspect of ordinary language which is violated by poetry is semantics. Poetry differs from ordinary language in that it activates the secondary or collateral meanings of a word simultaneously to express many thins in a few words and this feature of poetry disrupts ordinary communication, which depends on the absence of ambiguity because it contains only one functional meaning for a word. Jefferson and Robey (1984: 30) talks about Eikhenbaum's thoughts on meaning. He thinks that when words are taken out of ordinary speech, they are surrounded by a new aura of meaning. Image, hyperbole, parallelism, comparison, repetition or any other trope are all equally effective in committing poetic violence on ordinary language.

Jefferson and Robey (1984: 46) say that Vachek defines art, literature, or poetry as semiological facts, that is, artistic works constitute particular kinds of signs which can only be understood within the framework of a general sign-theory. It is a significant proposition because it provides the basis for a theory of literary or poetic meaning and relates it to it. This proposition distinguishes it because when the literary text is seen as a sign or set of signs in the Saussurean sense, its meaning or content must be the product of a structure if relationships or differences whose connection with the 'real' world is purely arbitrary. Literary meaning must therefore be analyzed in its own terms as a 'semantic composition', and not as the reflection of external factors.

The Prague School version takes as its main object the structure of the individual text and, like the later Formalist, views the individual text a system. Jefferson and Robey (1984: 46) cite ideas of Mukařovský:

"The mutual relationship of the components of the work of poetry, both foregrounded and unforegrounded, constitute its *structure* a dynamic structure including both convergence and divergence and one that

constitutes an indissociable artistic whole, since each of its components has its value in terms of its relation to the totality."

Cook (1995: 152-154) states that Jakobson's interests are more markedly linguistic than discoursal. He cons the term 'literariness' and defines it as 'the organized coercion of *language* by poetic form'. He seeks to define a discourse type by its formal linguistic features, showing how in certain discourses and utterances one function dominates the others. In literature, the dominant function is the poetic. Meaning is carried not by the relations of signs to the world, but rather by the relation of signs to each other, either inside or outside the text. In Jakobson's argument, the concentration on language and the exclusion of other levels is vulnerable at many points. Jakobson writes of 'reference' and 'a principle of equivalence'. However, it is not clear what this 'reference' and 'equivalence' are to.

The Prague School's and Jakobson's assumptions are that the structures they describe are all objectively present in literature, and can be perceived by anyone who reads with sufficient skill and attention. No allowance is made for the separate contribution that the reader himself might bring to the text, and that might help to determine its meaning and effect. In their 'objective' analysis both theories claim to give exhaustive accounts of literature's essential features.

Jefferson and Robey (1984: 58) tell the opinions of Riffaterre. Riffaterre criticizes Jakobson since he does not differentiate linguistic features which are perceptible to the reader from those which are not, and which therefore remain 'alien to the poetic structure' of text. No grammatical analysis of a poem can give reader more than the grammar of the poem. However, this emphasis on the reader's response does not mean that Riffaterre accepts that literary analysis is subjective. He distinguishes between the categories 'poetry' and 'literature' on the one hand, and 'style' on the other. The first two are necessarily variables, in that their meaning depends on the time and circumstance in which they are used; 'style', however, can be defined as possessing a constant and specific property. Like Jakobson, he believes that literary language can be analyzed objectively and exactly, though rather than speaking of its 'poetic' function, he prefers the term 'stylistic' function instead.

Riffareterre recognizes the variable character of the 'poetic' and significance of the reader's role which is different from Jakobson, but his definition of style fails to allow for its multiplicity and changeability (Jefferson and Robey, 1984: 59).

Thus poetry consists in the emotive use of language, so the effect of the poem on the reader is the primary consideration. Wimsatt and Beardsley's view is that a poem is not just a vehicle for conveying feelings, but an independent object with its distinctive features on its own since the cause of the effect is to be found in the object, and besides, the effects of literary objects vary notoriously from one reading and from one reader to another. It is therefore essential to distinguish between effect on the one hand, and meaning or 'cognitive structure' on the other. Literary criticism should be concerned with meaning (Jefferson and Robey, 1984: 74).

The American New Critics are much less interested in the experience of reading than in the objective features of the medium, the literary text itself; and they are firstly interested in evaluation than in description and analysis. Jefferson and Robey (1984: 73) point out the argument of Wimsatt and Beardsley. They argue that a poem is part of the public, not the private creation of an individual. What is embodied in the text, and that is wholly accessible to anyone with knowledge of the language and culture which the text belongs to are the points of criticism. Studies of authors' lives, of their immediate environment, of their ideas about writing and of the genesis of their works are excluded from the sphere of criticism. The only history that the critic must master is the history of words; he must grasp the full historical meaning of the language used in the text, including all its associations, and of the names to which reference may be made, but only to the extent that their meaning is a matter of public record about the culture in which the text was produced.

The New Critics also regards that literary texts are texts of a special kind, and that the task of criticism is to give an account of this special character. The New Criticism 'is concerned with the structure of the poem as poem' (Jefferson and Robey, 1984: 75). By 'structure' it is meant the organization of meaning in the text, which possesses a different character from that of ordinary discourse. The chief property of

poetry is coherence. Jefferson and Robey (1984: 75) talk about Wimsatt's opinions on poetry. According to him, poetry is objectively characterized, by a 'wholeness of meaning of diverse parts'. The meaning of the text is stems from the interaction of its parts, but this interaction depends as much on their difference from one another as on their similarity. Poetry is complex kind of verbal construction in which the dimension of coherence is greatly enhanced and thus generates an extra dimension of correspondence to reality, the symbolic or analogical. The interrelations of the meanings and associations of words within a text ('the dimension of coherence') are in the first place, but its effect is to modify, enrich or enlarge the reader's experience of the realities to which these meanings and associations refer.

In brief, poetry in its complex structure with its content and form has its own discourse. Poetic discourse has certain features that are peculiar to it. An interesting example is seen in E.E. Cummings' poem, l (a :

l(a le af fa ll s) one 1 iness

This poetic structure combines simplicity and complexity. It is difficult to see the interrelations of the meanings and associations of words at the first sight and it seems that it has no meaning in the vertical level until the letters within the parentheses are read, then the ones outside as in the horizontal level:

l (a le af fa ll s) one l iness

Cummings surrounds the phrase "a leaf falls" within the word "loneliness." The poem is vertical, and every single letter is placed for a purpose. The words and the form that they are put in have a function. It can be understood when metaphor of falling leaf is taken into issue. The poem seems to be constructed to support the action of falling of a leaf. Letters seem to be falling down and **af** and **fa** seem to be different sides of a leaf twisting and turning. The letters "II" follows it quickly signifying a quicker drop into the wider "iness" at the base of the poem. It sounds like a breeze and it means that the leaf cannot participate in the other leaves on the ground, but it falls into loneliness.

It can be easier to understand poetic discourse by revising some poetic devices that are imagery, metaphor, simile, alliteration, personification, rhyme, repetition, paradox, allusion and tone.

Imagery

This is one of the most ambiguous terms. It can be associated with mental pictures that are experienced by the reader of a poem and with all the elements that make up a poem. Imagery can be a new picture drawn with the shapes that are already known and an unfamiliar song sang through familiar sounds (Özel, 2007: 38). Imagery is used narrowly to signify only descriptions of visual objects and scenes, especially if the description is vivid as in Coleridge's "Ancient Mariner":

"The rock shone bright, the kirk no less, That stands above the rock: The moonlight steeped in silentness The steady weathercock."

It can also refer to five senses as in Tennyson's references to sight, smell and hear together with a suggestion in the adjective 'summer' of warmth:

"Unloved, that beech will gather brown,... And many a rose-carnation feed With summer spice the humming air..." (Abrams, 1981: 78-79)

Metaphor

Metaphor is a structure of comparison, a likeness, but it does not say clearly what resembles what. Metaphor means transfer. It is the transfer of some quality, attribute or word to another thing associated.

> "I wandered lonely as a cloud That floats on high o'er vales and hills, When all at once I saw a crowd, A host, of golden daffodils"

> > "I Wandered Lonely as a Cloud" by Wordsworth

Daffodils are compared to a crowd or host that is, a group of people. They are together in contrast to the persona's loneliness (Wolosky, 2001: 30-31).

Simile

A simile says clearly that it is a comparison because it always includes the words 'like' or 'as'. Similes are common in both poetry and prose. The example poem that is examined above starts with "I wandered lonely as a cloud" which states that loneliness of the persona is likened to a cloud (Wolosky, 2001: 29). Another example is from Ted Hughes who depicts cold winter weather in "The Warm and the Cold":

"Freezing dusk has tightened Like a nut screwed tight On the starry aeroplane Of the soaring night. But the trout is in its hole Like a chuckle in a sleeper The hare strays down the highway Like a root going deeper. The snail is in the outhouse Like a seed in a sunflower. The owl is on the gatepost

Like a clock on its tower."

Alliteration

Alliteration is the repetition of sounds, usually applied to consonants. It is used to reinforce meaning, to link related words, or to provide tone colour. In Shakespeare's Sonnet XXX, the *s*, *th* and *w* sounds are repeated:

"When to the sessions of sweet silent thought I summoned up remembrance of things past, I sigh the lack of many a thing I sought And with old woes new wail my dear time's waste."

(Abrams, 1981: 7)

In Wilfred Owen's First World War poem, 'Exposure', the snow that blows over the trenches is both fast and bitter:

...sidelong flowing flakes that flock, pause, and renew

Personification

It is to give human traits (qualities, feelings, action, or characteristics) to nonhuman things (things, colors, qualities, or ideas) incapable of having those traits. In personification, either an inanimate object or an abstract concept is spoken of as though it were endowed with life or with human attributes or feelings. An example from Milton's *Paradise Lost*:

> "Sky lowered, and muttering thunder, some sad drops Wept at completing of the mortal sin."

(Abrams, 1981: 65)

Muttering and weeping are human traits that the sky cannot experience; however, using them as traits for the sky creates the imagery needed.

Rhyme

Identical or similar ending sounds between two words or lines. An example from "A Refusal to Mourn the Death, by Fire, of a Child in London" by Dylan Thomas:

"Never until the mankind making Bird beast and flower Fathering and all humbling darkness Tells with silence the last light breaking And the still hour Is come of the sea tumbling in harness"

In this poem the rhyme scheme is *abcabc*.

Repetition

It is the repeating of words, phrases, lines, or stanzas. This repetition can help create images and feelings for the reader. For example,

> "If I've killed one man, I've killed two – The vampire who said he was you And drank my blood for a year, Seven years, if you want to know. Daddy, you can lie back now."

> > From "Daddy" by Sylvia Plath

Like in the extract the poet addresses to his father with the pronoun 'you' all through the poem. The repetition of you is like an effort to make a dialogue with her father trying to force him to react to her words.

Paradox

It is a statement which appears on its face to be self-contradictory or absurd, but underlines a basis of truth. In the conclusion to Donne's sonnet, "Death, Be Not Proud": "One short sleep past, we wake eternally And death shall be no more; Death, thou shalt die."

(Abrams, 1981: 127)

'Death' itself cannot die, so there is paradox here.

Allusion

Allusion in a work of literature is an explicit reference to a person, place, event or another literary work. In Thomas Nashe's poem, "Litany in Time of Plague" there is an explicit allusion to Helen of Troy:

> "Brightness fall from the air, Queens have died young and fair, Dust hath closed Helen's eye"

It can be an ironic allusion as Eliot employs it in his long poem, *The Waste Land:*

"The Chair she sat in, like a burnished throne, Gloved on the marble"

While Eliot depicts a modern woman at her dressing table, he makes an ironic allusion to Shakespeare's *Antony and Cleopatra*:

"The barge she sat in, like a burnish'd throne, Burn'd on the water."

(Abrams, 1981: 8)

Tone

It is the poet's or persona's attitude in style or expression toward the subject. Tone can also refer to the overall mood of the poem itself, in the sense of a pervading atmosphere intended to influence the readers' emotional response and foster expectations of the conclusion. The tone can be formal or intimate, outspoken or reticent, abstruse or simple, solemn or playful, arrogant or prayerful, angry or loving, serious or ironic and so on (Abrams, 1981: 131).

In discourse level, a poem is created and shaped with specific literary devices that constitute the surface structure of it and enhance the reader while reading and interpreting meaning of it in deep structure.

CHAPTER 3

DISCOURSE ANALYSIS in POETRY

The scholars of Greece and Rome who are the first known students of language in the Western tradition separate grammar from rhetoric. Grammar regards language as an isolated object and is concerned with the rules constructing language whereas rhetoric deals with how to do things with words, to achieve effects and successful communication in particular contexts. In twentieth-century linguistics, alongside sentence linguistics, there have always been influential approaches studying language in its full context, as part of society and the world. In the same century, in North America exciting work on language is carried out by people, who are at once both anthropologists and linguists, and they often research the languages and societies of the native Americans. In Britain, J.R. Firth also develops a similar tradition and he thinks that language is not an autonomous system, but it is part of a culture and responsive to the environment. These traditions have plenty of insights to offer to discourse analysis. Besides, many other disciplines, such as sociology and anthropology, Artificial Intelligence, psychology and psychiatry, philosophy, media studies and literary studies also examine their object of study – other cultures, computers, society, the mind, the media, works of literature- through language and thus, they carry their own discourse analysis(Cook, 1990: 12).

It is Zellig Harris, a concept linguist, who both coins the term 'discourse analysis' and initiates a search for language rules which would explain how sentences are connected within a text by a kind of extended grammar. Harris (1952: 474-494) analyses an advertisement for hair tonic and he sets about searching for grammatical rules to explain why one sentence follows another in an article entitled 'Discourse Analysis'. He observes that there are two possible directions for discourse analysis. First one is 'continuing descriptive linguistics beyond the limits of a single sentence at a time'. The next is 'correlating culture and language'. In every language almost all the results lie within a relatively short stretch which can be called sentence. It should be looked beyond the formal rules operating within sentences and the people who use language and the world in which it happens should also taken into consideration in order to find out what gives stretches of language unity and meaning.

Discourse analysis concerns the interaction of texts with knowledge of context to create discourse. A discourse is a coherent stretch of language. Discourse analysis must therefore be both a study of the formal linguistic qualities of stretches of language (texts), and a study of the variable perception of these stretches of language by individuals and groups (Cook, 1995: 25).

In this chapter, six poems from English Literature and two poems from Turkish Literature are examined in the light of discourse analysis. The criteria of textlinguistics are applied for the analysis. The reason for applying these criteria is that they stand for the analysis of any item included into poetry because poetry, in Jakobson's words, is organized violence committed on ordinary speech. That is, it reflects the characteristics of both written and oral discourses. The selected poems are "Apple Tragedy" by Ted Hughes, "A Refusal to Mourn the Death, by Fire, of a Child in London" by Dylan Thomas, "Sailing to Byzantium" by W.B. Yeats, "The Garden" by Ezra Pound, "Punishment" by Seamus Heaney, "From Mrs Tiresias" by Carol Ann Duffy, "Mor Külhani" by Ece Ayhan and "Cinayet Saati" by Attila İlhan.

3.1. Analysis of "Apple Tragedy" by Ted Hughes

Apple Tragedy

So on the seventh day The serpent rested, God came up to him. "I've invented a new game," he said.

5 The serpent stared in surprise At this interloper. But God said: "You see this apple? I squeeze it and look – Cider."

The serpent had a good drink

10 And curled up into a question mark.Adam drank and said: "Be my god."Eve drank and opened her legs

And called to the cockeyed serpent And gave him a wild time.

God ran and told AdamWho in drunken rage tried to hang himself in the orchard.

The serpent tried to explain, crying "Stop" But drink was splitting his syllable. And Eve started screeching: "Rape! Rape!"

20 And stamping on his head.

Now whenever the snake appears she screeches "Here it comes again! Help! O Help!" Then Adam smashes a chair on his head, And God says: "I am well pleased"

25 And everything goes to hell.

When **cohesion** among the discourse criteria is examined in 'Apple Tragedy', the following cohesive devices are seen:

'The' in 'the seventh day' is an anaphoric reference to the day which is said in the Bible that God rested while He was creating the world. 'The serpent' in lines two, five, nine and seventeen refers to the biblical myth of the Fall. In the third line, 'him' refers back to the serpent. 'I' in lines four, eight and twenty four and 'he' in the fourth line refers to God in the previous line. 'This' in lines six and seven is a cataphoric reference to interloper and apple. Apple also stands for the 'forbidden apple.' 'This interloper' also refers back to God. In the line eight 'it' refers to the apple previously mentioned. 'Question mark' stands for the question of good and evil because the apple refers to the tree of knowledge in the biblical story of the Fall. 'My' in the eleventh line refers to Adam. 'Her' in the twelfth line refers back to Eve. In the fourteenth line 'him' refers to the serpent. In the line sixteen 'who' and 'himself' refer back to Adam. 'His' in lines eighteen and twenty refer to the serpent mentioned previously. In the twenty first line 'she' refers to Eve. 'It' in the twenty second line and 'its' in the twenty third line refer to the snake in the twenty first line. In the poem 'the serpent', 'Adam', 'Eve' and 'God' are recurred a few times. Moreover, ellipsis can be seen in the poem:

"<u>The serpent</u> had a good drink And curled up into a question mark. <u>Adam</u> drank and said: 'Be my god' <u>Eve</u> drank and opened her legs

And called to the cockeyed serpent And gave him a wild time. God ran and told Adam "

•••

"The <u>serpent</u> tried to explain, crying "Stop" But drink was splitting his syllable."

. _

"And <u>Eve</u> started screeching: "Rape! Rape!" And stamping on his head."

In the lines above there are 'subjects' missing, but the conjunctions 'and' and 'but' point out that the subjects are the same as the previous lines by combining two actions. At the same time conjunctions combine sentences and so stanzas to each other. For example, in the following lines 'and' connects two lines and stanzas to each other: "Eve drank and opened her legs

And called to the cockeyed serpent And gave him a wild time."

There are also poetic devices. The seventh day, the serpent, God, Adam and Eve are allusions to the Bible. God and the serpent are examples for personifications. Hughes personifies God and the serpent that are no longer metaphysical beings. God becomes a child when He says "I've invented a new game." In addition, the serpent can speak like a human. The serpent gets God's power and God behaves like a child that constitutes a paradox. In the poem the serpent becomes God and God becomes a child, but it is paradoxically disturbing in the case of the serpent.

With all these surface structure devices, the sentences in the lines are interrelated in a way which supplies the **coherence** of the poem and the reader can realize the meaning relations throughout the poem and understand the main idea of the story which is told ironically in the poem.

By providing these features of poetic text type, 'Apple Tragedy' can be **acceptable** as a poem by readers. In the poem Hughes gives the **information** about how the original sin originated in the first place. In this sense **acceptability** of the poem is relative. Hughes criticizes the Christian belief in **situationality** level and tone and mood of the poem help the reader feel the critical **intention** of the poet. Hughes intends to criticize Christianity's concept of the origin of evil which is embodied in the serpent, but actually a hidden guilt in man. Therefore, readers realize the informal and ironic style of the poet and aim and context are relevant, so there is **situationality** feature. The poem also has **intertextuality** feature because it refers to the universal theme of the original sin which is covered by many texts before. However, Hughes takes the issue in a different way and states that original sin had nothing to do with disobedience opposite to the belief told by some **other texts**, such as *the Bible* and *Paradise Lost* by Milton. By referring to these texts, he puts his poem somewhere in **the text world**.

3.2. Analysis of "A Refusal to Mourn the Death, by Fire, of a Child in London" by Dylan Thomas

A Refusal to Mourn the Death, by Fire, of a Child in London

Never until the mankind making Bird beast and flower Fathering and all humbling darkness Tells with silence the last light breaking

5 And the still hourIs come of the sea tumbling in harness

And I must enter again the round Zion of the water bead And the synagogue of the ear of corn

Shall I let pray the shadow of a soundOr sow my salt seedIn the least valley of sackcloth to mourn

The majesty and burning of the child's death. I shall not murder

15 The mankind of her going with a grave truth Nor blaspheme down the stations of the breath With any further Elegy of innocence and youth.

Deep with the first dead lies London's daughter,

20 Robed in the long friends,

The grains beyond age, the dark veins of her mother,

Secret by the unmourning water

Of the riding Thames.

After the first death, there is no other.

When the reader looks for the **cohesive devices**, s/he cannot find so many in the poem. There are two different pronouns which are 'I' and 'her'. 'I' in 'I must enter again', 'Shall I let pray the shadow of a sound', 'I shall not murder' and 'my' in 'Or sow my salt seed' refer to the poet himself. 'Her' in 'The mankind of her going with a grave truth' and 'the dark veins of her mother' refers to the child who is dead. 'Thames' refers back to London. There are also some conjunctions which are the links between sentences and stanzas:

"Tells with silence the last light breaking And the still hour"

•••

"Is come of the sea tumbling in harness

And I must enter again the roundZion of the water beadAnd the synagogue of the ear of cornShall I let pray the shadow of a soundOr sow my salt seed"

There are also temporal cohesive markers; for instance, "**Never** until the mankind making" and "**After** the first death, there is no other." In the structure of the poem, a repeated rhyming scheme is seen with the rhymes in the order '*abcabc*' which enables parallelism among the lines. Another feature of the poem is the very long sentences. The first long sentence is from line 1 to 13.

Poetic devices are also employed in the poem. Metaphors are 'darkness' for death; 'round' for life circle; 'salt seed' for tears; 'friends' for clothes. Zion is an allusion to Genesis and "stations of the breath" is an allusion to "stations of the cross". 'Water bead' is a symbol of life. 'Grave' is a pun on solemn and burial place and 'veins' are pun connecting the part of the body and the one hidden in the earth. Rhyme is '*abcabc*'. The poet refuses to be elegiac, but poem turns out to be an elegy that is paradox. Tone is solemn and pathetic.

The sentences do not look very interrelated on the surface, so it seems that there is no coherence. However, in the deep structure there is a message. As it is understood by the title, the poem is about a child who died in an air raid in London in the Second World War. When the poem is examined in detail, 'darkness' in line three is described by adjectives; 'the mankind making', 'bird, beast and flower fathering' and 'all humbling'. The description of darkness and 'the sea tumbling in harness' creates an association for death. 'Round' in line seven can refer to 'the circle of life', 'a zero' and 'the world in the water drop'. 'Zion' makes an allusion to Genesis. It is a temple in Jerusalem. There is another suggestion of circling by 'water bead' which can be thought as symbol of life. 'Corn' is also taken as a symbol of life because bread is made out of corn, so it is a life-giver. 'My salt seed' in line eleven is a metaphor for the poet's tears and 'seed' refers to fertility. In "Or sow my salt seed in the least valley of sackcloth to mourn", to wet the smallest fold of his clothes with tears is compared to sowing a valley. It means that events in the poet's body are related to more massive ones outside. Now the first sentence ends and it says that he will never mourn to death of that child. His refuse to mourn becomes a paradox in the poem because he refuses to be elegiac, but the poem becomes a great elegy.

In the second sentence 'grave' is a pun on 'solemn' and 'burial place'. The poet says that mourning this child would be murder of mankind, and one should not mourn for her because it reduces the majesty of her death. It would be blasphemy. In the last part of the poem, 'friends' in "robed in the long friends" refer to clothes. "After the first death, there is no other" refers to immortality. The child will leave as a part of nature. Throughout the poem a movement is felt from cosmic to individual world and then back again to universe.

On the surface, the utterances such as 'darkness', 'the round Zion of the water bead', 'salt seed', 'murder the mankind', 'grave' and 'long friends' do not seem to be connected or relevant and to be supporting a theme. However, in deep structure they get meanings one by one. Thus, the poem has its **coherence** with its meaning and message in the deep structure. The poet's **intention** is to attract attention to the innocent people who are killed during the wars, and he does not want to be pessimistic because the dead live as a part of nature. The poem gives **information** about the Second World War which is important information for the reader. At the **situationality** level, it talks about a bomb raid in London in the World War II and the description, romantic and solemn tone supports its theme. For **intertextuality**, there is an allusion to Genesis by mentioning Zion. Besides, the poem takes the issue of war and its terrible results which are very common concepts mentioned in many texts. With all these features mentioned above, it is **acceptable** as a poem for the reader.

3.3. Analysis of "Sailing to Byzantium" by W.B. Yeats

Sailing to Byzantium

Ι

That is no country for old men. The young In one another's arms, birds in the trees - Those dying generations - at their song, The salmon-falls, the mackerel-crowded seas,

Fish, flesh, or fowl, commend all summer long
 Whatever is begotten, born, and dies.
 Caught in that sensual music all neglect
 Monuments of unageing intellect.

II

An aged man is but a paltry thing,

A tattered coat upon a stick, unless
 Soul clap its hands and sing, and louder sing
 For every tatter in its mortal dress,
 Nor is there singing school but studying

Monuments of its own magnificence;

And therefore I have sailed the seas and come To the holy city of Byzantium.

III

O sages standing in God's holy fire As in the gold mosaic of a wall, Come from the holy fire, perne in a gyre,

20 And be the singing-masters of my soul.
Consume my heart away; sick with desire
And fastened to a dying animal
It knows not what it is; and gather me
Into the artifice of eternity.

IV

- 25 Once out of nature I shall never take
 My bodily form from any natural thing,
 But such a form as Grecian goldsmiths make
 Of hammered gold and gold enamelling
 To keep a drowsy Emperor awake;
- 30 Or set upon a golden bough to singTo lords and ladies of ByzantiumOf what is past, or passing, or to come.

In this poem, **cohesion** is provided mostly by references. For example, the poem starts with a reference; 'that' is a cataphoric reference to 'country'. Another cataphoric reference is 'those' to 'dying generations'. 'Their' is anaphoric reference to both 'dying generations' and 'birds'. 'That' is again cataphoric reference to 'sensual music'. 'All' refers back to 'the young' in the first line. In the second stanza, 'a paltry thing' and 'a tattered coat' stand for 'an aged man'. 'Its' in lines eleven and twelve refers to soul. 'I' in lines fifteen and twenty five and 'my' in lines twenty, twenty one and twenty six and

'me' in the twenty third line refer to the poet. "Monuments of unageing intellect" is an anaphoric reference to the old. In "such a form as Grecian goldsmiths make" *such* is a cataphoric reference to the form which is made by Grecian goldsmiths. In "of what is past, or passing, or to come" 'past' is past, 'passing' refers to present and 'to come' stands for future. This line also refers back to the first stanza; "Whatever is begotten, born, and dies" which is a reference to natural cycle of life.

The conjunctions are very dominant in the poem, too: "An aged man is *but* a paltry thing", "A tattered coat upon a stick, *unless* soul clap its hands *and* sing, *and* louder sing", "Nor is there singing school *but* studying", "And therefore I have sailed the seas *and* come", "And be the singing-masters of my soul", "And fastened to a dying animal", "But such a form as Grecian goldsmiths make", "Or set upon a golden bough to sing".

There are also recurrences of some words. In the third stanza 'holy fire' is repeated twice. In the last stanza 'gold' recurs in 'hammered gold', 'gold enamelling' and 'a golden bough'. Parallelism is another cohesive device in the poem. 'Song, singing' in the first stanza is seen in the last stanza, too. 'Those dying generations' is a metaphor. 'unageing intellect' is an image of permanence.

Some poetic devices can be caught in the poem. 'Monuments of unaging intellect', 'a paltry thing' and 'a tattered coat' are metaphors for old men. 'Sailing to Byzantium' is a metaphor for a transition from a physical existence to spiritual form. The first country mentioned is Ireland and the second is Byzantium, so Ireland is a symbol of mortality, nature and poetry whereas Byzantium is symbol of eternity, art and intellect. Art is symbol of immortality. "Whatever is begotten, born, and dies" is symbol of natural cycle of life. 'Holy fire' and 'gold' are repetitions. As for the form, there are four stanzas. Each ends with a couplet. Monosyllabic cross-rhymes are seen as "*abababcc*" which is called 'ottova rima' as a verse form. It creates parallelism among lines. It is metered in iambic pentameter. Syntax is purely enumerative. One image and observation is merely added to the other. The sentences are very long; for instance, the last stanza is only one sentence.

Being rich in cohesive devices, the poem is woven like a web. Especially conjunctions are predominant in the poem that the speaker extends, modifies and interrelates his thoughts. They also enable a sweeping and enthusiastic intonation. The gentle flow of ideas is felt all through the poem. They are interconnected with the help of such cohesive elements as references, conjunctions, repetitions and parallelism. In this way, the poem transfers imaginative journey of the poet in a unified way. Hence, it is a **coherent** poem.

The **intention** of the poet seems to tell that spiritual life is more pleasing than physical life and it gives it to the reader by all his cohesive devices, tone and examples, contrasts. For the poetic discourse properties it is **acceptable** as a poem; but the **information** about Byzantium as the best place to live and being in a piece of art work is better than to be a part of nature is relative, so its acceptability can be discussed. As for **situaionality** the poet describes Byzantium a perfect place to give the thought of perfection of art. **Intertextuality** is also found in the poem because it is a part of poetic discourse with its implicit style and form. It also handles with the theme of immortality which is generally applied in many poems.

"Sailing to Byzantium" is metaphorically a transition from a lower form of physical existence to a higher spiritual form; the destruction of the one and a reincarnation in another. The speaker's body will die someday, so he looks for something beyond death – intellect and he understands that art is immortal. The poem goes by some contrasts which can be classified as following:

Ireland	<u>Byzantium</u>
sensual music (physical)	singing of soul (spiritual)
mortality	eternity
nature	art
body	intellect.

The first stanza is concerned with the bodily forms of 'natural things', the last with the new 'form' taken by the speaker when 'out of nature'. In the first stanza 'birds'

sing in natural 'trees' and in the last stanza an artificial bird 'set upon' the 'golden bough' which reminds the tree of knowledge in the Bible. The natural birds 'sing' without an audience and they can only 'commend' what is present. The artificial birds sing for 'lords and ladies of Byzantium' and the bird has the knowledge of the past, present and future. The cycle of natural world, of being begotten, born and dying, evolves into the cycle of the permanent spiritual world.

3.4. Analysis of "The Garden" by Ezra Pound

The Garden

En robe de parade.

Samain

Like a skien of loose silk blown against a wall She walks by the railing of a path in Kensington Gardens, And she is dying piece-meal of a sort of emotional anaemia.

And round about there is a rabble
 Of the filthy, sturdy, unkillable infants of the very poor.
 They shall inherit the earth.

In her is the end of breeding.

Her boredom is exquisite and excessive.

She would like some one to speak to her,And is almost afraid that I

will commit that indiscretion.

In the poem among **cohesive devices** some pronouns are seen as references to a lady, some children and the speaker. In 'she walks', 'and she is dying', 'she would like', 'in her', 'her boredom' and 'to speak to her' the pronouns refer to the lady who walks in Kensington Gardens. 'They' is an anaphoric reference to 'the filthy, sturdy, unkillable infants of the very poor.' 'I' is the speaker who is the poet himself. Apart from

pronouns, there are also conjunctions which are the mediators between sentences and verses:

"She walks by the railing of a path in Kensington Gardens, **And** she is dying piece-meal...

And round about there is a rabble" ... "She would like some one to speak to her, And is almost afraid that I..."

These conjunctions combine two sentences and stanzas to each other by introducing an additional idea. In the last two lines above there is an ellipsis example; after 'and' there is a subject missing: 'she' who does both the action of wanting someone to speak to her and being almost afraid. In the word level, 'blown' refers to a wind blowing and 'Kensington Gardens' refers to London.

Some poetic devices also take place in the poem:

Simile;	"like a skein of loose silk"
Metaphor;	'silk' for artificiality
Alliteration;	"skein of loose silk" – 's' sounds
	"And round about there is a rabble" – 'r' sounds
	"is exquisite and excessive" – vowels
	"And is almost afraid that" – vowels
Allusion;	"They shall inherit the earth." to the Bible

Title stands for 'Kensington Garden' which is populated by upper-class people and from a different point of view, it can be interpreted that title is a metaphor for poetry. Thus, the lady and children are metaphors for two different kinds of poetry. The former stands for elegant and stylish poetry and the latter refer to the more down to earth poetry. Another important feature that attracts attention of the reader is the epigraph "En robe de parade" under the title. It is a quotation from French poet Albert Samain. There is no rhyme and regularity in meter, it is free verse.

The poet provides **coherence** in his poem. He describes what he/the speaker sees step by step with connected sentences. With the help of the cohesive devices readers can follow the description. In his description, there is a contrast between the lady and the children. In the background the dirty, poor children serve as a contrasting counterpart to the elegant lady walking in the Kensington Gardens which refers to the upper middle class in London. With his description the poet sets his intention of contrast clearly and gives **information** about two different classes; upper middle class and lower class in England. The intention and information given in the poem can be felt and acceptable for the reader. The situation observed in the poem takes place in Kensington Gardens which suggests that the woman is a member of the wealthy and leisured upper middle class and the poet makes the reader realize it by description of an elegant lady. The poet starts his description of the lady by an epigraph that refers to another poem which is written by the French poet Albert Samain that provides intertexuality. Another reference is in line eight: "They shall inherit the earth." which refers to the Gospel of St. Matthew: "Blessed are the meek: for they shall inherit the earth."

The epigraph "En robe de parade" implicates that the lady in the poem has dressed with special care for the walk to attract attention. However, paradoxically in the poem she does not seem to feel any desire to attract others: "And she is dying piecemeal of a sort of emotional anaemia." She walks like 'a skein of loose silk' blown against a wall implies that she is too vain and too light to tread the ground. Silk also has a connotation of artificiality and sensitivity. In addition, the alliteration of 's' sound in 'skein of loose silk' supports the idea of a blowing wind. The contrast between the description of the upper middle class lady and poor children is reflected in language, too. "And she is dying piece-meal" is very colloquial whereas "a sort of emotional anaemia" is formal and elevated style. Moreover, "a rabble of the filthy, sturdy, unkillable infants of the very poor" is juxtaposed to the biblical phrase "they shall inherit the earth." These are all observed by 'I' who is the spectator of both the world of the filthy children and the world of the wealthy lady and he does not belong to either.

3.5. Analysis of "Punishment" by Seamus Heaney

Punishment

I can feel the tug of the halter at the nape of her neck, the wind on her naked front.

5 It blows her nipples to amber beads, it shakes the frail rigging of her ribs.

I can see her drowned

body in the bog,the weighing stone,the floating rods and boughs.

Under which at first she was a barked sapling

15 that is dug upoak-bone, brain-firkin:

her shaved head like a stubble of black corn, her blindfold a soiled bandage,

20 her noose a ring

to store

the memories of love. Little adulteress, before they punished you

25 you were flaxen-haired, undernourished, and your tar-black face was beautiful. My poor scapegoat,

I almost love you

³⁰ but would have cast, I know, the stones of silence.I am the artful voyeur

of your brain's exposed and darkened combs,

35 your muscles' webbingand all your numbered bones:

I who have stood dumb when your betraying sisters, cauled in tar,

40 wept by the railings,

who would connive in civilized outrage yet understand the exact and tribal, intimate revenge.

The **cohesion** is supplied by cohesive devices in the poem. First of all, there are many pronouns which refer to the characters told in the poem. 'Her' in lines three, four, five, eight, nine, seventeen, nineteen, twenty and twenty-one; 'she' in the fourteenth line; 'you' in lines twenty four-five-nine, and 'your' in lines twenty six, thirty threefive-six-eight refer to the dead girl. 'I' in lines one, nine, twenty nine, thirty, thirty two and thirty seven and 'my' in line twenty eight refer to the poet. 'They' in the twentyfourth line refers to people who punished the girl. 'It' in lines five and seven is an anaphoric reference to the wind in the third line. 'Which' in the thirteenth line refers back to 'the floating rods and boughs' in line twelve. 'That' in the fifteenth line refers to the previous line. 'Who' in the thirty seventh and the forty first lines is an anaphoric reference to 'I.' As it is seen by the pronouns, the first part of the poem up to the third line of the sixth stanza focuses on the third person, her – her body and death. The second part of the poem till the end emphasizes the poet himself. In addition, 'little adulteress' in the twenty third line refers to the dead girl. There are also cataphoric 'the' in the poem.

Many poetic devices are employed in this poem. The dead body of the girl, which is an image throughout the poem, is first associated with a sea-storm, then with wind and rigging. The poem runs by metaphors: 'halter', 'nipples...amber beads', 'frail rigging of her ribs', 'barked sapling', 'shaved head' 'her blindfold a soiled bandage', scapegoat', 'her noose a ring to store the memories of love', 'your brain's exposed and darkened combs', and 'your muscles' webbing'. Furthermore, there are kennings which are consisted of two words in order to express one notion –compound metaphors – such as 'oak-bone', 'brain-firkin', 'flaxen-haired' and 'tar-black.' Additionally, there is simile; "her shaved head like a stubble of black corn". Allusions are also applied in the poem. 'Stones of silence' is an allusion to the New Testament for the women taken in adultery and 'betraying sisters' is an allusion to Civil War in Ireland.

Alliteration is another feature found in the poem:

'b' sound:	"body in the bog"
	"blindfold a soiled bandage"
's' sound:	"the stones of silence"

It is possible to see even double alliteration: "halter...nape...her neck...her naked...her nipples" When the form of the poem is taken up, it is seen that the poem consists of eleven stanzas with four short lines, except the fourth stanza which has seven lines. The lines are not rhymed. The sentences are run-on-line sentences which are called enjambment. Moreover, the sentences have prose punctuation.

With all the metaphors, simile and image description of the girl becomes more vivid in reader's mind. When she is taken out of a hole, she looks like a young tree stripped of its bark; her bones are like branches and her brain like a fir cone. She is a 'scapegoat' for the community, punished for their sins. After description of dead body of the girl, poet turns into himself and feels guilty because he said nothing when girls in his society were punished for befriending English soldiers. Doing nothing is the same as being active in the execution.

While leaving the surface of the poem to reach a deep ocean of meaning, readers meet the waves of tone and mood. The use of the third person in the first four stanzas supplies a tone of gentle sadness that she is cold, weak and fragile. The pronoun 'you' in the following stanzas is associated with pity:

> "you were flaxen-haired, undernourished, and your tar-black face was beautiful. My poor scapegoat,"

In those stanzas the poet also refers to himself and there is an ambiguous tone that he feels confused and helpless. In contrast to uncertain mood of the last stanzas, the opening has been peaceful. Later in the fifth stanza the mood becomes violent where it talks about her shaved head and blindfold a soiled bandage. The **intention** of the poet is to tell his grief and tone, mood and all the other poetic devices such as metaphors, simile and alliterations support his sadness about the girl, so it is a **coherent** poem with the combined sentences by all the references. As it is seen, the poem meets expectations of the reader from a poem with its poetic discourse features. Therefore, it can be said that it is **acceptable** as a poetic text type. The poet draws his imagery partly from a study of bog mummies which were found first in German and Denmark and then in the British Isles. He combines his observations with the girls who were executed during the Civil War in Ireland because of having relationship with English soldiers. Thus, the poem includes the **informativity** feature. It talks about adultery and punishment which are the topics of many previous texts, so there is **intertextuality**. Moreover, "but would have cast, I know, the stones of silence" in lines thirty and thirty one refers to an event told in The New Testament; people take a woman caught in adultery to Jesus Christ to ask whether she should be stoned, and Jesus says that the person who has not sinned should cast the first stone. The poet implies that he has sinned because he did not do anything against the society when the Irish girls were punished. Aim and the context are also coherent, so it has **situationality** level.

3.6. Analysis of "From Mrs. Tiresias" by Carol Ann Duffy

from Mrs. Tiresias

All I know is this: he went out for his walk a man and came home female.

Out the back gate with his stick,

the dog;
 wearing his gardening kecks,
 an open-necked shirt,
 and a jacket in Harris tweed I'd patched at the elbows myself.

Whistling.

10 He liked to hearthe first cuckoo of springthen write to The Times.I'd usually heard it

days before him

15 but I never let on.

I'd heard one that morning

while he was asleep;

just as I heard,

at about 6 p.m.,

20 a faint sneer of thunder up in the woods and felta sudden heatat the back of my knees.

He was late getting back.

 I was brushing my hair at the mirror and running a bath when a face swam into view next to my own.

The eyes were the same.But in the shocking V of the shirt were breasts.When he uttered my name in his woman's voice I passed out.

* * *

Life has to go on.

I put it about that he was a twin

- 35 and this was his sister come down to live
 - while he himself
 - was working abroad.

And at first I tried to be kind;

blow-drying his hair till he learnt to do it himself,
 lending him clothes till he started to shop for his own,
 sisterly, holding his soft new shape in my arms all night.

Then he started his period. One week in bed.

45 Two doctors in.Three painkillers four times a day.

And later a letter to the powers that be

demanding full-paid menstrual leave twelve weeks per year.
I see him still,
his selfish pale face peering at the moon
through the bathroom window.
The curse, he said, the curse.

55 Don't kiss me in public, he snapped the next day, I don't want folk getting the wrong idea. It got worse.
* * *

After the split I would glimpse him

out and about,
 entering glitzy restaurants
 on the arms of powerful men —
 though I knew for sure
 there'd be nothing of that

65 going on

if he had his way or on TV telling the women out there how, as a woman himself,

70 he knew how we felt.

His flirt's smile.

The one thing he never got right was the voice. A cling peach slithering out from its tin.

75 I gritted my teeth.

* * *

And this is my lover, I said, the one time we met

at a glittering ball

under the lights,

80 among tinkling glass,

and watched the way he stared

at her violet eyes,

at the blaze of her skin,

at the slow caress of her hand on the back of my neck;

85 and saw him picture

her bite,

her bite at the fruit of my lips,

and hear

my red wet cry in the night

90 as she shook his hand

saying How do you do;

and I noticed then his hands, her hands,

the clash of their sparkling rings and their painted nails.

In this long poem many **cohesive** devices can be found. In the first line 'this' is a cataphoric reference to the following lines. The pronouns 'I', 'my' and 'myself' throughout the poem stand for the speaker, the first person narrator. 'He' and 'his' in the second line is a cataphoric reference to man. The pronouns 'he', 'him', 'his' all through the poem refer to the man. 'It' in the fourteenth line is an anaphoric reference to 'the first cuckoo of Spring.' 'That' in the seventeenth line is a cataphoric reference to morning. 'The eyes' in the thirty-first line refer to his eyes. 'This' in the thirty seventh line is a cataphoric reference to 'his sister'. 'It' in the forty second line refers back to 'blow-drying'. 'We' in the seventy fourth line stands for the women. 'This' in line eighty is a cataphoric reference to her lover. 'We' in the eighty-first line refers to the man, the woman and her lover. 'Her' and 'she' starting from the line eighty six till the end of the poem refer to the woman's lover. Finally 'their' in the last line refer to the man and the woman's lover.

"And, but, then, after, before, while, when, till" are the connectors of the sentences which can state a similar or opposite idea, and show the time order between the events in the poem.

Apart from these, there are ellipsis examples. In the following examples, 'and' connects two actions to each other so the subject is missing in the second lines:

"he went out for his walk a man and (he) came home female."

"I was brushing my hair at the mirror and (I was) running a bath"

In the following examples 'verbs' are missing:

"Two doctors (came) in. Three painkillers (were taken) four times a day" Another example can be shown as substitution: "I'd heard one that morning". Here 'one' substitutes for the first cuckoo of spring. Moreover, there is a paradox in the utterance of 'as a woman himself'.

As for poetic devices, Mrs Tiresias is an allusion to mythology. Tiresias is a male figure who meets two coupling snakes and either separates or kills them, so he is punished by gods and turned into a woman. In the form, there is no regular rhyme scheme in the poem. The lines have disjointed phrases, sometimes even a single word. The persona in the poem is the first person narrator who is the wife of Mrs. Tiresias that is transformed into a woman by God as a punishment. The first person narrator narrates the topic in a tale-like manner and with the help of cohesive devices, it has a **coherent** structure.

The themes of the poem are that "the women who use their sexual attraction" and "male dominancy" are criticized. It is understood that men cannot stand against difficulties easily like women and from male perspective being a woman is considered as a curse. The critical **intention** of the poet is applied into the poem and it can be felt and followed by the reader easily. It meets the goals of the poem, so it is **acceptable** for the reader. It also gives **information** about women and difficulties of female life and it has a mythological theme in **situationality** level. As it is understood from the title, it provides the **intertexuality.** "*From* Mrs. Tiresias" evokes the feeling that it is a quotation 'from' another text. Tiresias refers back to mythological story. Tiresias is also an important figure in the Waste Land by T.S. Eliot.

3.7. Analysis of "Mor Külhani" by Ece Ayhan

Mor Külhani

1.Şiirimiz karadır abiler

Kendi kendine çalan bir davul zurna Sesini duyunca kendi kendine güreşmeye başlayan Taşınır mal helalarında kara kamunun

5 Şeye dar pantolonlu kostak delikanlıların şiiridir

Aşk örgütlenmektir bir düşünün abiler

2.Şiirimiz her işi yapar abiler

Valde Atik'te Eski Şair Çıkmazı'nda oturur Saçları bir sözle örülür bir sözle çözülür

10 Kötü caddeye düşmüş bir tazenin yakın mezarlıkta Saatlerini çıkarmış yedi dala gerilmesinin şiiridir

Dirim kısa ölüm uzundur cehennette herhal abiler

3.Şiirimiz gül kurutur abiler

Dönüşmeye başlamış Beşiktaşlı kuşçu bir babanın

15 Taşınmaz kum taşır mavnalarla Karabiga'ya kaçanGamze şeyli pek hoş benli son oğlunuSuriye hamamında sabuna boğmasının şiiridir

Oğullar oğulluktan sessizce çekilmesini bilmelidir abiler

4.Şiirimiz erkek emzirir abiler

20 İlerde kim bilir göz okullarına gitmek ister Yanık karamelalar satar aşağısı kesik kör bir çocuğun Kinleri henüz tüfek biçimini bulamamış olmakla Tabanlarına tükürerek atış yapmasının şiiridir

Böylesi haftalık resimler görür ve bacaklanır abiler

25 5.Şiirimiz mor külhanidir abiler

Topağacından aparthanlarda odası bulunamaz Yarısı silinmiş bir ejderhanın düzüşüm üzre eylemde Kiralık bir kentin giriş kapılarına kara kireçle Şairlerin ümüğüne çökerken işaretlenmesinin şiiridir.

30 Ayıptır söylemesi vakitsiz Üsküdarlıyız abiler

6.Şiirimiz kentten içeridir abiler

Takvimler değiştirilirken bir gün yitirilir Bir kent ölümünün denizine kayar dragomanlarıyla

Düzayak çivit badanalı bir kent nasıl kurulur abiler?

Cohesive devices in this poem start even from the title. The word 'külhani' refers to bully, illiterate lower-class people. 'Purple' can be thought as the colour of bruise. 'Şiirimiz' refers to the first person plural; 'our poetry'. 'Şiirimiz karadır' is defamiliarization. 'Abiler' is a reference to readers and it is a lower-class way of addressing to people. 'Kendi kendine' is a cataphoric reference to 'davul zurna'. 'Kendi kendine güreşmeye başlayan' is again a cataphoric reference to 'delikanlılar'. 'Taşınır mal' refers to ownership. 'Kamu' refers to government. 'Şeye' is a reference to male sexual organ. "Valde Atik'te Eski Şair Çıkmazı'nda oturur" is a reference to a neighborhood. 'Saçları' refers to Istanbul. 'Karabiga' is a reference to Çanakkale. 'Suriye hamamı' is a cultural reference. 'Aşağısı' is a cataphoric reference to the blind child. 'Kinleri' and 'tabanlarına' refer back to the child again. 'Topağacı' refers to Istanbul 'Şairler' is a reference to poets. 'Üsküdarlıyız' refers to Istanbul. 'Kent' and 'bir kent' can be a reference to Istanbul again because poem is giving many references to Istanbul.

Poetic devices also support the concept of the poem. 'Külhani' is a symbol of lower-class people. 'Taşınır mal' is a symbol of ownership. 'Şiirimiz karadır', 'aparthanlar' and 'kiralık bir kent' are defamiliarizations. 'Kötü caddeye' is also defamiliarization which refers to prostitution. Personifications are "Şiirimiz her işi yapar abiler", "Valde Atik'te Eski Şair Çıkmazı'nda oturur", "Şiirimiz erkek emzirir abiler", "Şiirimiz mor külhanidir abiler", 'Bir kent ölümü', "Saçları bir sözle örülür bir sözle çözülür" and 'saçları' is symbol for poetry. 'Dirim kısa ölüm uzundur', 'Taşınmaz kum taşır', 'Kara kireç' are examples for paradox. 'Cehennette' is again defamiliarization which is a combination of 'cehennem' and 'cennet'. As for the form, it is seen that every stanza is numbered and starts with a line which gives different aspects of a poem. It says "our poem is this", "our poem is that", "our poem does…"

On the surface structure elements of the poem seem not to be interrelated. The poem consists of six stanzas and they sound like unconnected particles. To understand this poem, it requires a careful journey to deep structure. The poet does not write about separate situations, he declares his own point of view for poetry in his poem. The form of the poem introducing every stanza with numbers supports this idea that it is like a declaration which explains the features of poetry in items. Every new stanza introduces different features of poetry. In this aspect, it is a **coherent** poem which gives **information** about different specialities of poetry in every stanza. The **acceptability** of this information depends on the reader's expectations from a poem. The **intention** of the poet to declare poetry is, what its content is or how it should be are questioned or expressed in many other texts, so this poem takes its place as its content and form among others, that is, it has the **intertextuality** feature. It does not consist of the **situationality** feature because the poet describes poetry metaphorically by talking about some places.

3.8. Analysis of "Cinayet Saati" by Attila İlhan

Cinayet Saati

"Haliç'te bir vapuru vurdular dört kişi demirlemişti eli kolu bağlıydı ağlıyordu dört bıçak çekip vurdular dört kişi

yemyeşil bir ay gökte dağılıyordu

5 deli cafer ismail tayfur ve şaşı maktülün on beş yıllık arkadaşı üçü kamarot öteki aşçıbaşı dört bıçak çekip vurdular dört kişi

cinayeti kör bir balıkçı gördü

10 ben gördüm kulaklarım gördü vapur kudurdu kuduz gibi böğürdü hiçbiriniz orada yoktunuz

demirlemişti eli kolu bağlıydı ağlıyordu on üç damla gözyaşını saydım

15 Allahına kitabına sövüp saydım şafak nabız gibi atıyordu sarhoştum kasımpaşa'daydım hiçbiriniz orada yoktunuz

haliç'te bir vapuru vurdular dört kişi

- 20 polis kaatilleri arıyordu deli cafer ismail tayfur ve şaşı üzerime yüklediler bu işi sarhoştum kasımpaşa'daydım vapuru onlar vurdu ben vurmadım
- 25 cinayeti kör bir kayıkçı gördü

ben vursam kendimi vuracaktım"

The poem is rich for **cohesive devices**. The first thing which attracts attention is that the poem is written in quotation marks. With a preview to the poem, it is seen that initials of proper names like man names, place names are not in capital letters in the poem, only the initials of Haliç and Allah are in capital letters. There are recurrences in the poem. "Haliç'te bir vapuru vurdular dört kişi", "dört bıçak çekip vurdular dört kişi", "deli cafer ismail tayfur ve şaşı", "cinayeti kör bir balıkçı gördü", "hiçbiriniz orada yoktunuz" and "sarhoştum kasımpaşa'daydım" recur twice. 'Dört kişi' is a cataphoric reference to 'deli cafer ismail tayfur ve şaşı' in the fifth line. 'Demirlemişti' refers back to the ship. 'Eli kolu' refers back to vapur. 'Üçü' 'öteki' and 'dört kişi' are anaphoric reference to the people mentioned in the fifth line. 'Ben' is a reference to the narrator, maybe the poet. 'Hiçbiriniz' is a direct reference to readers. 'Orada' refers to the place where the murder has been committed; Haliç. 'On üç damla gözyaşı' is a reference to the ship. 'Saydı<u>m</u>' is a reference to the first person narrator. It also recurs twice with different meanings: the first one means 'to count' and the second 'to swear'. 'Katiller' refers back to 'dört kişi'. "Sarhoştum kasımpaşa'daydım" refers to the narrator. 'Onlar' refers to the people whose names are given in the fifth line. 'Ben' and 'kendimi' refer to the narrator. The 'm' suffix at the end of the words 'vurmadı<u>m</u>', 'vursa<u>m</u>' and 'vuracaktı<u>m</u>' is an anaphoric reference to the narrator again. Lastly, 'kasımpaşa' and 'haliç' refer to Istanbul.

Poetic devices are applied in the poem. There are many repetitions: "Haliç'te bir vapuru vurdular dört kişi", "dört bıçak çekip vurdular dört kişi", "deli cafer ismail tayfur ve şaşı", "cinayeti kör bir balıkçı gördü", "hiçbiriniz orada yoktunuz" and "sarhoştum kasımpaşa'daydım." "Haliç'te bir vapuru vurdular dört kişi" is personification that the ship is shot. 'Eli kolu bağlıydı, ağlıyordu' is again personification because the ship cries like a human. 'Maktül' is personification for the ship, too. 'On üç damla gözyaşı' is another personification for the ship. 'Yemyeşil bir ay' is defamiliarization."Cinayeti kör bir balıkçı gördü" constitutes a paradox because a "blind" person cannot see. 'Kulaklarım gördü' is another paradox because ears do not see, they hear. "Vapur kudurdu kuduz gibi böğürdü", "Şafak nabız gibi atıyordu" are examples for simile.

With the help of abundant cohesive devices, the poem is well unified and **coherent** in itself. It sets a crime scene with all the participants; a ship as a victim, four people as murderers, the narrator and blind fisherman as two witnesses and police looking for the criminals. Nonetheless, the poet does not want to describe a crime scene,

so there is no situationality. The reader can detect all the clues which are given interrelated by many cohesive devices to get the meaning. On the surface it sounds like a description of a real murder and the information of murder of a ship cannot be acceptable. However, it is clear that a ship cannot be murdered. The intention of the poet is not to describe a crime scene, but to narrate an ordinary event from life – some seamen trying to settle on their way by a ship – in an unusual way. While it seems like a murder at the first reading, the seamen, in fact, try to get ready to settle on their way by the ship. The narrator who is drunk sees them and wants to go away with them ("ben vursam kendimi vuracaktim"), but he cannot and he describes the event as a crime. He says that there are two witnesses of the event; one is himself who is drunk and the other is the blind fisherman, so it sounds like that the narrator actually hints that they are not reliable witnesses and there is no such a crime. The fisherman is blind because he is indifferent to the event he sees every day. The policeman is not looking for a criminal, but he is a watchman walking in the streets at night. From this point of view, the actual information is about a ship preparing for its voyage and it is acceptable for the reader. As for the intertextuality principle, the concepts of Istanbul, Haliç, seamen and ships have been mentioned in many other texts previously.

For a successful reading it is important to explore the relationship with the words used and concept in a poem. Reader should realize if words stand for their literal meaning or they serve for a metaphorical goal. Hence, act of reading in poetry should be carried out in two levels: surface and deep. In this respect, discourse analysis facilitates readers firstly to identify cohesive and poetic devices on surface level and then realize what their role is in coherence level and how they affect meaning in deep structure.

Poetry contains characteristics of both written and oral discourses. It is a written work of art and includes oral discourse features. For instance, the speech addressing to people illustrates oral discourse:

"There is a stake in your fat black heart And the villagers never killed you. They are dancing and stamping on you. They always knew it was you.

Daddy, daddy, you bastard, I'm through."

"Daddy" by Sylvia Plath

In this poem, Plath addresses to his father by pronoun 'you' and swearword 'bastard' that displays oral discourse features. In this study, discourse analysis is applied with textlinguistic criteria in order to meet written and oral discourse features of poetry while examining poems and to interpret implicit meanings. In process of analysis textlinguistic features and poetic devices should be focused on because surface structure features of poetry in discourse level are adorned both with textlinguistic features in cohesive level and with poetic devices, that is, figurative language. In this way poetry covers characteristics of written and oral language in the sense of poetic discourse. Coherence is a term that exists in poetry, but poetry can still have a meaningful unity even if coherence does not exist. A linguistic analysis of a literary text is a study to find the way going to the meaning of this text (Ince, 2002: 72). All the features in deep structure can be analysed in the light of linguistic criteria.

CHAPTER 4

DISCOURSE ANALYSIS in TEACHING LANGUAGE

It is a general idea that the main goal of ESL teachers is to focus on the grammar of English and teach it. Introducing literature into the language classrooms is not preferred because of its complex structure and unique use of language and it is believed that literature does not have a role to meet student's needs. Additionally, literature carries cultural properties in it, which makes it difficult for learners of different cultures to understand the cultural context (Brumfit and Carter, 2000: 191). Brumfit and Carter (2000: 13-14), cite Widdowson's opinions:

> "... If you're a sensible teacher you use every resource that comes to hand. But the difference between conventional discourse and literature is that in conventional discourse you can anticipate, you can take short cuts; when reading a passage, let's say, you often know something about the topic the passage deals with, and you can use that knowledge while reading naturally in order to find out what's going on in the passage. This is a natural reading procedure: we all do it. The amount of information we normally take out of something we read is minimal, actually, because we simply take from that passage what fits the frame of reference we have already established before reading. Now you can't do that with literature... because you've got to find the evidence, as it were, which is representative of some new reality. So with literary discourse the actual procedures for making sense are much more in evidence. You've got to employ interpretative procedures in a way which isn't required of you in the normal reading process. If you want to develop these procedural abilities to make sense of discourse, then literature has a place..."

In literary texts the meaning is not clear and it requires the reader to discover the meaning by searching both in and across, backwards and forwards and outside the text for clues. Coulthard (1981: 142) cites opinions of Abbs:

"...the learner is taught strategies for handling particular language functions such as identifying people and places, expressing personal tastes, emotions, moods and opinions, giving information, making suggestions, giving advice and so on. The structural contents have been selected as being appropriate to the particular function, rather than as an unrelated series of structures arranged in order of supposed linguistic difficulty."

The meaning is self-contained in the language, but it is not to be discovered by appeal to neat, simple, conventional formulas. The reader should infer the meaning. While s/he is doing it, some cohesive devices can help her/him. Cook (1990: 127) focuses on the importance of cohesion:

"Cohesion has often been neglected in language teaching, where sentences have been created, manipulated, and assessed in isolation. It has been assumed that student difficulties arise primarily from lack of vocabulary or the complexity of grammatical structure at sentence level, whereas difficulties can as easily arise from problems with cohesion: finding the referent for a pronoun, for example, or recovering a phrase or clause lost through ellipsis.

The results of this neglect are familiar to teacher and learners at all levels, for they affect both production and processing. In production they can result in the creation of a stretch of language in which every sentence, in isolation, is faultless, yet the overall effect is one of incoherence or inappropriateness. In processing they manifest themselves in a sensation known to all language learners: that of understanding every word and every construction in each individual sentence, but still not understanding the whole."

Thus, reading is not just handling with sentences separately. In this context, for Brumfit and Carter (2000: 192), reading is not a reaction to a text, but an interaction between writer and reader mediated through the text. That is, reading requires interacting with a text by deciphering the language and comprehending the concepts presented.

The most difficult reading is carried on poetry. In his article Eagleton (2007) claims that poetry is the most 'intimidating' of all the literary texts. He says that even students of literature prefer long novels to poetry because not only students but also their teachers cannot realize poetic devices. He adds that poetry is rapidly becoming the bad fairy at the literary ball. He also questions why poetry is so scary:

"One answer is that it mobilises the full resources of human language, and this is clearly something we not do everyday. Most of us use the phrase "How do you do?" from time to time, but few of us are aware that it consists of a series of staccato, evenly stressed monosyllables with three internal rhymes and a pararhyme."

The second answer is:

"In ordinary speech, we treat language as transparent, whereas poetry treats it as opaque. Rather than just stare through the language to its meaning, it savours words as a value in themselves. In fact, poetry is that strange kind of utterance in which such things as tone, mood, rhythm, rhyme, pitch, pace and texture are part of the meaning. It is the kind of language that makes it impossible for us to separate what is said from how it is said.

Poetry is a kind of primitive magic, in which words and things share a secret bond. In fact, it pushes words to the point where they are things — not just abstract tokens, but palpable experiences."

Poetry can imply many things only in some words. It can express an occasion or a feeling in a few lines, which may be described in many paragraphs or pages of a novel. For example, Carol Ann Duffy's poem, "Mrs Darwin":

Mrs Darwin

7 April 1852.Went to the Zoo.I said to Him –Something about that Chimpanzee over there reminds me of you.

This poem makes readers go back to Darwin's theory of evolution and all the disputes about it written in pages of books. It is also felt that it can be an irony on appearance or behaviours of the man by hinting that something about chimpanzee reminds her of him. There is something else caught in this poem which is the way it is written. With its date and the way of its expression, it is written like an extract from a diary which could describe the event or feelings in pages. However, it expresses them in

four lines and leaves reader with many associations. As it is seen, in poetry not only what is said, but also how it is said is important. In this sense, form and figurative language play the leading role in poetry. In the second chapter of this study, a poem of Cummings was given as an example; "l(a". This poem consists of only four words, "l (a leaf falls) oneliness", written in vertical form, but in this form they make no sense to readers until they are thought in horizontal form. By this style, Cummings gives the feeling of a leaf falling down to loneliness and he applies metaphor of falling leaf to express a universal feeling of loneliness which can create many associations for different readers. With the help of figurative language, sometimes one word can be enough for a poet to express a dense feeling which can be described in many pages or uttered in many words. Nonetheless, poetry gains an implicit expression and complicated structure under these efforts as well.

The ambiguity and complex structure of poetry make it difficult for readers. However, a well-planned discourse analysis makes it easier to read because discourse analysis examines how stretches of language become meaningful and unified for their users by considering language in its full textual, social, and psychological context. The field expands rapidly and always provides insights into the problems and processes of language use and language learning, so it can be accepted that it is very important to language teachers. Language teaching, in traditional concept, has operated language as an isolated subject and basely concentrated on grammar, vocabulary, and pronunciation. These remain the basis of foreign language knowledge whereas discourse analysis can draw attention to the skills needed to put this knowledge into practice and to achieve successful communication (Cook, 1990: ix).

Since poetic language is a kind of deviation, it becomes difficult for the reader who learns a language. However, in the light of discourse analysis, it is possible to have a friendly relationship with poetry and reach the deep structure where the essence lies.

Moreover, poetry can be introduced into all levels of language teaching. In this sense, teaching poetry or using poetry as a teaching material may be proposed in language teaching environments in order to boost the learners' language and cultural awareness. For instance, in elementary level, any simple poem can be used for teaching vocabulary, structure, etc. of any language. Ögeyik (2007: 13) offers a lesson plan to teach some prepositions through a poem:

There's a Lamp on the Big Blue Table

There's a lamp on the big blue table. Where? Next to the big blue chair. There's a cat on the big blue sofa. Where? Next to the big blue chair. There's a bird behind the sofa. Where? Next to the big blue chair. There's a dog in front of the sofa. Where? Next to the big blue chair.

Teacher sticks pictures of the objects mentioned in the poem on the board and while s/he is reading the poem, s/he asks students to show places of the objects by matching the pictures. For example, when teacher says: "There's a lamp on the big blue table", student sticks picture of lamp over picture of table on the board. Later, this practice can be repeated by only words on cards, not pictures. In addition, teacher can make pronunciation practice with students by making them read the poem a few times.

In advanced level, on the other hand, a complicated poetry can be introduced for making analysis in discourse level as well as teaching language skills. Ögeyik (2007: 67) presents a sample poem as a medium to teach students the term 'allusion' in poetry:

Glove

If in this world Is love itself Then love is bone And blood inside The form that warms Your lonely hand – Your hand is love And mine that takes Your love in mine Without your hand Is nothing but An empty word.

In this poem poet uses 'allusion' which is an implicit expression of an event, feeling or person and makes a poem gain profundity. The poem is examined line by line for students to see what glove refers to and the word 'love' hidden in glove. Students realize that 'glove' is not what is wanted to be defined, but it is actually an allusion to express 'love'. With this poem, students learn that reading poetry is not just reading words literally, but realizing the hinted meanings beyond them.

Additionally, since a poem will be shaped in reader's mind, too, it gives a chance to reader to be a part of creativity process and to activate her/his imagination. In this way, inspiration can also affect reader and encourage her/him to use the language to create. In poetry which presents language in discourse, role relationships, setting, vocabulary and structure are founded within a social context, so it is seen why a certain structure, form or word is used instead of other one. Accordingly, poetry evokes an awareness of language use. By analyzing poetry's implicit expression and complex structure, discourse analysis in poetry increases reading proficiency and contributes reader's/student's academic or occupational goals. In this sense, discourse analysis in poetry evokes linguistic awareness and language learners can develop consciousness at every level according to their own purposes.

CHAPTER 5

CONCLUSION

Being the study of how stretches of language become meaningful, purposeful, and unified for their users, discourse analysis has got a great interest from applied linguistics in the last years. Disciplines, such as philosophy, psychology, sociology and media studies have applied the analysis in their researches since discourse analysis can be formed for all the discourse types. Especially literary studies have mainly focused on discourse analysis because literary discourse can be considered to be one of the most important and the most powerful (Cook, 1995: 1).

The study of literary discourse not only enables learners to improve their understanding of discourse in general, but also forms a considerable part of the curriculum in both first and second language education. It provides rich materials, authentic texts and a chance to examine language in its use. In this way, it makes learners see that language is not separated sentences, but it is part of a culture and society. Realizing language as a living thing in its environment helps learners understand how language operates. Besides, people's conceptions of literature influence the way in which they teach it. As a result, it is crucial to continue to explore the nature of literature.

Since literary texts are different from other text types and their way of expression differs from ordinary language, they are more challenging for language learners. In this context, Brumfit and Carter (2000: 15) comment on the use of literature in language classrooms:

"...a literary text is authentic text, real language in context, to which we can respond directly...What is said is bound up very closely to how it is said, and students come to understand and appreciate this. Literary texts provide examples of language resources being used to the full, and the reader is placed in an *active* interactional role in working with and

making sense of this language. Thus, literature lessons make for genuine opportunities in group work and/or open-ended exploration by the individual student...It also helps students to explore the nature of the object itself and learn about it as a communication. It is a basis for students to work out why they like reading what they read, and for extending their language into the more abstract domains associated with increasingly advanced language competence."

It means that literature presents language in use, in its context and it is important to realize how words and sentences are connected to each other in a literary text. While students are trying to get the meaning, they actually participate in creativity process actively because every text is re-shaped in students' mind. This enables them to examine the language as a living being. Teachers can also use literary texts for group works or can make students' own mind power get involved to interpret the texts.

Literary texts are significant in language learning because they are rich in vocabulary and they present language in its context which makes language learning more meaningful and powerful. As a literary genre, poetry is the most frightening because of its implicit expression and complex form. Poetry can be considered a gloomy castle, standing in the background; the reader is the knight, challenging the dark structure of poetry, maybe taking the risk of not being accepted into its ambiguous and complex structure. Therefore, it has always been a scary subject for the students. In language learning, linguistic, cultural and communicative competences are not separable. The learner should acquire all of them. If s/he cannot get one of them, s/he cannot achieve communication in pragmatic way. If it is important to keep linguistic, cultural and communicative to poetry, then it means that poetry is both an important tool and a purpose. Thus, the learner should get on well with poetry which means to tell many things only in some words. Besides, it enables proficiency in language learning.

Poetry is a linguistic structure and words as linguistic units constitute it. However, it is not a random pile of independent words, but words are correlated within a message and context for a purpose. Therefore, learning to read poetry is learning to realize the functions of each word in its context in poem. It requires apprehending the reason of selection of a particular word, placement in a particular line and the goal that it serves for because there is no one style of using words in a poem, but there are multiple ways for it. Thus, the selections made by poet can create different messages and effects on familiar concepts. While doing this, poet benefits from figurative power of language on daily language.

It is clear that raw material of poetry is ordinary language and poet constructs poetic language by transforming it. Then poetic language becomes a special kind of language in which some stylistic principles, such as foregrounding, regularity – parallelism and repetition – and cohesion play an important role. Through its regularity and deviation to ordinary language, poetry gains its communicative value. In this communication every poem as a text type has a context, a message, a channel and a code, and therefore, a meaning perceived by the reader. The meaning is implicit and poet constructs poetic structure by making transformations in surface structure to create the meaning in deep structure.

To introduce poetic structure it is essential to introduce surface and deep structures. Surface structure is the level where deep structure is made concrete in language whereas deep structure cannot be seen, but it is felt in poetry and deep structure forces readers to read a poem more than once and to comprehend the meaning of abstract structure of poetry (İnce, 2002: 78, 82). The learner firstly meets cohesive devices on the surface structure and then coherence which is a kind of passage for reader to pass from surface structure to deep structure. Thus, it is the essence of poetry. If the reader/learner cannot analyse the surface structure, s/he cannot get down to the deep structure. Attempting to study the organisation of language above the sentence or above the clause, discourse analysis is suitable to examine poetry.

In this context, in this study dealing with discourse analysis of poetry, it is aimed to prosper the general framework of discourse analysis and how to use it for explaining and interpreting poetry. In this study, initially the term 'discourse' is defined and is mainly classified as spoken and written discourse. Among written discourse types literary discourse is taken and what makes a text literary is expressed. Next, literary discourse types are introduced with extracts from novel, play, short story and poetry. Then context and text are defined one by one. The methods called textlinguistics and discourse analysis are defined because they both deal with texts, in a frame of particular criteria such as cohesion, coherence, intentionality, acceptability, informationality, situationality and intertextuality. Among the literary texts, poetry is focused on and poetic discourse is framed with its features, such as imagery, metaphor, simile, alliteration, personification, rhyme, repetition, paradox, allusion and tone. It is important to know these features to handle with poetry. After the definitions and descriptions, discourse analysis is implemented in some English and Turkish poetry. The poems are modern poems with their implicit expression.

By this study it is found out that poetry carries characteristics of both written and oral discourses. On surface level it is adorned with textlinguistic and poetic features. Firstly, it is crucial to identify cohesive and poetic devices on surface structure and to understand their functions. Then the meaning is reached in deep structure by passing through coherence. It is also seen that coherence features of poetry are peculiar to itself and it is required to look beyond the formal rules operating within sentences to make sense of it because poetry can still be unified meaningfully even if coherence does not exist. In conclusion, the study is believed to be a facilitator to explain and analyse the poetic features in the light of discourse analysis on different poems even from different literatures. It is not only suggested to departments of foreign language teaching, but also to Turkish literature departments.

Moreover, in this study only six English poems and two Turkish poems could be analysed, so more poems from different nations' literature can be analysed. On the other hand, poetry of different nations can be analysed and compared at the same time. As it is said before, this study is limited to eight poems and an empirical study can be suitable for further research.

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