Language and Usage: Potentialities and Problems

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Table of Contents

Preface

The present paper is based on extensive research into the phatic use of English and into a few other uses of this language. The result of this investigation was two doctoral dissertations presented in 1970 and 1994. The material of this paper has been supplemented by the data collected in a continuous study of the use of English, mainly in its native context in Great Britain and the USA, and by the data of a survey of the academic reading public carried out in the University of Vilnius in the 1990s.

My views have been formed by major authors in traditional and functional linguistics, but my attention has also been held by current discussions in the press and online on the topics of literature, language and culture, and language teaching, as well as by the parliamentary discussions and reforms going on in Eastern Europe and drawing on the liberal treatment of democracy in the world. This has not been altogether conducive to consecutive thought, and it tired me more than "the futile and endless drudgery in piling up the bibliography" (Algirdas Greimas). The Internet has increased the amassment of spare facts, some of which have remained unused. Whatever has been really consecutive in my reasoning has come from books and from the conceptions of major authors. I am rather conservative in my views, but my disciplined conclusions have been based on continuous research data and on my teaching experience of about forty years, at the University of Vilnius (1971-2002) and at the Wszechnica Polska, a higher school/university in Warsaw (2008 – the present). I have been familiar with Ogden and Richards' concept of "art in saying something when there is nothing to be said" and of "an art no less important of saying clearly what one wishes to say when there is an abundance of material". I hope that I have been clear enough with an overabundance of material. The manuscript of the present paper was roughly finished several years ago and put aside for a lack of success with publishers. It only remains for me to say that colleagues have helped me improve the manuscript; the errors that remain are my own and are largely due to the output from industries in language arts and split attention rather than dire ignorance.

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I am very grateful to Oxford University Press, to the Oxford Word and Language Service, to the Cambridge Language Survey, to Cambridge University Press and to the British Council for keeping me informed on the most recent research and publications, and for responding to my queries.

Several people have helped me in my work on the present paper. I am especially grateful to Professor Fisiak who introduced me to European linguistic research and attended to my success in research and ELT, to the late Professor Zabulis who introduced the rhetoric and aesthetics of classical antiquity to an audience in the University of Vilnius, to which I had been invited; to Professor Marianne Celce-Murcia, of UCLA, USA, who has remained a friend and adviser through correspondence to this day since 1976, when she headed a Summer Program for the Soviet teachers of English at UCLA; to Mrs Petrauskiene at the American Center in Vilnius, Lithuania, who tirelessly helped me search information and locate the sources when updating research material published in this paper. I remain indebted to Mr Colin Phillips for improving my English considerably.

Introduction

This paper is a study in applied linguistics. Its theoretical background is the functional theory of language, but it is not based on terse logical argument, which is at the basis of systemic studies aiming to explain systemic relations and the nature of language. It draws on uses rather than on functions of language. My paper is based on an empirical study of the uses of language and it aims at explaining its potentialities, especially those related to imaginative literature and the problems they entail in learning a language. Potential meaning as a concrete section of "language as a meaning potential" (Halliday, 1973, 1976) is historically inherited meaning which cannot be systematised. But potential meaning as linguistic heritage is an ever present restricting power of language, which encumbers every learner and even native speakers of the language. Hence is my preference for functional analysis and for an analytical description of these potentialities. Given some insights into them, learners of foreign languages might be aided in their efforts for achievement. My focus is wholly on the English language of its native speakers, although I can and make use of the analogies I can see in other languages such as Lithuanian, Russian and French.

Drawing on my research into the uses of language and into the phatic use of English in particular (Drazdauskiene, 1970, 1990b), in the present paper, I have taken up with what the founder of the functional theory of language dismissed as being of little use. Professor Halliday finds that "there are indefinitely many uses of language, which no linguistic theory has attempted to systematize", that "their list could be indefinitely prolonged and would be of no real interest" (Halliday, 1976, 29, 9). At the beginning of my study of the phatic use of English over forty years ago, I reasoned within the dichotomies of descriptive linguistics and focused on functions of speech rather than on those of language. It was only *Explorations in the Functions of Language,* the first major study in functional linguistics, by Michael A.K.Halliday (1973) that set the concepts of the function of language and of the use of language straight. My initial reference had been the scheme of the six functions of language (the phatic, the referential, the emotive, the conative, the metalingual and the poetic) proposed by Roman Jakobson (Jakobson, 1960) and renamed into functions of speech by Olga Akhmanova (Akhmanova et al, 1966). As a postgraduate, I was taught to believe that functions of speech can be gainfully investigated because language in use is the life and foundation of language. This is also the view of Professor Michael A. Halliday, whose theoretical conception explains it to descriptivists how functions of speech identify with uses of language. I also believe that the number of the uses of language can be limited for research purposes. The reference to the six uses/functions of language mentioned above

has been convenient for the initial research because it focused me on a manageable number of the uses of language. I have retained this focus on the few uses of language because a mere increase of their number would not have either simplified or improved my research.

In my subsequent study of the phatic use of English twenty-five years ago, on which the present paper is based, I turned essentially to the functional linguistics of Michael A.K. Halliday, which is a fundamental and open-ended theory. This author treats language as a meaning potential, the system of which is formed by the functions which language has evolved to serve. The functions of language are abstract and general categories of meaning for this author. They are few in number – the ideational, the interpersonal and the textual – and they determine the system of language. As major abstract categories of meaning, functions of language scale down to minor categories of meaning, such as reference, transitivity, personal and interpersonal relations, cohesion, etc., which, in their turn, scale down to syntactical structures and to the word. In this theory, the clause is the principal unit of meaning and "the entry point into a network of options which constitute the meaning potential for the expression of processes" (Halliday, 1976, 21), while text is "language in use" (Halliday, 1976, 28).

I have accepted the functional theory of language of Michael A.K. Halliday wholly and unconditionally, but I have not pursued the goals of this author. Focusing on a limited number of major uses of adult language, primarily on the phatic use, I have investigated modern English with the aim to discover resources of the potential meaning of language and its influence on the user. Here arises the question of the potentialities of language and their influence on the user and on language learning, which may be discussed in relation to the cultural custom and linguistic instinct of native speakers as well as to the logic and deep semantic integrity of verbal units in current usage. The goal of my investigation initiated an aspectual treatment of "language as a meaning potential". I have tended to single out historical heritage as the potential meaning of language. This does not distort the original concept of Michael A.K.Halliday. It only makes the concept partial and more concrete. This latent meaning of language had not escaped the attention of other major linguists. The potentialities of language had been mentioned and considered to a degree by many major linguists before (cf.: Ogden and Richards, 1960, 228; Firth, 1957, 192; Quirk, 1974, 4; Benveniste, 1974, 42, 45-46, 388ff; Smirnitskij, 1956; 1957, Mathesius, 1983, and others). I have held myself responsible to respect Michael A.K.Halliday's concept of "language as a meaning potential", which envisages both language as historical heritage and language as a means of meaning, and which gives preeminence to this author's theory.

To get evidence of where the potential meaning of language resides and how it affects the speaker, I have analysed texts representing the phatic and other uses of English. They were the basic uses of English – the phatic, the referential, and the metareferential, which can be credibly identified. The focus has been on the principal units of meaning – the word, fixed major units of meaning, the collocation, the sentence and text, and on the relation between the meaning of concrete units and their sense or purport in use and thought. The relation between language and thought could be gleaned only indirectly, as earlier linguists had acknowledged (Ogden and Richards,

1923/1960, Firth, 1957, 225). Yet "the relations of thought and language" had been found to be "the central problem of meaning" by the authors who deplored "the futile study of forms" in the twentieth century (Ogden and Richards, 1923/1960, vi, 45).

My material has been drawn from discursive prose, journalistic and advertising publications, studied particularly in reverse translation. But its major part has been drawn from fiction and poetry, while the realistic fiction of the twentieth century has been a very relevant source for the study of English usage. Fiction, the contexts of which are accomplished texts, helps a foreign researcher by providing him with complete data for every context of situation. The complete contextual data are not available to a foreigner looking into natural language. That is why fiction is useful in a foreigner's research as it gives motivated and delicate insights into verbal meaning, which even Sigmund Freud appreciated when he admitted that his discoveries "had been brought to the fore by French novelists".

Methodologically, I resorted to traditional practice and to the methods of the linguists who never kept the study of meaning separated from form even if they lacked the rigour of later and more formal linguistics, and to the precepts of the functional theory of language. The background method has been the stratified method of stylistic analysis, when the meaning, meta-content and meta-meta-significance of a text and its units are studied. This method wholly applies to imaginative literature, which is rich in associative meaning, has stylistic integrity and overall sense. In the present paper, I focused only on two levels, firstly on that of content and meta-content, which apply to the use of language overall. I have been influenced by semiotics in the analysis, as significance or associative meaning in usage has been uppermost in my mind. My other method has been contextual analysis drawn from pragmatics. This meant analysis minding the extralinguistic context of an utterance/text, the linguistic context (co-text) of an utterance/text, the propositional/situational logic and the related effects or sense in the contexts. I have also drawn on componential analysis (Cruse, 2011, 219-234), for the analysis of the word into semantic constituents (Cruse, 2011, 83-85). This has been useful in my study of English collocations.

Concerning my analysis and description, an explanation is required. Although scientific rigour is necessary in semantics (Wierzbicka, 1992, 310-311; Channell, 1994, 30-34), contextual interpretation has been basic in traditional linguistics and pragmatics and was widely employed in stylistics and stylistic analysis for a better part of the twentieth century. Interpretation as a methodological aspect of linguistic analysis has no marked rigour because implication and sense are key concepts in the interpretation of literature, in which little rigour shows. Moreover, the concpets of implication and intuition matter in interpretation. Associative meaning belongs to the same field. "Verbal explications", to quote Anna Wierzbicka, "can accuratly portray these different kinds and different degrees" (Wierzbicka, 1992, 311) of social and cultural meaning. This is in what I have been engaged. I have employed interpretative contextual analysis and pragmatic contextual analysis which is more rigorous than the traditional methods. My target has been the placement of the potential meaning of English in texts, and the identification of units which integrate this power of language. My other task was to find out how the potential meaning of language can be activated

and managed. I wondered at the ways which could enable a foreigner to overcome the restricting power of language in language learning and in its use.

While encompassing a range of texts from several uses of language, I invariably encountered theoretical problems in different areas. I have not discussed these problems in the present paper, though, because it would have increased the volume enormously. For instance, in analysing and describing conversation as a form of the phatic use of English, I have been familiar with conversation analysis but I have made no reference to it. My basic resort has been to pragmatics with respective references. In analysing the functioning and language of literature, I have had to bypass important and interesting literary studies, again to keep the volume within bounds. Merely the question of what literature is appeared to be a problem. This question has been raised time and again by such authors as Jean Paul Sartre (2003), Anthony Burgess (1985), Jonathan Culler (2000) and others. I have made very limited references to the views on literature by English classical authors, Samuel Taylor Coleridge (1931), Percy B.Shelley (1977), William Wordsworth (1932) or A.E.Housman (1933), although I have been familiar with them and my thoughts and words had to have reflected their ideas in some way. I have taken a short cut to put forward the concept of literature as a use of language, which is in line with my theoretical concepts. I have made a major reference to an analogous concept of literature proposed by Henry G. Widdowson (1992). Insights into and generalizations on uses of English, on the potential meaning of language, on its influence on thought and on the speaker have been my own.

While generalising on linguistic data, the argument balanced between a linguist's observations and those of an academic. My forty years' experience in teaching English as a foreign language to university undergraduates has given sufficient evidence to know how the foreigner learns a language and how he manages its potential while being influenced by his native language. I have also been sensitive to how teaching of English as a foreign language can be improved drawing on the results of my study. That is why references to foreign language teaching show at points in my paper. Finally, there may appear some imbalance in the choice of the quoted examples. As the manner of my argument, so my choice of quotations have been meant for the general reader, including the student, rather than for a social scientist, with the rigour of the mind required in the philosophy of mind or in transformational grammar.

My research into uses of English has confirmed the credibility of the referential use of language (formerly the communicative function), of the phatic use of language, the metalinguistic use and the emotive use of language as major uses of English identifiable in relevant texts.

A combination of these uses of language produces a composite use – the metacommunictive, which is imaginative literature in its all forms and genres. The metacommunicative use of language means communication in imaginative contexts. Its sense derives from imaginative or metareferential content, which includes elements of reference that cannot be verified (cf.: Miller, 2002, 45, 80). Except for the emotive use of language, the remaining three uses become meta-uses in imaginative literature. The emotive use of language conveys emotive content in its realistic form whether in the referential or in the metacommunicative use. The emotive aspect may not be the

real attitude of the author or be true but its content has no other identity than a realistic emotion, positive or negative, in its varying aspects and degrees. The conative use of language, (that of the addressee), has been dismissed by Michael A. K. Halliday due to its identity with the emotive use, (that of the addresser), when the roles of the addresser and the addressee are exchanged. This is a motivated conclusion in theory, but the emotive use, which blends into the interpersonal function in the functional theory of language (Halliday, 1976), can be treated as independent in imaginative literature in which the author's voice is prominent. The emotive use is a major data-giving use of language in the analysis for the author's emotive-intellectual stance in imaginative literature, while its counterpart – the interpersonal function reveals the restricting potentialities of language in its routine uses.

In Chapter One, the concept of imaginative literature as the meta-communicative use of language, in which all other uses of language are transformed to create imaginary representation, is defined. Inspiration, imagination, the author's taste and stance, as well as a rational use of the potentialities of language while exploiting poetic licence are shown to determine the structure, integrity, spirituality, style and appeal of a literary work. The language of literature is analysed in accord with the concept of the transformation of uses of language in imaginative literature. The language of literature is considered while consecutively taking up with Henry G. Widdowson's concept of literature as text and as discourse and as a use of language accordingly. In reviewing the units that frame up the poems of the eighteenth century, a conclusion is drawn that the integrity and emotive charge that typified a classical poem is no longer typical of modern poetry. However, while being fragmented, many modern poems are found to be composed in a similar way that classical poems had been. Whatever there is chaotic in a modern poem reflects experiences and impression of the modern man. If the language of a fragmented composition of a modern poem challenges its reader, his knowledge of the structure of English guides him in understanding. A conclusion is drawn that modern poetry indicates the potential meaning of grammar and vocabulary while leaving the reader to choose individual meaning in often verbally unaccomplished poems.

In Chapter Two, classical and light literature are defined with education and delight in mind. Kinds of reading (school reading, extensive reading, interpretative reading and analytical reading) are discussed at some length. While reviewing a survey on reading done in the University of Vilnius in 1990s, the influence of literature on the reader is discussed together with his preferences. The statistics of the survey not being impressive, the respondents' answers give clues nevertheless to the attitudes to and the influence of literature. Given numerous indications that the reader's mind records what impresses him in reading in incidental fragments, a sensitive reader's mind is shown to become more potential with texts memorized by heart. This Chapter includes a consideration of how a mind which is in possession of a running text of memorised literature can aid a teacher, a translator and any man as an educated living being.

In Chapter Three, the influence of literature is considered with reference to professional philologists and linguists. The influence of the classical literature as it shapes a professional's individuality and image is analysed. The role of the physical condition

of man in perceiving tales is mentioned. The identity and role of a literary-minded foreign language teacher is praised. The currency of language as a commodity and pollutant is illustrated with reference to imaginative literature and modern practices.

In Chapter Four, resources of the potential meaning of English (in fixed major units of meaning, stylistically marked words, idioms and text formats) are described. New words are found to be unsettling the language. The role of the uses of language in determining potential meaning is explained and commended in conditions of the deterioration of modern languages. Some pitfalls in modern education including the pernicious problem of the status and standard of language in teaching are considered, while envisaging the need of discipline in a beneficial learning of foreign languages.

The Conclusion sums up on the data of uses of language in the development of potential meaning and in language learning and teaching which should be disciplined and responsible.

Chapter One

THE STATUS OF IMAGINATIVE LITERATURE and ITS LICENCE

When I define the metacommunicative use of English as the use of language for the purpose of the imaginative representation of content in complete and self-contained contexts of metareference (cf.: Drazdauskiene, 1983, 88-89), I include imaginative literature of all genres under this heading. Simultaneously, I separate imaginative literature of all forms and genres from conventional communication based on the referential use of language. The principal difference between conventional communication and imaginative literature, then, becomes the mode of reference. In conventional communication in the referential use of language, reference to extralinguistic reality is direct. In other words, with the exception of single instances of metaphoric use, words and statements in conventional communication denote or designate things and processes in extralinguistic reality. This basically means instances of primary language in Bertrand Russell's terms (Russell, 1965, 17): "In defining this language, it is necessary to define 'denoting' or 'meaning' to refer to object-words, i.e. to the words of this language". Because of such designation, conventional communication has been called "thing or object-language" by the same author. The objects of reference are usually pointed out and examined as things in their own right. Shared knowledge of the definitions of word meaning ensure clarity. Clarity and precision of reference even in routine communication mattered to such authors as Charles K. Ogden and Ivor A.Richards when they attempted to keep apart the emotive uses of language from the symbolic uses of language (Ogden, Richards, 1923/1960).

The American general semanticists singled out definition-thinking which, for them, meant such a mode of communication when the speaker refers to a definition of a thing, a person or a concept that he is in possession of, for clarity, which can be biased (Lee, 1962, 35-38). Definitions of word meaning can aid communication. Anyone can remember cases when definitions drawn from a dictionary have aided a speaker in a discussion with another speaker who was vague or intentionally biased on the meaning of the words used. Every philologist is familiar with the classical tradition to provide definitions at every step in the author's argument (cf.: Aristotole, 1954)[1]. Members of some parliaments have defended their point with the help of a dictionary in recent years.

1 Cf.: "We may describe 'wrong-doing' as injury voluntarily inflicted contrary to law. 'Law' is either special or general. By special law I mean that written law which regulates the life of a particular community; by general law, all those unwritten principles which are supposed to be acknowledged everywhere. We do things 'voluntarily' when we do them consciously and without restraint." (Aristotle. Rhetoric, Bk. I, Chapter 10, 1368.5-11. – New York: The Modern Library, 1954, 63).

Such conditions do not exist in the metacommunicative use of language. As the term itself indicates, the metacommunicative use of language denotes concepts and phenomena which belong to secondary communication and which are products of imagination, as a rule. Since the products of imagination are placed in certain fictitious, yet culturally identifiable contexts, there exists a mediated and created metareality. Metareference in imaginative literature is modelled on reference, but is elusive and indirect. It is called representation (Widdowson, 1992). The purpose of such representation is not reference in the proper sense of the word. It is only mediated reference to represented reality. This is why such communication is metacommunicative and cannot be verified. For the same reason the metacommunicative use of language is not associated with the social context of conventional communication. The metacommunicative use of language is self-directed and, to be comprehensible, it exists in self-contained contexts of metareference, which are complete in themselves[2].

The present explanation indicates that this concept of the status of imaginative literature draws on the theory of the uses (and functions) of language, on the one hand, and on the uniqueness of the works of imaginative literature among other verbal products, on the other. Seeking analogies in literary scholarship for a more complete concept of literature, I would opt for the so-called expressive-contemplative view, which holds that literature draws upon "the same "material" as ordinary everyday speech or writing" (Falck, 1991, 62). This view emphasises the different purpose of literature than that of routine communication. The difference leads to a further concept of the uniqueness of literature in the sense that it is "concerned with the *creation of terms* rather than with the manipulative handling of them..." (Falck, 1991, 62). However much I should like to resort to this concept, I have to bear in mind what has been discovered about the potential meaning of language and its power to feature in all uses of language. Even in poetry, which is significantly more laconic than prose, the potential meaning of language exerts its influence. For example, the repeated *beget* in different forms in the last two stanzas of William Butler Yeats's poem *Byzantium* does not only convey the sense of the appearance and transformation of different phenomena but adds refinement to the whole poem by the literary sense of this verb. Similarly, contrasts are created by different formal words in *Ode* (from *The Father Found*) by Charles Madge. Having chosen to represent the trivia of the modern world and a painful lesson of our time in rhyming lines and in regular stanzas, the poet begins every stanza in a light vein only to conclude, ironically, with notions of grandeur in the same flowing metre. To strengthen the irony, the grander notions such as gods, life and death run parallel to certain actions magnified merely by formal words: *Or curls and smiles that* vie */ In the wineshop of the eye. Ever loving and* reviling, */ Hating and then reconciling, Life is* irretrievable */ But death is inconceivable.* The formal words here are used in a kind of a pattern – in the third lines of the last, last but one and last but three stanzas. The formal words are prominent as they bring out the contrasts for irony. Thus

2 This concept of imaginative literature is analogous to Henry G. Widdowson's concept of literature as "a use of language", which is also based on the functional concept of language (Widdowson, 1979; 1992) and branches off in contrast to the concept of reading put forward by the Practical Criticism. My concept of imaginative literature as the metacommunicative use of language stems from my own study of the phatic use of English (Drazdauskiene, 1970; 1990b) and from my research into the origins of the functional theory of language (Bŭhler, 1934; Jakobson, 1960; Akhmanova et all, 1966; Halliday, 1973; 1976; 1978).

the poet exploits the significance of the formal words in the regular metre to emphasise the sense of the complete poem. The poetic image in this case is literally based on the significance of the formal words.

This is the result when the vocabulary functions in line with the significance of the text. Given a different context, these words would stand out by their literary and formal sense, which poets skilfully subsume into the pattern of the images of their poems. Language is not an empty carcass of forms, and poets are at the mercy of its historically and socioculturally developed potential meaning latent in its words and in fixed macro units. Therefore the "creation of terms" in literature is possible only within limits, and therefore the background concept of literary theory might be more inclusive to accomodate the conception derived from the functional theory of language.

Considering the reliability of the content of the metacommunicative use of language, I can draw on the conception of Professor Widdowson who treats literature as representation, not reference (Widdowson, 1992, 16-25). My own concept of metareference in the metacommunicative use of language does not clash with the concept of representation. Metareference implies representation as much as it presupposes the existence of fictitious reality wrought by imagination and by respectively handled verbal means. Like Professor Widdowson, I put forward the concept of literature as a use of language (cf.: Widdowson, 1992, viii, 7. 9, 11, 33, 75).

Having considered literature as text and literature as discourse in his earlier book, Professor Widdowson defines literary communication as acts of communication "which are self-contained units, independent of a social context and expressive of a reality other than that which is sanctioned by convention" (Widdowson, 1979, 47). In Widdowson's view, this communication is achieved by fashioning the language of a literary work "into patterns over and above those required by actual language system" (Widdowson, 1979, 47).

Emphasising the extraordinary status of literary communication, Professor Widdowson reiterates that "literary discourse is dissociated from an immediate social context and its meaning has to be self-contained" (Widdowson, 1979, 69). Furthermore, this author assumes that meaning in literature derives from representation rather than reference (Widdowson, 1992, 16-20). The point is that, owing to the reversed normal principles of language structure and use, "our conventional concept of reality, realised as it is through the language code and the standard uses we make of it, is disturbed" (Widdowson, 1979, 69). In such conditions, language itself arrests attention as does "the way it connects with the patterning of language within" a literary text (Widdowson, 1992, 26). Derived from a different theoretical background, Professor Widdowson's concept of the nature of literary discourse does not overrule any of my statements. It rather supports my idea of the status of imaginative literature and of the character of metareference in it.

I have not yet considered the character of literary work seen as a complete unit in self-contained contexts of metareference. Every individual work of imaginative literature, whether prose or poetry, may be seen as representing a world of its own. This is so because they tell stories or give representations of the author's images within an aesthetically significant unity or structure which has its beginning and end. The exemplary forms would be the sonnet, the novel or, for that matter, the play. Merely

because a story or a representation of an image has a beginning and an end, they represent a world rendered as an imaginative account. It was yet Aristotle who treated the beginning and the end as the indispensable prerequisites of the Fable or Plot in Tragedy (cf.: Aristotle. *Poetics,* 7, 1450b, p. 25-32). Aristotle considered even kinds of the beginning and the end, which can produce a well-constructed plot and beauty, while he identified beauty with grandeur and harmony. Indeed, the beginning and the end encompass some development of a story or thought known as the middle. Thus, not only a finished but an accomplished world in its own right may be said to be represented in every work of imaginative literature.

Imaginary world in literature is not only finished; it is complete in itself (cf.: Smith, 1968, 25-27). It is completion that makes it intricate and interesting and, depending on the author‘s imagination and style, unique. All the incidents of a plot have to make sense by their function and integration within a literary work. Every macro image such as the character, the lyrical subject or an incident as a component of the plot has to be introduced with a point in mind and has to have an issue. Nothing, not even a detail or micro images, can appear without a purpose in a literary work. Therefore all images and components are integrated so that, taken as a totality, the composition is complete. The completion of a literary work is also achieved by the integration of the principal uses of language in their metarealisation. For example, the role of the metaphatic use of language in the production of a self-contained text is very important. It is the phatic and the referential uses of language in their metarealisation that produce the text of a literary work as a formally complete unit (cf.: Drazdauskiene, 1983, 88). This is what can be supposed theoretically of literary works and what motivates the existence of the realm of imaginative literature, which is made up of distinct individual compositions. Being accomplished and individual stylistically, literary compositions exist *per se* like other works of art and can be perceived like mini imaginary worlds in their own right.

What has been said of the contribution of the uses of language to the issue of imaginative literature as the metacommunicative use of language does not contradict a more absolute conception mentioned above which claims that “literature is concerned with the *creation of terms* rather than with the manipulative handling of them” (Falck, 1991, 62). This conception is right as a general philosophical view of literature. But, in actual fact, no scholar can deny that reality is represented to a certain degree in literature, even if only as an issue of the process of the reflection of the author (cf.: Fowles, 1980, 348). Moreover, to be credibly perceived, literature invariably bears a certain coincidence and identifies with certain sociocultural entities drawn from reality. In plainer terms, this has been assumed to be “representations out of the language and culture current in their (*i.e.* the authors’) own community” (Widdowson, 1992, 114). The concept of literature as the metacommunicative use of language motivates, among other things, this kind of identification and its results verbally and conceptually.

To define the status of imaginative literature as the metareferential use of language, it requires to consider what potential influences enter the composition of literary work and what powers contribute to its uniqueness. These influences include no less powerful phenomena than inspiration and imagination, on the one hand, and the potential of the conventional linguistic code, on the other. Poetic licence is the only freedom

that a poet retains in addition to inspiration and imagination. To analyse the role and the contribution of these phenomena, poetry can be kept apart from prose to simplify, initially, this consideration.

Inspiration and Imagination

Making reference to the literature of classical antiquity and to classical studies (Plato, 1938; 1938a; Heraclitus, 1995; Horacijus, 1992; Housman,1933; Zabulis, 1995a, and others), I can suppose that inspiration is a powerful spiritual agitation of the poet. It is the state of the mind and emotions which is blissful and powerful but unpredictable. This is why, since classical antiquity, it has been associated with the Muses and the Gods. Inspiration works like fire on the poet's soul and leaves him elevated and enchanted. The inspired poets find themselves immersed in the realm of words. So poetry seems to be born of its own: words rush through the inspired mind, fall into lines and verses of their own accord. The poet experiences relief as if the gold of his mind is shed. It must have been probably a process and sensation like this which was referred to by Keats in the following words: "... if Poetry comes not as naturally as the Leaves to a tree it had better not come at all" (Keats, 1974, 75). Indeed, it is the inspired poet's mind that can give birth to songs with no effort. Such poetry comes as naturally as the leaves off a tree, like drops of gold or golden leaves when the inspired mind bursts open.It must be a similar state of the poet's mind that is implied by Sir Walter Scott when he alludes to Coleridge in *Ivanhoe*. This author mentions the power and caprice of Coleridge's muse, but states that some unfinished sketches by Coleridge "display more talent than the laboured masterpieces of others" (Scott, 1960, 94-95).

Like the Poets and philosophers of classical antiquity, the best English poets of all centuries prayed to the God to be visited by superior inspiration. William Blake quoted Milton before he expressed his own conviction:

> *A work of Genius is a Work "Not to be obtain'd by the Invocation of Memory & her Syren Daughters, but by Devout prayer to the Eternal Spirit, who can enrich with all utterance & knowledge & sends out his Seraphim with the hallowed fire of his Altar to touch & purify the lips of whom he pleases" MILTON (Blake, 1978, 573-574)*.

William Blake drew on this quotation with slight irony: "*The following Discourse is particularly Interesting to Block heads, as it endeavours to prove That there is No such thing as Inspiration & that any man of a plain Understanding may by Thieving from Others become a Mich. Angelo*" (Blake, 1978, 574). Blake continued with an argument how the sublime can be achieved, how the precision of ideas contributes to it, and how the general and the particular relate in art. A few of Blake's generalisations referred directly to inspiration:

> *The Man who on Examining his own Mind finds nothing of Inspiration ought not to dare to be an Artist, & he is a Fool & a Cunning Knave suited to the Purposes of Evil*

Demons.

The Man who never in his Mind & Thoughts travel'd to

Heaven Is No Artist.

Artists who are above a plain Understanding are Mock'd

& Destroy'd by this President of Fools.(Blake, 1978, 574).

As is obvious, William Blake was severely opposed to the uninspired and their initiative in art. This unforgiving attitude must have been caused by the status of the inspired soul, with which Blake was familiar. Indeed, the inspired poet's expression is not subjected to obstacles, some of which are linguistic conventions. When the inspired poet writes, he is almost unaware of the conventional limitations of the language (cf., though: Vallins, 1970, 18; Leech, 1969, 24). Words and phrases fit together of their own accord and the composition shapes itself complete and perfect. Minding the smoothness of thought, sound and metre in such poetry, which may be represented by such poems as *To the Muses* or *Introduction* to *The Songs of Innocence* by William Blake, *Dreams* by Langston Hughes, or *A Drink of Water* by Seamus Heaney, I tend to assume that rhythmical poetry ranges "from chaos to cliché" (cf.: Smith, 1968), to a degree. It is only on second thoughts, if the poet returns to edit it, that the poet may be challenged by the meaning of the conventional forms of the language. It is not easy to alter the text which had come like the breath of the Holy Spirit. The poet may choose to leave the inspiration-marked words unchanged. More often than not, he himself may be surprised by the striking aptness of the words in the composition. Where poetic madness had had its vent, reason can hardly rival the choice. It is poems thus produced that can contain meaning which is beyond the poet's awareness. It is the inspired poets who have been assumed to say more than they themselves understand (Plato, 1938a - *The State.* Book X. In: The Classical Thinkers on Art, 1938, 99). Inspiration is a powerful factor in poetry and it works over and above reason.

Many a poet acknowledged this power. John Keats, for example, recognised "an unconscious or involuntary element involved in all poetic activities" (Eruvbetine, 1988, 172). But Keats's view of inspiration was original. This poet partly acknowledged the Platonic postulate of artistic inspiration, but partly was opposed to the Platonic sophistry, especially to the concept of an all- empowering and possessive influence of the Gods. In Keats's view, the poet "is inspired by the goddess and yet he is inspired by himself" (Eruvbetine, 1988, 172). The important thing in considering the fleeting power of inspiration is the acknowledgement of the unconscious influence on the poet of the sources of which he himself is unaware. Hence it is the assumed role of the Gods and the power of words that work in line with the hallowed fire. Whatever the source of inspiration or η μανια, it works magic in the poet's mind. All poets who experienced it acknowledged the existence of this magic beauty in the realm of poetry, which defies rational explanation and is above man's will and interference.

Another powerful factor is the poet's **imagination**. The romantics were quite explicit in their works on imagination. John Keats considered, for example, that imagination "aids poets in objective explorations and depictions of human experiences, ... [and] broadens and enriches man's knowledge of the world". He regarded all great poems "as aesthetic records of poets' intimate experience in [the] complex world" and treated imagination as the "Genius of poetry" (Eruvbetine, 1988, 163). Keats found

imagination to be an integral part of the principle of consciousness. For him, it was a power which brings "the whole soul of man into activity" and subordinates its faculties "according to their relative worth and dignity" (Eruvbetine, 1988, 163). Keats distinguished the poetic and the 'unpoetic' manifestation of the imagination. He considered that real poets had to learn to distinguish between them. "In [the] Keatsian system of spirit-creation, the poetic imagination is born in the "chamber of Mature-Thought", while the unpoetic capabilities of the imagination are manifested in the "chamber of Maiden-Thought""(Eruvbetine, 1988, 164). Poets can actualise the poetic potential of their imagination. All poems contain an expression of the imagination and they reflect the measure of success with which poets have managed their own imagination. When the poetic imagination is active in depicting the world's harmony, the poet's dream world and his vitalised reality are not confused with the actual. These worlds exist in a kind of unity "in which the distinctive features of the vitalised, real and the dream worlds are intensified by the poetic imagination" (Eruvbetine, 1988, 164).

Like the kinds of the manifestation of poetic imagination, dreams which are also poetic activities because they are subjective, are not necessarily always poetic manifestations of the imagination. Keats identified three kinds of dreams and found that the first and the second are unpoetic. They establish the bright and dark conditions of life as sole realities. The third kind is an aesthetic vision because it presents the dark and bright sides of life in relation to each other. Dreams of perpetual brightness, of eternal heavens and dreams of "external fierce destruction" make their creators mere dreamers, not poets, because such dreams are presented as the only truths of human existence. It is only dreams encompassing the broader perspective of human existence that make their creators poets: such dreams show "a regular stepping of the imagination towards a truth" (Eruvbetine, 1988, 164-165). The poet's dream was regarded by Keats as a creation of the poetic imagination. The poetic dream is distinct from all other dreams and may be called a 'vision'.

Poetic visions reflect the world's harmony in two ways – by presenting relations between various aspects of the world or by concentrating on a single aspect of reality, exploring it and placing it in a larger pattern of things. Analysing poetic dreams and the imagination, Keats found 'Negative Capability'. This is the ability of the poetic imagination to concentrate on a segment of truth, "explore it intimately and stretch it to its limits without substituting or confusing it with the sole truth or other segments of reality" (Eruvbetine, 1988, 165).

Keats himself represented pleasant and unpleasant visions in his works within broader contexts of human existence. The intense feelings that accompany both visions may make the two different aspects of such visions disappear, because "the interpenetration of pain and pleasure is present in both visions" (Eruvbetine, 1988, 165). In Keats's concept, a poetic vision is generated by the activity of the poetic imagination as it issues from the poet's inner self. In such activity, the poet is oblivious of the external world. But the poet's work has also a direct contact with the world of objective reality: "the truth of the poet's works and visions springs from their relation to the objective world" (Eruvbetine, 1988, 166). The poet, thus, is a consciously active subject whose world experience is related to his works. This is so because, unlike inspiration, imagination is the result of the poet's power of reason and senses.

Poetic imagination is a vast field of experience to Keats. Poetic imagination issues visions which constitute "the empyreal reflections" of life. The poet is also involved in the "spiritual repetition of the actual" when qualities of actual objects are enhanced through a process of intensification. Objects and experiences can be enriched by the poetic genius "through the vitalization of past events or through a personal recreation of historical happenings" (Eruvbetine, 1988, 166). A person can intimately participate in the activities of generations other than his own. He is the person who has successfully actualised the aesthetic potential of his imagination. Keats claimed that, with the strengthening of his imagination, he lives in a thousand different worlds, rather than in this world alone. The thousand different worlds can be either visionary or historically true. This reasoning means that "the two distinct manifestations of the poetic imagination – visionary creation, and animation of the real" – are interrelated rather than mutually exclusive (Eruvbetine, 1988, 166). This confirms a credible relation between extralinguistic reality and literary representation.

Keats was aware of the modifying ability of the aesthetic imagination. This is the imagination's power to intensify the aspect of reality which is represented from memory. The imagination also modifies concrete objects or even creates entirely 'new' ones from them. In creating things that are subjective but real, the poetic imagination, in Keats's view, draws upon objective reality or natural phenomena. Keats's concept of the imagination's visionary and naturalised activities is incorporated in his classification of poetic subjects or "ethereal things". Keats found three kinds of things ethereal – things real, things semireal and nothings. Things real include the existence of the Sun, Moon and Stars and passages of Shakespeare. This is an interesting coincidence. "Passages of Shakespeare represent all great works of art that eternally reflect some valuable part of man's knowledge of his life and world" (Eruvbetine, 1988, 167). Though subjective, Shakespeare's works exert and continue to exert such an influence on man like the objective things – the moon and stars. 'Things semireal' do not exist independent of the human consciousness. Their existence owes to the interaction of man with the world. 'Nothings', like dreams and visions, exist only in the consciousness of man. They are independent of the external world.

Keats considered that the poetic creation of visions from the subjective and objective worlds and the vitalisation of materials in both worlds are subjective. He attempted to establish bases for demonstrating their truth. "The truth of an aesthetic vision and a vitalised object ... depend on the effective reflection of the reality of man's existence in this world and the original or normal object" (Eruvbetine, 1988, 168). The intensity of sensations complement the effective reflection of reality by visions and modified experiences of the world. In the Keatsian cosmos, aesthetic creations, whether visions or intensified actualities, "require a greeting of the spirit to make them wholly exist".

In his letters, Keats reiterated his poetic dictum of Beauty and Truth: "What the imagination seizes as Beauty must be truth..." All human passions as of love ... "are all in their sublime, creative of essential Beauty". Sublime passions are intense feelings, "while "essential Beauty" is the aesthetic ideal". The role of intense passions is essential to the poet: they elevate the soul to such heights where the poet can perceive the harmony of existence (Eruvbetine, 1988, 168). This conception reiterates Keats's notion of the state of excitement as the only state for the best of Poetry. It also relates to the poetic madness of classical antiquity.

Considering the identity of the great poets, Keats assumed them to have simple imaginative minds, in whose life sensations are more important than thoughts. Keats maintained that the intensity of sensation can test and determine "the truth of imaginative experiences and of discovering the essential beauty in all things" (Eruvbetine, 1988, 169). The poet's understanding is different from that of a philosopher, whose mind is unregulated by the imagination. Neither the philosophic understanding nor memory is knowledge to the poet. To Keats, the poet's knowledge should be ideas tested on pulses, and it should be extensive knowledge. Such knowledge should assist poetic flights governed by passions and ease the Burden of Mystery. If the ignorant mind experiences visionary flights, it is to be lost in mystery and is bound to be unpoetic. Visionary flights and intensely passionate imaginative activities in ignorance imply deep falls and horrifying experiences to Keats, when the soul is wingless and in commotion. Flights in ignorance, however accompanied by intense sensations, are only fancy to Keats. Artistic flights should be controlled by a true knowledge of life. Only then is the aesthetic genius or the ideal manifestation of the human imagination mastered and regulated. As Keats's poetry indicates, fancy sometimes may approximate the work of poetic imagination. When it happens to work in line with " the modifying power of the imagination, it is evident in the poetic creation of visions and in the vitalisation of actualities" (Eruvbetine, 1988, 170).

Keats also offers a hypothetical identification of how the aesthetic imagination transforms or modifies its subjects in the process of perceiving and creating visions or vitalised actualities. This is the idea of the existence of the intermediary faculty between the heart and the mind, which is imagination. Since human passions or feelings form the basis for most associations to Keats, the associative power of the imagination in poetic activity equals the faculty of invention (Eruvbetine, 1988, 171). The power of imagination is multifaceted to Keats. The poet's imagination is capable of exploring single incidents and of producing new images associated with the initial one after it had been tested on the pulses of the poet. This power of the poetic imagination means the hallmark of originality to some authors.

Seeking the aesthetic ideal and struggling to actualise the poetic potential of his imagination in poetry, Keats reveals the identity of the paths of love and poetry. Keats also implies that the aesthetic ideal "manifests itself in the interrelation of dreams and reality, of the vitalised actuality, the ideal and the actual" (Eruvbetine, 1988, 176). Keats's conception of the poetic imagination is comprehensive and unified. However powerful and passionate, flights of the poetic imagination are not entirely dissociated from reality for Keats. There is a kind of relation between the notions in the dream world of the poet and the experiences that he draws upon in his normal life. In his work and life, the poet resorts to the power of the imagination to capture the ideal and the real; the poetic imagination creates poetic visions, it vitalises reality, and remains in conjunction with the passionate knowledge of the world and life.

The nature of the poetic imagination and its activity as described by Keats has its roots both in the real world and in the subjective conceptions and sensations of the poet. This circumstance places Keats's concept in line with my concept of metareference derived from the uses of language. It is important that this concept is that of a major poet. If the major poet considered his life experience and impressions of the

real world to matter so significantly in his visionary world, my concept of the role of metareference should not miss the point. We have to believe that mediated reference has a role to play in poetry and in all imaginative literature. In other words, Keats's concept of poetic imagination and of the role of impressions of the real world in it, validates my concept of literature as the metacommunicative use of language and of the role of metareference in it. Minding Keats's notion of unpoetic visions in the absence of the intense perception of the world, I have to believe that metareference has a function to perform in the poet's sensations, thoughts and words. A truthful reflection of reality appears to empower the poet's visionary flights but itself is transformed and enhanced by the power of the poet's imagination. It is the poet's sensations, passions and feelings that vitalise his experience and perception of reality. Thus, the subjective and the objective work in line in the poet's imagination, and metareference lends power to his aesthetic vision, which finds expression in words[3]. Minding how these sensory and visionary factors intermingle and empower the poet's mind, I cannot deny the role of metareference beyond representation in poetry. It is true that emotional pulses enhance and ennoble the poet's life experience, but his poetic vision would be empty and never materialise in words if impressions of the real world were denied to him. However endowed with spirit Keats's own poetry is, its spiritual potential appears to draw upon metareality, or reality tested on pulses.

There is no difference in the nature of inspiration and imagination for poets and prose authors. Inspiration is a spiritual power which is partly of accidental origin and partly is due to the activating influence of words when the mind is charged with them. Imagination is the mental capacity to create images and visionary pictures in combination with the impressions of reality. Imagination is inborn but may be activated by inspiration. There is some difference, however, in the issue of the power of inspiration and imagination in poetry and in prose. The power of these two forces is spontaneous, fruitful and delightful in both cases, but in poetry, the words that issue from the inspired mind and active imagination are often the first and the last in the text. When the poet writes in a state of inspiration, editing is only slight. This is not so with prose, however, because meaning in prose has to be detailed and precise. If poetry allows of loose associations and all the more of individual and vivid images because of that, prose demands precision, or else it may become verbose and pointless. Precision in prose is difficult to manage because it has to be managed in a much more voluminous text than poetry. This is why it is said that a prose author has to chisel and toil hard at his every word and line, whatever his inspiration or emotive-intellectual stance at the moment of writing (cf.: Flaubert, 1927; Petkevicius, 1988). Although inspiration may result in a ceaseless flow of words, it is only in poetry that the words fit together at first attempt. Hence is the idea about (η μανια), poetic frenzy and the Muses as the source of it. To

3 It is desirable to remember the insights of Keats's contemporaries into how imagination depends on the author's nature and being: "Uneducated people have most exuberance of invention and the greatest freedom from prejudice. Shakespeare's was evidently an uneducated mind, both in the freshness of his imagination and in the variety of his views; as Milton's was scholastic, in the texture both of his thoughts and feelings. Shakespeare had not been accustomed to write themes at school in favour of virtue or against vice. To this we owe the unaffected but healthy tone of his dramatic morality. If we wish to know the force of human genius, we should read Shakespeare. If we wish to see the insignificance of human learning, we may study his commentators." (William Hazzlitt. *On the Ignorance of the Learned*. In: Williams, 1977, 155).

a prose author, inspiration also lends fluency, but the issued text requires conscientious editing and orchestration of the words so that there would be no loose ends and that the meaning of every word would be exact and matched the design of the complete work. In other words, poetry allows of much more irrational liberty with words as its imagery is based on ephemeral associations, while prose is fairly rational and its imagery has to be founded on experience and researched. Hence follows the requirement to chisel the words to perfection.

Imagination functions in a similar mode both for poets and prose authors. It either exists and its result is unique images and original expression, or it does not, and the author tampers with the traditional images known from major and better authors. For a traditional image to become new, not only new and original contexts should be imagined, but also the inspired mind should assist their livelihood.

Although perhaps less powerful than inspiration, imagination is that force in creative writing which produces contexts and images to wonder at and to be surprised by. For example, Soames's fascination with painting in *The Forsyte Saga* by John Galsworthy is represented as rather a traditional image and can be fully appreciated with resort to the rational concepts of the power of beauty in philosophy and aesthetics in particular. The fascination of Dorian Gray's portrait in *The Picture of Dorian Gray* by Oscar Wilde is absolutely extreme and is an issue of a boundless imagination. So much beauty and inspiration is put into it that no reader can fail to appreciate Oscar Wilde's imagination. To appreciate the image of the portrait, we have to resort to a very sophisticated reasoning related to the role of the author's technique of representation. Although somewhat connected with reality like in Keats's conception, imagination is the creative force which renders unusual and extraordinary images both in prose and poetry.

So much attention to the least material influences in literary work, has been given to show that authors write while they may be variously affected by biologically accomodated physical forces, which together with the meaning of the words and their own spirit form the content and style of the work and make it more or less modified emotively and intellectually. I have called this input of their spirit and reason their emotive intellectual stance.

Trusting that the references have been convincing enough, I intend to conclude on the ideal subjects of inspiration and poetic imagination with a few practical notes. So much space and emphasis have been given to these least palpable factors which influence creative writing to motivate the status of imaginative literature and, further, to outline the credible approaches to its understanding and influence. Though "modern poetry has become very cerebral" (Povey, 1976), no poet of some fame will deny even today that the notion of the ancients of the imperfection of the works of those who would attempt to enter the poets' realm without the inspiration (η μανια) of the Muses (Plato, 1996, *Phaedrus*, 245a) is not true. Moreover, literary studies have recently appeared which claim that approaches to a true post-modernism should make their way through a re-establishment of such old-fashioned "romantic" notions as inspiration, intuition and imagination (Falck, 1991). Finally, it may be at least partly these factors to which what is known as poetic licence may owe its existence. Though distinguished Professors assume that even poets have "to learn the rules of grammar before they

attempt to bend or break them" (Quirk, 1968, 216; cf.: Ullmann, 1973, 131) and though the rational poets are more likely to dispense with grammar than the inspired, out of daring or perversion, inspiration and imagination are likely to stretch the standard language, most often in incidental collocations and in metaphors.

The Potential of the Conventional Code and Poetic License

No poet attacks or begins with an attack against the language he writes. He rather attempts to explore and master the potential of and the conventions in the language. As far as the potential meaning of a language is concerned, poets are simply at the mercy of it. As it has been *defined above, the potential meaning of a language is a historically inherited corpus of meaning, sociocultural and sociolinguistic in character, which actually exists in all fixed major units of meaning* and, to an extent, in the word, and which is latent until the unit is correctly used (cf.: Drazdauskiene, 1983, 77-78; 1990, 74; 1992, 63). Consider, for example, the word *complacency* used by the poet Michael Roberts, in the poem, *The Castle,* (English Poetry, 1982, p. 150):

It was a grim castle, built in the bad years,

Built by an old man after years of failure,

Stuccoed with long complacency, and now

No more than an empty wineskin or a crushed fruit.

The derogatory meaning of the word *complacency*, which is part of its dictionary meaning, is in accord with the implied sense of grim wastefulness, which is part of the significance of the above quoted poem. If the poem conveyed the sense of the protective power of the castle and the generosity of its owner, the word *complacency* would be markedly out of place because of its derogatory sense.

The poets seek a similar semantic accord when they "wrestle with words and meanings" in their production of a work in which sociocultural and sociolinguistic aspects of meaning dominate. This is a thankless task and it has challenged many a poet. There would be no better illustration than Shakespeare to show how the routine meaning of formulae can be exploited at the change of the scenes in his plays. On the one hand, the frequent formulae and address at the change of the scenes are used by Shakespeare in accord with their sociolinguistic standard, thus creating credible images of reality and keeping their potential meaning latent. On the other hand, the formulae are enriched with the contextual meaning of the conflict of the plays, thus making them dramatically significant and concealing the sense of routine about them. For example:

(1) *Enter Macbeth*

/.../

LENNOX Good morrow, noble sir.

MACBETH Good morrow both. (*Macb.,* II.3)

(2) MACBETH

I wish your horses swift and sure of foot;

And so I do commend you to their backs.

Farewell.

Exit Banquo (*Macb.,* III.1)

(3) LENNOX Good night, and better health

Attend his majesty!

LADY A kind good-night to all ! *Exeunt Lords*

Macb., (III.4)

(4) *Enter Enobarbus*

ANTONY How now, Enobarbus?

ENOBARBUS What is your pleasure, sir?

ANTONY I must with haste from hence. (*Ant. & Cl.*, I.2)

(5) *Enter Dolabella*

DOLABELLA How goes it here?

SECOND GUARDSMAN All dead. (*Ant. & Cl.,* V.2)

Thus managed, the routine and potential meaning of the formulae becomes subsumed under the poetic pattern of Shakespeare's language. The formulae are significant for their conventional sense in creating credible realism and for their dramatic meaning. This marks the success and achievement of the poet who is never free from the sociocultural and sociolinguistic conventions of the language. These two kinds of linguistic patterning always coexist in poetic language and encode its meaning (cf.: Widdowson, 1992, 88; cf.: Ogden & Richards,1960/1923, 228-229).

The poet's dependence on the code and on metrical constraints are outweighed by poetic licence**. Poetic licence** is an accepted concept and is used to mean the poet's right to ignore rules and conventions generally observed by the ordinary users of the language (cf.: Leech, 1969, 36). Poetic deviations have been observed in all aspects of language, which are objectively perceivable, both on the surface and in depth[4]. Professor Leech, for example, who quite exhaustively surveyed linguistic deviations in poetry, noted lexical, grammatical, phonological, graphological, and semantic deviations. Apart from these, he also wrote about dialectal deviation, deviations of register and historical period. I shall briefly consider some of these deviations in a different order. First, surface deviations – the phonological and the graphological. Phonological deviation is of limited importance in English poetry. It is basically elision, which is a cutting off or suppression of a vowel or syllable for metre or euphony (cf.: Smykalova et. al., 1967, 29), and its variants: aphesis, *i.e.* the omission of an initial part of the word or phrase, syncope, *i.e.* the omission of a medial part, and apocope, *i.e.* the omission of the final part of the word or phrase (cf.: Leech, 1969, 18). Some unconventional deviations for the convenience of rhyming include identical pronunciation of some homographs. For example, the noun *wind* in *Wind of the Western Sea* in Tennyson's poem is pronounced like the verb *wind*. Misplaced stress also occurs for the same reason. Graphological deviations are of a more recent time when some poets, such as E.E.Cummings, or authors of concrete poetry, started treating words as if they were plaster in sculpture. E.E.Cummings dispensed with the capital letters, while authors of concrete poetry presented complete texts of their poems in a crossword manner.

4 Whatever the degree of deviation and whatever the circumstances, poetic licence is an accepted concept. It is relevant to consider it here before the status of imaginative literature is finally outlined.

Lexical deviation is more significant in poetry, and it has enriched the English language. First, there are words which originated in poetry. For example, *blatant* was introduced by Spencer, *assassination* by Shakespeare, *pandemonium* by Milton, and *casuistry* by Pope (Leech, 1969, 42). Second, English poets are known to have produced words of new paradigms by conversion. Cf., for example, Shakespeare:

ANTONY /.../

... and be thou sorry

To follow Caesar in his triumph, since

Thou hast been whipped for following him. Henceforth

The white hand of a lady fever thee! (*Ant.* & *Cleop*.,III.13)

CLEOPATRA

... Antony

Shall be brought drunken forth, and I shall see

Some squeaking Cleopatra boy my greatness

I' th' posture of a whore. (*Ant.* & *Cleop.,* V.2)

Similarly, new words have been produced in English poetry by affixation. Shakespeare's *unsex me here* in *Macbeth* and *dragonish* (*Sometime we see a cloud that's dragonish*) in *Antony and Cleopatra* are the first instances that merit illustration. Dylan Thomas's *unentered house* and *'unclenching*, *armless, silk and rough love*' are of the same kind of deviation.

Word formation by affixation and compounding in poetry has been taken to extremes. Modern poets have produced the queerest words and phrases for singular uses in definite contexts. Such words are known as occasionalisms. For example: *her lonely loving hotwaterbottled body; his nicotine-eggyellow weeping walrus Victorian moustache; Her lover, tall as the town clock tower, Samson-syrup-gold-maned, whacking thighed and piping hot, thunderbolt-bass'd and barnacle-breasted, failing up the cockles with his eyes like blowlamps*, etc from the works of several authors. It is unlikely that thus oddly formed words may enter the conventional language as it is not true that word formation in poetry and prose primarily aims at the enrichment of the language. The primary function of word formation in poetry and prose is original imagery and a contribution to the stylistic system of the work.

Grammatical deviation in poetry includes morphological and syntactical oddities. Apart from the above quoted occasionalisms, morphological deviations are rare enough. Syntactical deviations are more frequent and they affect surface structure and deep structure (see: Leech, 1969, 45). The simplest instance of syntactical deviation would be a misplacement of the direct object as, for example, in Dylan Thomas's *Fern Hill*: *Nothing I cared, in the lamb white days*, which emphasises the carelessness of the young. To perform different functions, modifiers happen to be misplaced in the same way in the same poem. For example:

And honoured among foxes and pheasants by the gay house

Under the new made clouds and happy as the heart was long,

In the sun born over and over, / I ran my heedless ways, /.../

Although the misplacement of modifiers has been known in poetry of all ages and is tolerated in poetry, the text of *Fern Hill* quoted above includes amassed modifiers of different kinds: an extended participial phrase with an extended adverbial modifier of place, an extended attributive phrase in preposition and an adverbial modifier of time. To be comprehensible, such a long group of modifiers in preposition requires an adjustment of perceptive powers in reading. Although very unusual, this group of misplaced modifiers renders a poetic image of the vast and overwhelming world encompassing the young not yet encumbered by the problems of the adult.

Instances of syntactical deviation vary and the most striking are the ones in which deviation affects the deep structure. For example: *All the sun long it was running* or *Time held me green and dying,* from *Fern Hill* by Dylan Thomas. Such deviation from the regular syntactical pattern approaches metaphor because new meaning is created by the use of words, which are incongruous semantically, in compact units. Thus, *all the sun long* is produced following the pattern *all the day long*. When the word meaning a period of time, *i.e. day*, is used, an unobtrusive syntactical unit is produced. The use of the word *night* would not affect the regular meaning of the phrase, either. But when the word *sun*, naming the celestial body, is used, the sense of the phrase becomes so deeply affected as to mean, by way of semantic deviation, *so long as the sun shone*. This is a case of metaphor when the word is used on the grounds of analogy, in Aristotle's terminology (cf.: Aristotle, 1954, *Poetics*, 21, 7-10). Dylan Thomas has also an analogous phrase in the same poem, with the word *moon* used instead: *All the moon long I heard.* The mechanism of this phrase is the same and, by analogy, it means the night time, *i.e.* so long as the moon was shining. The author changes the viewpoint of the reader entirely by the meaning of these phrases. He even implies the dependence of man on the movement of the celestial bodies rather than on the ordinary running of time.

Time held me green and dying is formally an analogous kind of deviation. There are at least two analogies behind this statement: the time of my young and desire-laden days lasted, and luck accompanied me. It is just that luck is only vaguely implied. However, since both words are abstract, the metaphoric sense of *time held me* is not very strong. But it is a syntactical deviation on the level of deep structure. All the examples of syntactical deviation considered above show how the poet makes language serve his imagination and how he bends the rules of grammar therefore.

Following all the oddities of modern poetry, it is somewhat destructive to present the essence of metaphor in the class of semantic deviation (cf.: Leech, 1969, 48-49). But metaphor is the most powerful case of the transference of meaning; it is just that it has served poetry ever since it was consciously perceived as a device (Aristotle, 1954, *Poetics*, 21, 1457b, 7-34). Cf., for example, Shakespeare's line from Sonnet CIV: *Three winters cold have from the forests shook three summers' pride*. The passing time is compared here with the change of the seasons and with the consequential loss of nature's beauty. One impressive image of this line lies in the ascription of a human life to the seasons, when it flourishes in foliage and colour like a woman in her prime. This is the *summers' pride*. Another image is the very change of the seasons, which is identified with the forceful power of winter when it destroys the foliage as if this were self-respect and dignity, which are part of woman's beauty. This is the background (or

tenor, in Professor Leech's terms) of the image in *Three winters cold ... shook three summers' pride.* In the complete context of the Sonnet, in which time's influence on woman's beauty is contemplated, these images form a contrast to the author's ideal: whatever the changes in time which damage the fairest, the friend's beauty excels. The poet's statement *Ere you were born, was beauty's summer dead* confirms the friend's beauty as a truth over its emotive representation.

Both images are based on contrasts and analogies. These metaphors may be interpreted as condensed or covert comparisons, following Cicero's concept (Cicero, 1938, *De oratore*, 216), or as a change of the name by analogy, following Aristotle's concept (Aristotle, 1954, *Poetics*, 21, 10-25). Ignoring the classics, two newer major concepts of metaphor may be considered. Minding Eric Partridge's definition given in *Usage and Abusage* with reference to I.A.Richards (Partridge, 1982, 180-185), G.H.Vallins argued that metaphor is not "a verbal matter, a shifting and displacement of words". In terms of Ivor A.Richards, it is rather "the omnipresent principle of language" and "a natural outcome of thought, which proceeds by comparison". It is basically in this way that the metaphors of language are derived (Vallins, 1970, 53).

Treating metaphor as a case of semantic deviation, Professor Leech finds that metaphor "in its widest sense, is the process whereby literal absurdity leads the mind to comprehension on a figurative plane" (Leech, 1969, 49). Further, Professor Leech emphasises that three parts of the analogy in metaphor, *i.e.* two things to be compared and the ground of the comparison, "have to be hypothesized from 'what is there' in the text" (Leech, 1969, 153). This again complicates matters and presents metaphor as by far the most arresting semantic phenomenon, difficult even to analyse. Considering the concepts reviewed, they all merit attention as some of them emphasise the productive and others the perceptive aspects in metaphor.

Acknowledging the significant points in the essence and perception of metaphor as defined by Ivor A.Richards, Eric Partridge, G.H.Vallins and Professor Leech, I should like to draw attention to the classical concept. The classics did not deny the omnipresence of metaphor in speech (cf.: Zabulis, 1995, VII) and they interpreted the mechanism of metaphor correctly, without emphasis on the manner of the train of thought. What is important in the interpretation of metaphor by the classical authors is the distinction of figurative meaning against literal or 'general' meaning of the words. Bypassing the concept of the meaning of 'the ordinary words', we would exclude the probability of the meaning of the words in transferred sense, which is the verbal essence of metaphor (cf., though, Ortony, 1993a, 7-8, 10, 14). With this, I should restore the notion of signification retained by some ordinary words even in poetry (cf.: Widdowson, 1979, 33ff; Leech, 1969, 40), or else the elementary conditions for figurative meaning in general and for the transference of meaning in particular would have to be denied. Without the ordinary word *pride* meaning knowledge of one's own worth, a sense of dignity and respect for oneself, as in *my pride fell with my fortunes,* from *As You Like It* by Shakespeare, the metaphoric meaning of *three summers' pride* would be inconceivable. In short, it would be impossible to transfer meaning if there were no ordinary uses of words in their direct sense. This was the first thing that the classical authors identified in metaphor. "As old age to life", reasoned Aristotle, so "is evening to day. One will accordingly describe evening as the 'old age of the day' ... and old age as the 'evening' or 'sunset of life'" (Aristotle, 1954, *Poetics*, 21, 1457b, 23-25). In

another example, the mechanism of metaphor is found to be the same: proper words are taken from their usual context and transferred into a different sphere in which they acquire new colouring. For example, the Greeks called the underwater cliffs the altars for ships. In this metaphor, the meaning of proper words and that of semantically misplaced words intersect: a cliff is a cliff, a stone, in fact. A sacrificial altar is also a certain stone. When, minding this affinity, the word *altar* is used for the word *cliff*, and a new colourful image is created: even three concepts, that of a sacrifice, the loss of a ship and reverence for the Gods, are enclosed in the above metaphor (Zabulis, 1995, VII).

Treating metaphor as a case of semantic deviation and minding that the deviation in sense may have a meaningful issue only against the background of the ordinary use of words, I tend to accept Professor Leech's definition of metaphor as the process "whereby literal absurdity leads the mind to comprehension on a figurative plane"(Leech, 1969, 49). This definition is general enough to cover the mental process in the author's mind and in that of the reader or listener, without the emphasis on the omnipresent principle of metaphor, which is also important in its turn. Although metaphor occurs in routine usage as well as in poetry, the use of metaphor is not ceaseless in poetry or else it would cease to have an effect. This definition makes one other important point – the readiness of mental comprehension. However difficult it may be to analyse metaphor rationally, its understanding is always immediate. It depends on the obviousness of analogies in the background of a metaphor and on the freedom of imagination in issuing images. This is why metaphor is more frequent in poetry where the stimulus to unbound images and impressions is required, and rarer in prose where the precision of the statement and regulating exactitude are important.

Before concluding this consideration of the nature of metaphor and its role in literature, I should not overlook recent studies which find fault with the terms I have used. First, metaphor is found to be a natural tendency of thought and, consequently, a psychological rather than a linguistic phenomenon (Sadock, 1993, 45). Although metaphor shows up in numerous languages, it is considered an error to treat it as a linguistic universal for the above reason of its psychological character (Sadock, 1993, 44-45). Considering the question of the recognition of metaphor, another author finds it impossible to discriminate between the metaphorical and the literal (Black, 1993, 34; Sadock, 1993, 46). The fact that metaphor would always count as an absurdity is found invalid to identify metaphor because this would also apply to other tropes, such as oxymoron or hyperbole (Black, 1993, 34). Finally, to make use of metaphor to explain the principles of semantic change, Professor Sadock applies logical tests to make a distinction between figurative and literal meaning but finds them invalid. The problem that verbal figuration poses for the linguist remains unsolved to Professor Sadock (Sadock, 1993, 51-54). One more author argues that the comprehension processes of literal and figurative meaning are similar (Rumelhart, 1993, 80-82). The points of view mentioned above challenge the basic classical concepts such as the literal or referential meaning of the word, figurative or transferred meaning and sense, semantic deviation and others.

The problems as mentioned in the few recent authors arise for one principal reason: these authors attempt to explain the nature of metaphor and its comprehension

with resort to formal semantics. They themselves admit that they treat metaphor as a resource for their theory of *langue*, not for the theory of *parole* (Cohen, 1993, 58). My approach to metaphor and to the status of imaginative literature has been from the point of view of uses of language, *i.e.* from the stand-point of the theory of *parole* and the functional theory of language. Resorting to the concept of the use of language, I can ignore most of the arguments referred to above while refering to the simple contrast between the referential and the emotive uses of language, or by the symbolic and emotive uses of words, in Ogden and Richards's terms. Way back at the beginning of the twentieth century, these authors argued against the excess of the emotive use of words and its spread over into the symbolic uses of words. To test and discard the irrelevant emotive uses of words, they asked a simple question: "Is this true or false in the ordinary strict scientific sense?" (Ogden, Richards, 1923/1960, 150). Ogden and Richards maintained that the relevance of the question determined the use of language: if the question was relevant, the use of words was symbolic or referential, if it was clearly irrelevant, the use was emotive. A note was added by these authors that 'true' sometimes applied to evocative utterances. But in the case of metaphor, the question would be irrelevant because metaphor represents the emotive use of words (cf.: Ogden, Richards, 1923/1960, 42, 124). Since the emotive use of words means the expression of emotions and attitudes, moods and intentions, and their communication, *i.e.* evocation in the listener, no logical tests apply to this use of language. Therefore all logical tests that failed, as was argued by Professor Sadock, had been falsely applied from the start: metaphor cannot be tested by logical argument. Metaphor is a logical absurdity and this is the only statement that is true about metaphor in terms of logic. It does not matter that this statement applies equally well to the oxymoron or hyperbole. As Aristotle's examples show, these tropes were originally treated as aspects of metaphor in classical antiquity (Aristotle, 1954, *Poetics,* 21, 1457b).

This approach and the references indicate that my initial argument concerning the concept of metaphor drawn from Professor Leech has been correct. The comprehension processes of literal and figurative meaning may be similar, yet this does not exclude the difference between literal and figurative meaning. My reference to the classics for this distinction has also been correct (cf. a very recent study of figurative language, which draws on Aristotle's original concept: Fogelin, 2011). It is literal meaning in the context and in the background of metaphor that ensures the metaphor's effect. Every single metaphor is a unique instance of speech and a major semantic deviation. Like fictions, in Ogden and Richards's terms, metaphor may be an unverified reference (Ogden, Richards, 1923/1960, 99). Seeking support to the *langue* theory and proof to the process of semantic change, the interested authors like Professor Sadock might look for laws drawing generalisations from the analysis of numerous metaphors rather than from logical tests on single metaphors.

Whatever the argument for or against definite criteria which define the features identifying metaphor, I have not looked for principles of semantic change in language in my paper nor sought an abstract argument concerning the essence of metaphor. My purpose was the meaning of words, their sense in literature, and the expressiveness of metaphor, as it transforms regular and conventional uses of the words. Therefore, following Professor Leech, I find it relevant to define metaphor as a covert comparison based on the violation of logic, an understanding of which involves a process whereby

"literal absurdity leads the mind to comprehension on a figurative plane" (Leech, 1969, 49). Context and literal meaning in the background aid an understanding of metaphor in all circumstances. In the theory of the uses of language, which may be treated as part of the theory of *parole*, context is a reliable criterion. Although the analysis of metaphor postulating its tenor (or the literal component) and vehicle (or the figurative component) (Leech, 1969, 153-156) may not be easy or very successful in cases of extended metaphor, the identity of metaphor and its effect is always correctly perceived by the reader and scholar in texts of different genres. The basis of this understanding is the perception of differences between literal and figurative meaning.

I have argued earlier that this distinction in verbal meaning does not only identify metaphor but also accounts for its effect. Metaphor is a powerful resource in routine and especially in literary language. It has not lost its role and expressiveness in human language in general, although it has served poetry for over three thousand years. The omnipresence of metaphor remains as lively as it had been because human language allows countless combinations to manifest semantic aberration which produces unexpected issues of figurative meaning. Metaphor remains an effective trope in literature and its essence touches upon the resources of poetic language as a whole. But modern tendencies in the use of metaphor invite a comment as they indicate certain regularities which cheapen the effect of metaphor. This concerns the patterns of metaphor and the limits of absurdity. The grammatical patterns of metaphor have remained the same, but overstatement in metaphor and epithet have been both markedly exaggerated to the absurd. Cf the metaphors of two poets below:

It was my thirtieth year to heaven
Woke to my hearing from harbour and neighbour wood
And the mussel pooled and the heron
Priested the shore
/.../
But all the gardens
Of spring and summer were blooming in the tall tales
Beyond the border and under the lark full cloud. (Dylan Thomas. *Poem in October*)

Made fun of you? That was their graceless
Accusation, because I took
Your rags for theme, because I showed them
Your thought's bareness; science and art,
The mind's furtniture, having no chance
To install themselves, because of the great
Draught of nature sweeping the skull. (R.S.Thomas. *Iago Prytherch*)

The underlined metaphors arrest the reader's attention because they are somewhat unusual, but it is not easy to pinpoint in what way they differ from the classical metaphor. A shade of exaggeration, especially in the last line of R.S.Thomas, is the first sign of some kind of crudeness. The background comparison with things rather than with nature, as in the classical metaphor, strengthens the impression of crudeness. The ini-

tial metaphors in the quotation from Dylan Thomas above are based on a comparison with nature. Their images based on conversion makes them original, usual structurally and impressive by the freshness of their images. Comparison with things and therefore the crudeness of metaphor is probably one of the most significant features of the metaphor of the twentieth century. The poetry of Wilfred Owen, for instance, retains more or less classical features, but it is considerably based on crude references born in World War I. Cf.: *What passing-bells for those who die as cattle? Bent double, like old beggars under sacks, / Knock-kneed, coughing like hags, we cursed through sludge, ...* The crudeness of Wilfred Owen's metaphors and similes create such striking images of the war that they allude terrifyingly both to the personal experience of the poet and to the general calamity. But crudeness of itself took root and burgeoned in the poetry of the twentieth century, while its metaphor developed another noticeable feature. This is a distinct shade of absurdity which owes to the background comparison. Cf.: *As innocent as a clock / Before time's shipwreck.* (Kenneth Allott) *They worry about money, the eyeless work / Of those who do not believe, ...* (Bernard Spencer) *And hang the receiver up on grief?* (Kenneth Allott) *World is crazier and more of it than we think, / Incorrigibly plural. /…/ The drunkenness of things being various.* (Louis MacNeice)

The unusual background comparison can be traced in major poets of the beginning of the twentieth century and not only in English. The French poet Oscar Milosz, for instance, is notable for unusual comparisons in the background of metaphor (*le jour défaille de douceur* = the day is collapsing from gentleness; *Les fontaines chantent doucement aux parcs d'autrefois…* = The fountains sing gently in the parks of other time; *Je suis un grand jardin de novembre…* = I am a huge garden of November; *Un vieux vautour a fait son nid d'exil dans mon ame…* = An old vulture has made a nest of exile in my heart; *Je sens souffrir ma vie au profound de tes veines, ...* = I feel how my life suffers in your veins.) This reference to a major French poet has been made to show that object-like comparisons in the background of metaphor appeared and were universal in the poetry of the beginning of the twentieth century. But, like other major poets, Oscar Milosz, for instance, had these strange metaphors integrated into the tracery of his images; the spirit and style of his poems are unique and retain an overall unity of thought and sensitive appreciation. This new metaphor, though, caught the poets' fancy and has come to be treated as an elementary tool. It became crude in minor poets of the century and especially so because it was used like an ornament, while the poems were sketchy and fragmented. To quote a minor Lithuanian poetess: *įskyla / mūsų žingsniai, bet jie neišduos / apsimetę pažįstamom pėdom / suklaidina šešėlius, kur seka.* = our steps splinter but they will not betray pretending to be the known footprints; they lead astray the shadows that follow /Regina Kasparavičiūtė. *Till the Break of Day/*).

Poetry adorned by crude and absurd images was universal in the twentieth century. This tendency and the hunting for strange dissociated images has influenced poetry so strongly that it has become a structural factor. While some poets have considered poetry to be the art of impression, the poetry of the end of the twentieth century became all an issue of incidental impressions. Poems became witty casual fragments, and few poets were focused sufficiently to deliberate an idea, or spoke the language of marked individuality. Finally, it has been assessed that "it may be that we are living in an age of poems, rather than of poets, and the annual anthologies have certainly advanced that trend" (The Best American Poetry. Young British Poets, 2010, 6).

The tendency to speak in incidental and absurd images that had started in poetry caught on. It spread into prose. This is as obvious in titles of literary works as in the metaphors in poetry. Cf., for example, such titles as: "Breathing onto Marble" (Laura Sintija Černiauskaitė), "Burnt Shadows" (Kamila Shamsie), "The Shadow of the Wind" (Carlos Ruiz Zafon), "The Tango of White Zips" (Birutė Jonuškaitė), "My Love in Glass Galoshes" (Juozas Erlickas) and others. Such titles are not only metaphorical. Sometimes they are witty, unusual and shatteringly absurd. The aspect of the extraordinary is so strong in them that they lose rather than gain in impression. The author seems to be pretentious rather than strained in "the torment of his soul". When frequent, such titles tend to repel rather than attract. Both the metaphor and the author lose out in an obvious attempt to surprise and to impress. Superficial showiness at the expense of metaphor has become a distinct feature of modern literature.

Leaving metaphor and metonymy group devices, along with other tropes and figures of speech undiscussed, it has to be noted that most of the deviations which constitute poetic licence have been known since classical antiquity. Most of tropes and figures of speech follow the same patterns in different languages. In other words, most languages seem to provide similar means to convey figurative meaning. Modern poets, therefore, find some of the deviations fixed and structured, which in actual fact they are. They attempt to search for new modes of expression within the patterns of concrete tropes. This is how Dylan Thomas's *a grief ago* as a new kind of metaphor came to be born. This is how such new tropes as *crawling across the field in serpent sorrow* (Edwin Muir), *cat's cradle of hopes* (Anne Ridler), *Ach – but that rainbow is loud!* (Elaine Equi), or *I drink the dusky air* (Frank T. Prince) have come into existence. Poetic licence is not a permission. It is rather liberties taken in verbal usage that happen in a continuous process of search into the conventions, potential meaning and potentialities of language, and their exploitation. It is just that poets have the privilege of the search and unconventional usage, and their resourcefulness is boundless. The most striking instances of expression in the enormous wealth of English literature alone depend, to a considerable degree, on the novel metaphoric uses of words and on other deviations from conventional verbal patterns. The resourcefulness of poets and prose authors has overstepped the boundaries of the words. As is the testimony of concrete poetry, poets seek visual effects over and above the meaning of the words. It is poetic licence that opens up enormous possibilities for the authors to overcome the stringent linguistic conventions and the potential meaning of English bequeathed on them by history.

Minor Factors in Literature and Some Techniques

In accord with my research into the uses of English, with the works reviewed above and with several others, which have not been referred to here, I have defined imaginative literature, both prose and poetry, as the metacommunicative use of language which entails image-based representation in complete self-contained contexts of metareference. The vehicle of imaginative literature thus conceived may be seen as a combination of biologically minimised forces of nature and word meaning for the purpose of metacommunication. The multiple forces which produce imaginative literature include inspiration, imagination, the historical potential of a language and all

the potentialities of the language available to the author. The author's taste, reason and will power might also be added as they, too, exercise their own influence. The former forces have been sufficiently elaborated on in the preceding pages, while taste, reason and will power have not been discussed. Though taste and reason seem to be different factors, they function together because the motivated predilection of something in preference to something else that is considered acceptable and of good quality is usually rationally determined. Yet taste and intuition matter too. Moreover, it has been known since classical antiquity that taste identifies with or is defined by reason (cf.: Plotinus, 1938 – *Eleada*, Book 6, *On the Beautiful.* In: *The Classical Thinkers on Art*, 244-253; Aristotle. 1938 *Metaphysics*, I.1 – In: *The Classical Thinkers on Art*, 131-132; Grušas, 1981, 277).

In creative writing, taste and reason are obvious in the choice of macro images and in style, as well as in the choice of concrete words. Though the author's individual taste may manifest itself in his choice of ideas, ideals, themes and words, it may also be subjected to the ideals of the epoch or to the principles of a doctrine or those of a movement which the poets follow. For example, the general philosophical doctrine of classical antiquity followed the requirement that the poet should represent the beautiful. As Aeschylus puts it in his play *Frogs*, poets must be useful and spread wisdom and honour among the obedient citizens. They have always to speak of the beautiful (*The Classical Thinkers on Art*, 270-272). The classical philosophers, who emphasised harmony and the harmony of the soul, also maintained that the arts, including music, should develop the harmony of the soul. As Aristotle put it in Book 8 of his *Politics*, harmony and rhythm have a certain kinship with the soul (*The Classical Thinkers on Art*, p. 230). Thus the general conception for the poets of classical antiquity was the ideal of the beautiful related to harmony, and it governed their taste. Every student knows how perfect the classics were in art, how discrete, especially in the matters of sex. One has only to consider the descriptions in Cantos One and Four in *Aeneid* by Vergil, or in *Aethiopikos* by a late Greek author, Heliodorus.

There existed numerous later doctrines of the art of poetry which focused mainly on the matter of technique. For example, the Alexandrian movement of the third century BC emphasised the concise form, perfect accomplishment and the novelty of the image (Zabulis, 1982, 49). As is known from the sixteenth century, the contemporaries of Michaelangelo primarily valued the perfection of the form, which was only relative to Michaelangelo himself because he sought the palpable flexibility and lucidity of the word (Lazarev, 1964, 100). The four cardinal principles of Imagism required to treat the 'thing', whether objective or subjective, directly, to use absolutely no word that does not contribute to the representation, to compose in the sequence of the musical phrase, not in the sequence of a metronome, and to conform to the "doctrine of the image" (Hughes, 1931, 26). In simpler concepts, the Imagists appreciated the hardness of the outline, the clarity of the image, brevity, suggestiveness and freedom from metrical laws (Hughes, 1931, 3-4). The doctrines expressed in technical terms do not regulate directly the author's taste. However, until the doctrines emphasised stringent requirements to the form, authors used to seek the sublime in their imagery and ideals. At least what they sought had to be made perfect. With the coming of the age of naturalism and realism, *i.e.* almost throughout all the twentieth century, the authors' ideals declined, as did requirements to the form of their works. Prose and even poetry

degraded to employ vulgar words, and there is quite a story of how four letter words got established in literature.

The decline in the authors' taste and the changed attitude to the sublime in literature has produced considerable vulgarity in the literature of the twentieth century. There have been scholars who found numerous works of the poetry of this period "stupid trivialities of quite staggering vulgarity" and "poetry no longer speaking to people the way it used to". (Povey, 1976). Even earlier, in the middle of the century, some scholars assumed "that the future will find two qualities fatally lacking in most twentieth-century literature – dignity and grace" (Lucas, 1955, 128). This is not to say that literature has irreparably degraded. There have been many merited authors deserving the highest praise (cf.: W.H.Auden, William B. Yeats, Wilfred Owen, Walt Whitmen, Emily Dickinson, Langston Hughes, Ted Hughes, Seamus Heaney and other modern English and American poets, as well as many of the living English and American poets, whose names make a list of over sixty items, presented by David Hill at the International Conference, The Poetry Weekend, in London in 2010). It is possible to conclude that the taste of the authors can be such a strong influence that it shapes the character of literature when it responds to the ideals of the epoch. The taste and doctrines of classical antiquity and those of the twentieth century make the best and most obvious contrast available.

The Rational and the Emotive in Poetry

Rational judgement and will power are the least important to inspired authors, but they are active factors in the words of those authors who resort only to imagination – and many do. These forces subsequently make themselves obvious in the works of later authors and are usually justified only by the totality of the work. Until the obvious rational judgement seems to dominate in the works of such authors, which is often the case with modern and modernist poetry, the work lacks appeal to the senses and feelings. When the totality of the work somehow engulfs the seemingly excessive reason and motivates it, the work comes to be acceptable, mainly by rational judgement, too. Will power is the factor that supports reason in imaginative literature and is the least observable as a separate factor. It becomes prominent together with reason in "cerebral poetry" (Povey, 1976) and may be sometimes perceived from accents in excessive rationality.

It is relevant to consider the poetry of Ezra Pound in this connection. It is well known how rational Ezra Pound's *Cantos* are. It is true, some of them are based on descriptive images, as, for example, *Canto IV* or *Canto XVI*, but most of them are based on the rational presentation of an argument. *Canto XIII* would be this kind of poem. Although *Canto LXXXI* by Ezra Pound retains a mixed pattern of rational representation and of descriptive images, this poem will be considered more extensively here because rational poetry is less common than classical emotive poetry.

Except for lines 1-3, 19-20, 28 and 93-94, the first part of *Canto LXXXI*, which contains 94 lines, is a rationally arranged composition made up mainly of quotations. Priests, politicians, essayists and poets are quoted in this part of the Canto and it is difficult to perceive it as a poem, although they speak of bread and sleep, of love and

hatred, of life and mourning. Even repeated reading does not help to enhance the impression. Taken by itself, this part of the *Canto* not only defies emotional perception but fails to make sense for quite a time. It is because the quotations and an occasional description are merely rationally arranged with no causal relations among them.

There is no regular access to the poetry of the first part of *Canto LXXXI*. It is made meaningful by a rationally introduced second part (lines 95-172), marked 'libretto'. After a brief interlude, in this part, on the theme of nature and an allusion to a few Renaissance names, a poet and two composers, an explanation appears: the poet had recounted on the Elysium of the recent names and then of those more distanced in time. Immediately using an antithesis, the poet further explains that the Elysium was "in the halls of hell". This refers principally to the personalities of modern history – dictators and war time politicians as well as to the ordinary people in mourning.

Then, a recurrent theme of true heritage and of the permanence of love follows. And, finally, the theme of vanity appears, again introduced through repetition. The poet condemns vanity and states that "doing" is not vanity. The error "is all in the not done". Having provided this text as an explanation, the poet makes sense of the long first part of 94 lines. Bearing the key lines, *What thy lovest well is thy true heritage, Pull down thy vanity* and *error is all in the not done,* in mind, the first part of the Canto may be re-read with a deeper understanding. Although the emotive impression may still be far to seek, the first part of *Canto LXXXI* acquires poetic associations against the recurrent themes in the libretto.

Ezra Pound is an example of how reason may dominate in poetry and make it quite impressive. It is the mind of an intellectual, which vibrates with names, works and words, that can produce this kind of poetry. Such a mind is a powerful container of events and impressions in their palpable contexts and associations. Every name and every fact mentioned in the poetry of such an author is vivid with impressions to him. When the mind thus charged gives vent to poetic expression, lines come crowded with names and facts, exactly like in Ezra Pound's poetry. The strain to the rational poet may not be less than that to the author of emotive poetry, but the energy seems to be released with less pleasure in the case of rational poetry. This is why rational poetry appears somewhat crude and angular, with comments and asides like *wouldn't show up his friends (i.e. friends of Franco working in London), Cole studied that (not G.D.H.), Horace, and others similar to these.* Notes of this kind imply even the physical potential of the poet and his determination to govern and guide in the text. As is the evidence of the *Cantos* by Ezra Pound, it is the excess of information that has an outflow in rational poetry. Not only facts, but languages and texts come mixed, and the poet seems to relish delving into the verbal expression of his crowded mind.

Rational poetry conceals much information behind every word and its poetic impact is not reached until the reader has familiarised himself with the information to turn it into a stimulus for images. When the reader has full knowledge of the information beyond the words in rational poetry, it may be less confusing to him than the emotive poetry, which is subjective and evocative and is comprehensible only to those who are familiar with the power of the emotions, which has been recently given the name of emotive intelligence, in language use and learning. Mainly because the impact comes through labour in rational poetry, it is the poetry of sturdy minds, both in its production and in reading.

The author's emotive stance is less obvious in rational than in lyrical poetry because reason dominates in it. But inspiration or a stimulus to write is present in any literary work without exception, as is imagination, taste and his feeling for language.

With so many and so powerful influences activating the choice and meaning of the words, literary works are highly emotively and intellectually-charged micro worlds in their own right. It is not only a singular metareality that is created in literary works through metareference and with resort to imagery (cf.: Falck, 1991, 63-65), it is also a unique spirituality which is part of representation. Whatever the kind and genre of a literary work, it bears about itself the spirit and the excitement of the soul of the author. It is usually part of the atmosphere depicted, but it is also distinct in itself. This might be called a reflection of the inspiration or of **the emotive-intellectual stance of the author at the moment of writing.** The author's emotive-intellectual stance at the moment of writing cannot be concealed. It must find its way into the work merely by the words chosen and is far better reflected than the author's intention. The author's intention may be only supposed (cf.: Widdowson, 1992) or rationally deduced, while his emotive-intellectual stance must be written all over.

This definition of the author's emotive-intellectual stance explains that I have almost bypassed the problem of the author, which has been raised by eminent twentieth--century figures in literary theory. The author was the person who had to be committed in life and in writing, according to Jean-Paul Sartre (Sartre, 2003, 14ff). This author contended that a writer knows that he cannot give an impartial picture, that he has to say something with involvement and even with conflicting feelings, that he has to choose a style "to say (things) in a certain way" (Sartre, 2003, 15-18). While explaining his meaning of the message and referring to literature, Jean-Paul Sartre visited libraries, which he called cheerful cemeteries, and assumed a peaceful existence of messages in the rows of books on the shelves. It was the peace of the dead authors, while the existence was different for the living authors. He advised the living authors to mind that the surviving names have remained because "they portrayed themselves completely" without intending it: with them, it was "something they have simply thrown into the bargain". The advice, therefore, was "to limit their writing to the involuntary expression of their souls" (Sartre, 2003, 21). This was said mostly of prose, which was supposed to intrigue. Sartre's concept has yet been the classical concept of the author and of the work.

As attitudes of authors to their works and to themselves have changed in the twentieth-century, a question has arisen of how legitimate the author's self can be. This reference is to the essay, *The Death of the Author,* by Roland Barthes (1989a), in which this author assumed that language is so filled with historical and cultural content, certain things written so many times, borrowed and copied by scribes, that it is impossible to detail precisely certain images, relations between the author and his personages, and still less the soul of the author. This was said with reference to French classics, and the evidence of literature for the author's identity denied. But the emphasis of this author was on the literary heritage contained in the words and even on the evidence of linguistics claiming that an utterance appears of its own in a speech act and that an aspiration to fill it up with personal content is futile (Barthes, 1989a, 386-388). My own stylistic analysis of literary works has suggested that Roland Barthes's concept

of death of the author may have been generated by his (and Greimas's) method of analysis. These French semioticians approached literary text with an *apriori* conceived logical framework of analysis, which had to remove, for them, thematic, psychological and other factors that featured in the analysis of literary work of earlier authors. When the author puts on the text a ready framework, his discovery is sure to be determined by the framework rather than by the gradual tracing of the most delicate constituents of meaning in their systemic accomplishment in the work (cf.: Drazdauskiene, 2015)

A British author, Andrew Bennett (2009) has taken this question even further. Having reviewed Roland Barthes's work and authorship in literary history, this author has found that the modern tendency to deny the embodiment of the author in literature indicates a new question of the status of literature and a crisis of literary criticism. Having reviewed the leading critics' reaction to a collection of poems, *Birthday Letters,* by Ted Hughes, Andrew Bennett has found that in all cases the critics have confronted the question of authorship, and, with it, the question of literature. He concluded that, like literature, which is "exemplary, singular and universal", the author is himself an individual but at the same time he is more than that – he is "a general or 'universal' figure, a figure that goes beyond his own genesis, its own origins and as a particular, unique individual" (Bennett, 2009, 124-126). I have tended to ignore the idea that surrealists and post-modernists wrote "what their hand did", very swiftly, too, (Barthes, 1989a, 386-378) and that this may disclaim the credibility of the author in the text. I personally tend to avoid reading what drug-addicts, some surrealists and those who claim that they have written volumes dictated by a dead friend, at night, have written. I distrust individuality as the absolute in literature.

I had conceived of the idea to analyse poetry for the author's image and stance before I read Roland Barthes and Andrew Bennett's works. I have drawn on the η μανια of classical antiquity and on all what I have known of inspiration as on the indexes of the speaker in his language in face-to-face communication. My aim had been and has remained to glean what I can discover from the language of the poems – from the tone and intensity of the narrative, from the choice of the words and from the density and background of the images. I still believe that, analysing poetry without prejudice, I can credibly assess their authors' emotive-intellectual stance in and commitment to the work. There is a difference, though, in how successful I can be in analysing prose and poetry, as my own illustrative material below shows.

The question of the emotive-intellectual stance of the author is relevant in the present paper, in which forces entering the creation of a literary work have been discussed. This study can bring about a result because of the nature of language. It is an unquestionable truth that language is a depository of culture, in which the speaker's individuality shows in his words and can be identified by other participants "in a purely intuitive way" by relating "certain features of his language with certain non linguistic aspects of his experience" (Crystal & Davy, 1979, 11). This ability is so universally acknowledged that David Crystal and Derek Davy found it unnecessary "to accumulate experimental evidence to justify this assumption" (Ibidem). Studies of style since classical antiquity supposed that the author's individuality can be discerned in his language (cf., in particular: Ullmann, 1973, 64ff). Moreover, some linguists claimed that the study of individual styles should be the sole task of stylistics (Milic, 1969). This

means that the verbal identity of the author is accessible to the analyst. Sir Randolph Quirk has summed up these directions of language study in his invitation to a linguistic study of the language of English classics[5].

In pragmatics and in the functional study of language or in the study of 'language in use', it has been taken for granted that the speaker's words and intonation signal different extralinguistic aspects of meaning (cf.: Verschueren, 1999; Crystal, Davy, 1979). Otherwise stated, language has the potential to indicate the speaker's milieu, his literacy, his professional expertise, his attitude to the object of speech and to the participants, his culture and mood, and various other components of meaning. The speaker's words can be so strongly indicative of his mood that even a baby reacts instinctively to the threat of impatient tones[6].

Approaches to language with the aim to analyse it for meaning constituents and for systemically organised meaning or style have followed different guidelines. Drawing on them selectively, the following seem to be relevant for the present task. It has been known that Theophrastes's requirements in stylistics in classical antiquity included the following four criteria which determine whether speech is true: 1) its logic (*ratio*), the excellence of expression/style (*venustas*), the significance/credibility of words (*auctoritas*) and common usage (*convertudo*) (Zabulis, 1995, VII). In his turn, Aristotle emphasised clarity, which is achieved by proper words and direct word order, by a relevant and timely end, and by moderation. Other sources confirm that Theophrastes found three features significant in stylistics – word order, composition, and figures of speech. (Zabulis, 1995, VII). A similar focus for equivalent ends has been retained to this day. I have found the model of criteria in stylistic analysis adopted by David Crystal and Derek Davy comparable. Identity features in this model fall into three groups: A – individuality, dialect, time; B – discourse: medium – speech/writing; complexity – monologue/dialogue; C – province (spheres of discourse), status (formality, deference), modality (different aspects of appropriateness), and singularity (idiosyncrasies and individual identity) (Crystal, Davy, 1979, 66-88)

As analysis for extralinguistic components of meaning in speech is, in fact, the

5 Cf.: (In Dickens's works), "we have a many-layered, many-faceted language economically transmitting both experience and consciousness into a whole which is rich with suggestion.
Much could be said on other aspects of Dickens's language – the ebullience and creativeness, for instance, his interest in jargon, the symbolism of his names. His sense of the appropriate in language, his awareness that in the use of language we have an index to man's nature and experience, his explorer's interest in all communicative phenomena: it is the relevance of these that I would urge, not only to the evaluation of Dickens, but also more widely to the orientation of English linguistic study." (Quirk, 1974, 36)

6 Cf.: "… we have assumed that any (linguistically untrained) adult has an ability to identify, in a purely intuitive way, certain features of his language with certain non-linguistic aspects of his experience. We shall refer to these aspects of experience as the *situation. /.../* People may not express their sense of identification very clearly, of course - … - but we have never come across anyone who could not consistently identify features to some degree, and accordingly we do not feel it necessary to accumulate experimental evidence to justify the assumption. /…/ But there is sufficient agreement over this question of identification to justify our setting up as a hypothesis that *any use of language displays certain linguistic features which allow it to be identified with one or more extralinguistic contexts.*" (Crystal, Davy, 1979, 11)
It is important to note that other linguists have defined methodologically the order of interdependence between language and the situation. Cf.: "All language functions in contexts of situation and is relatable to those contexts. The question is not what peculiarities of vocabulary, or grammar or pronunciation, can be directly accounted for by reference to the situation. It is *which* kinds of situational factor determine *which* kinds of selection in the linguistic system." (Halliday, 1978, 32)

analysis for implied meaning, I find its aspects highlighted even in pragmatics. Cf.: 1) presupposition or implicit meaning, 2) logical implication, 3) conventional or standard conversational implicature, and 4) non-conventional or occasion-specific conversational implicature, where conversational implicature is "conversational logic based on … intuitive principles" which, in the form of maxims, "guide conversational interaction" (Verschueren, 1999, 32-34).

The analysis for the author's stance is related to stylistic analysis. It must be said that stylistic analysis has had certain influences of late. First, analogies with discourse studies have been taken into consideration. It has been assumed that "discourse linguistics has swallowed stylistics", which may not be wholly true. It is true that discourse linguistics studies language in use and that it considerably focuses on meaning. But the methods differ and, although it has been known that discourse linguistics has disclosed new features of "textual connexity and new types of style markers", stylistic analysis centres on the delicacy of meaning, and it is not all methodological variations that deepen insights in stylistic analysis. Second, functional and applied linguistics may be seen to have also contributed to the methodological elaboration of stylistics (cf.: Halliday, 1973a; Widdowson, 1992), but it is not all problems in the analysis in applied linguistics that are of concern to the analysts of style. For instance, critical discourse analysis cannot bypass theoretical problems of functional linguistics, most importantly, the identity and distribution of the functions of language (cf.: Widdowson, 2010, 164-176). This problem may not concern the analyst of style. What should be borrowed in stylistics from functional linguistics may be taken over without arguments in theory. It is important, in stylistic analysis, to have a clear idea that language is a meaning potential (both potential meaning and a means of meaning), that the system of language is determined by three major functions (the ideational, the interpersonal and the textual) and that this distributive determination of meaning features in the use of language. It is no less important to remember that meaning in language is hierarchically graded (from a function, to respective meaning components, down to patterns, to phrases and to words), and that all units, whether grammatical structures or single words, are units of meaning (Halliday, 1973, 1976, 21). A systemically shaped concept of language as meaning is sufficient to orientate stylistic analysis. Units in stylistic analysis can remain traditional: a text, the sentence, the clause, the phrase and the word. After all, both poetry and prose still employ these units, although often damaged, and they may satisfy a student of style. Finally, it is through the focus on these units of meaning that satisfactory and original results have been achieved in stylistic analysis (cf.: Crystal & Davy, 1979; Halliday, 1973a; Hasan, 1988; Leech and Short, 2007). I would tend to endorse a resort to the tested ways of stylistic analysis and to the authors that have withstood the test of a certain period of time.

In his work, Professor Halliday (1973a) raised the question of relevance in stylistic analysis and found that sentence level analysis is insufficient in stylistics. I have minded this author's opinion when I analysed the works selected. I have been orientated by the general sense of the work in my analysis and so the traditional minor units such as the sentence, the phrase and the word were relevant and satisfactory units of analysis. The focus of my sense-orientated analysis is reflected in the criteria outlined below.

The insights that the analysis according to the criteria quoted above has rendered have made them more or less permanent and indispensable in functional language study. Minding the effectiveness of the analytical criteria reviewed above, I have made the following set of guidelines to be applied in the analysis for the emotive-intellectual stance of the author: 1) the general sense of a work; 2) analytically detailed sense; 3) the logic (of the composition and of its syntax) and its implications; 4) the grammar, the choice of words and their implications; 5) emotive accents in the narrative and their implications; 6) the kind of narrative (description, narration, argumentation) and its development; 7) the tempo of the narrative, 8) tonality, variety of images and the intensity of the flow of images, and 9) the accomplishment of the composition and the integrity of the elements (=style).

Although prose is difficult to analyse for the author's emotive-intellectual stance, some testimony of it may be gleaned from emotive prose. The point is that the author's stance is considerably related to the intensity of representation, which may be quite obvious in poetry, but which is quite flattened, as a rule, in prose. The intensity of the author's emotive-intellectual stance bears an imprint in the density of emotively coloured images and in the density of emotively coloured words, in emotive emphasis in general, in figures of speech used for emphasis and in the grandeur of his images. Words always imply a difference between a rationally disposed mind writing with resort to imagination, and an inspired mind of an emotionally activated author at the moment of writing. This testimony is important not only in an attempt to evaluate a literary work but also to understand it better and appreciate the ground of its imagery.

I have chosen the story, *The Apple Tree*[7], by John Galsworthy as a specimen which can illustrate a summary analysis of the author's emotive-intellectual stance and which had impressed even my teachers. I have also chosen it stimulated by my own youthful impressions of it on first reading, stilll being convinced that it was a story of exuberant emotive content. My analysis has changed my assumptions. First, my impressions had to be modified because I have found two stories in this work, in which the author's rationality dominates. Second, I have had to admit that its emotive content is minor, while the author's rational view of his experience is obvious yet very intricate.

The story' s general sense may be said to be a mature man's insight into his strong and sincere affection in his youth, which he reconsiders with so much dignity and reason that it excludes the name "first love" as a word of reference to it. The author's intellectual stance is outlined in the introduction, to which the story itself is an elaboration with emotive accents.

The body of the story is a narrative, the general content of which is a youthful affection of a man relived within his memory's potential in a chronological tale. The reminiscences in this story, which a wayside suicide's grave had stirred, are likewise rationally designed: the author narrates while excluding himself until intolerable or exciting views and opinions make him step in with a brief and plain comment or statement. The sense of the reminiscences is self-examination as a form of catharsis.

7 The text of the story, *The Apple Tree,* by JohnGalsworthy for the analysis has been taken from the following publication: *Modern English Short Stories* / Compiled by A.Nikol'ukin. – Moscow: Foreign Languages Publishing House, 1963, 134-186. The pages given further in a summary of the analysis refer to this publication.

In a more detailed treatment, I have found the introduction to design a rational interpretation of the man‘s youthful flame of passion. The key conceptual images are those of a deliberating author – the poet, the wife with her outward emotionality, man as the imperfect creature with his longings and appetites, beauty in nature and glimpses of its “remote and brooding spirit”, a long-forgotten and as beautiful a glimpse of the author‘s own experience and beauty “captured... in a work of art”.

The narrative of the story begins with an inconvenience brought about by the principle character, Ashurst‘s injured leg, which demands a rest, and gives an idea of the necessity to search for a place where he and his friend could be put up. This leads to a meeting with a girl, who sees Ashurst and his companion to her aunt‘s place, where the two men are put up for the night. Their stay is not very long but emotively charged for Ashurst.

The composition of the introduction is that of a philosophical essay, in which the temporariness of man‘s life, his sense of happiness, “riotous longings” and waste, as well as major philosophical questions of life are commented on. The permanence of beauty in art is contrasted with man‘s frustrating “appetites for novelty”, with Aristotle‘s word chosen here, and completes the philosophical background to the story, in the introduction.

The conflict in this deliberation is that between woman and man‘s emotional expression: the woman‘s voiced and shallow reactions and the man‘s inner restraint and feeling, in addition to his intellect. Verbally, the reasoning is consecutive, in which Ashurst‘s – the poet‘s – emotional stance is disclosed in the shortest statements. Cf. the first action scene at the beginning of paragraph 3:

Grasping her paint-box, she got out.

“Won‘t this do, Frank?”

(+ no response + the following description)

“Ashurst, rather like a bearded Schiller...” (This description is 50 words in total). It is followed by his wife‘s exclamation: *“Oh! Look, Frank! A grave!”*

(+ no response + a description, “*By the side of the road, where..., was a thin mound of turf, six feet by one, with a moorstone to the west*,...”, which is 59 words in total). This description is followed by a summary statement:

Ashurst looked, and the poet in him moved.

Thus limited and punctuated, Ashurst, the principle character‘s, emotions in his youth are depicted credibly and in a dignified way.

The composition of the story, which tells what happened long ago, is that of a chronological narrative. Descriptions of considerable length interchange with fragments of conversation in it. In paragraph 1, descriptions of the men, Ashurst and Garton, are given; pictures of the girl Megan coming into their view, of the farm with a “stone-built dwelling”, of “the brick-floored parlour” inside, which is offered for their rest, and the outside amenities with a pool are detailed.

These descriptions interchange with fragments of conversation. The men are philosophical in an exchange of opinions on pity as “an effect of self-consciousness” without which the world was happier, on reasons of “modern happiness”, on the po-

int of emotional sharing as a mistake and affront to chivalry, which Garton finds "so English", associated with the physical and therefore shocking. On meeting the girl Megan, they question her of her whereabouts and of a place to stay; they subject her to "the catechism" of her and her family's origins, of her age and name, and introduce themselves. Their talk of Mrs Narracombe, the aunt, the aunt's farm and the vicinity completes paragraph 1 of the story.

This model of the composition of the narrative is retained in all seven chapters, with a change in the topics and with the length of descriptions and talk varying. The author's intellectual grasp on the narrative is directed toward an impersonal representation, with the focus on the girl's psychology and excitement beyond her control, as well as on Ashurst's emotional impulses, on the one hand, and on the atmosphere of the meetings, where an observant author comments on the words spoken and things present, thus representing the setting. Cf., for instance, how Ashurst, the poet's wholly intellectual relish of the remembered people and events is brought out in the following exchange on the farm:

The girl said: : "It is Mrs Narracombe, my aunt."

"Mrs Narracombe, my aunt", had a quick, dark eye, like a mother wild-duck's, and something of the same snaky turn about her neck. (p.139)

At points in further paragraphs, an analogous composition of descriptions is employed to show Ashurst's heightened feeling – he was a young man then – and his attraction to the girl. Cf.:

...they withdrew again to the parlour. But the colour in the kitchen, the warmth, the scents, and those faces, heightened the bleakness of their shiny room, and they resumed their seats moodily.

"Regular gypsy type, those boys. There was only one Saxon – the fellow cleaning the gun. That girl is a very subtle study psychologically."

Ashurst's lips twitched. Garton seemed to him as an ass just then. Subtle study! She was a wild flower. A creature it did you good to look at. Study! (The middle of paragraph 2, p.141)

The end of the same paragraph, in which Ashurst overhears Megan speak while she is putting the boys to bed, is significant emotionally. It is in this context that Ashurst shivers at the sound of the girl's voice and parts Garton's company immediately. The author highlights delicately and continually how genuine Ashurst's feeling for the girl had been and how it had been born.

A stimulating contrast in verbal exchanges at the beginning of the story is created by the naivety and excitement of the girl accosted by the young men, on the one hand, and the men's intellectual and cultural superiority, which they relish without much vanity, on the other. Verbally, the utterances are typified in words and in length. Megan's utterances are short, while those of the men are longer. However, in the exchange between the loving Ashurst and a shop "woman" (paragraph 7), the length of the utterances is reversed: Ashurst's utterances are shortened and indicate his heightened emotion, while those of the shop woman's are longer due to politeness out of commercial interests.

Generalising, it may be said that the length of utterances in this conversation differ in quality: they are routinely plain or emotive: the utterances are routinely short, as in the men‘s exchanges in paragraphs 1, 3, 5 & 6, and in those between Ashurst and the Hallidays, in paragraph 7, or short because they are emotion-marked. This shows in all the conversations with Megan, and in those between other persons and Ashurst, yet under the spell of the emotion. Longer spoken utterances belong to the speakers who are emotionally calm and matter-of-fact.

The syntax in the descriptions is different. The sentences are long with numerous modifiers and with clauses in post-position. Fronted modifiers and non-finite clauses are also frequent. The rhythm in the descriptions is flowing and protracted. This seemingly implies the longing of the young hearts. These continuous descriptions have focus points in short summarising sentences (E.g.: *He thought of Theocritus, and the river..., /.../; and he felt absurdly happy,* p.140) or in sentences signalling an acute emotion (E.g.: *Her shrinking ceased suddenly; she seemed to tremble towards him. A sweet warmth overtook Ashurst from top to toe. This slim maiden...,* p.150). Thematically, the descriptions of nature reflect Ashurst‘s roused emotions and the girl‘s loving sincerity, in Ashurst‘s perception. Such focusing sentences occasionally mark Megan‘s or the Hallidays‘ reactions, with a similar effect.

The highlighted features in the composition of the story show that the short story, *The Apple Tree,* is an artistic work rationally designed by an expert author who indicates the superiority of man‘s intellect. Every turn in the present-time story and in the story of the past has a motive, and is integrated on several levels. The artistic integrity of the story is also confirmed by the choice of the vocabulary.

The words selected by the author are so exact that they depict the images with sharp precision. For example, the image of Frank‘s wife is created by pointing out such features as *“*whose character contained a streak of sentiment*”*, *“*who sketched in water-colours, and loved romantic spots*”* (p. 134). This is a reserved characterisation of an observant man. The husband‘s insight into his wife‘s nature shows still stronger in the following line: *“*...she would turn up from her sketching when she was hungry.*”* (p.135). Contrasring features in Ashurst, the husband‘s charcter are indicated by the words *never, silent* and *without comment.* Cf.: 1) *Ashurst, forty-eight and silent...* (p.134); 2) *She was looking for a place..., for Ashurst never looked for anything* (p.134); 3) *... he had not taken notice – never did* (p.136); 4) *Never very conscious of his surroundings, ... he was aware...* (p.145); 5) *Ashurst never had much sense of time* (p.166). These words of Ashurst recur further on in the story and highlight his manly absent-mindedness or perhaps indifference.

The initial episode is the only episode in which the wife‘s sketching is mentioned, which therefore seems to be a caprice rather than an expression of talent. In contrast to Stella, Frank is introduced initially *“*like a bearded Schiller*”* and his, the poet‘s, sensitivity is repeatedly mentioned. Cf.: 1) *Ashurst looked, and the poet in him moved*. (p.135).2)... *when he was lying in the orchard listening to a blackbird and composing a love poem, ...* (p.149). 3) *... the love poem whose manufacture had been so important and absorbing yesterday... under the apple trees, now seemed so paltry...* (p.154).

Like a becoming accompaniment, details of Ashurst‘s reading also recur significantly, as they are given in scanty descriptions with the focus on action. E.g.: 1) *...he ...*

spread a rug for his wife to sit on – ... – and took from his pocket Murray's translation of the "Hippolytus" (p.135). 2) *He thought of Theocritus and the river Chervell*, *of the moon and...* (p.140). 3) *It was nearly eleven that night when Ashurst put down the pocket "Odyssey" which ... he had held in his hands without reading, and ...* (p.159).

In every episode, the book mentioned is turned into a hint of a philosopher's view on man - of how *"Mal-adjusted to life man's organism* [is]*"*, of his *"riotous longings for new adventures, new risks, new pleasures" and surfeit* (p.135), of thinking of nothing and happiness (p.140). The first reference to the philosophical bent of the young men's mind is made in their initial conversation: *"talking of the universe, as young men will"* (p.136). Further on in the story, Ashurst alone deliberates on man and the universe. These interludes enrich the image of his character and do not sound dated, - they are brief, subtle and credible even to the modern reader.

An overview and analysis of the vocabulary reveals the line of emotional intensity between the central characters, its growth and weakening, a resumption of their relationship kindled by a new subject of attraction - "this new girl". Even in the story's traditional resolution, the genuine initial fascination seems to live on to remind of itself. This line of emotional development is centred in the main character, Frank Ashurst, whose fascination with the country girl Megan, is the dramatic vehicle of the story. Episodes in which Frank's feelings intensify interchangeably in response to the girl or to the spring, or both, are twice as numerous (about 50 in total) than the episodes in which Megan features as the subject of the scenes. Frank's emotions oscillate between rapture (1) *He thought of Theocritus, ..., of the moon, and the maiden with the dewy eyes; of so many things that he seeemed to think of nothing; and he felt absurdly happy.)* (p.140) and disappointment (*Ashurst felt nothing but simple rapture – ...But when their lips parted for breath, division began again at once. Only passion now was so much stronger, and he sighed: „Oh! Megan! Why did you come?")*(p.161). The forty-eight episodes in between are descriptive lexically and highlight the growth of Ashurst's emotions:

2)*Beatifically he smoked, dreamed, watched.* (p.143)

3)*...he thought of the girl's soft "Oh!" – of her pitying eyes and the little wrinkle in her brow. And again he felt the unreasoning irritation against the departed friend.* (p.144)

4) *Ashurst took them* (i.e.her hands), *small, rough, brown; checked his impulse to put them to his lips,...* (p.146)

5) *The shoulder seemed quite the pleasantiest thing he had ever touched.* (p.147)

6*) "I'm going to say a prayer for <u>you</u> tonight."*

She flushed crimson, frowned, and went out of the room. He sat cursing himself, It was as if he had hacked with his thick boots at a clump of bluebells. Why had he said such a silly thing? (p.149)

7*) Spring was a revelation to him this year. In a kind of intoxication he would watch the pink-white buds...* (p.149)

8) *Or he would lie on the banks, gazing at the clusters of dog-violets, or up in the dead bracken, fingering the pink, transparent buds of the dewberry, while the cuckoos called...* (p.149)

9*) It was certainly different from any spring he had ever known, for spring was within him, not without*. (p.149)

10) *... she seemed to tremble towards him. A sweet warmth overtook Ashurst from top to toe. This slim maiden, so simple and fine and pretty, was pleased, then, at the touch of his lips!* (p. 150)

Ashurst‘s growing enchantment is depicted with delicacy and with a few allusions to the classics, as the girl‘s response and the spring intensify them. Yet some manly unease is shown to creep in. Cf.:

13) *He got up from the old trunk and strode out of the orchard wanting space, an open sky, to get to terms with these new sensations.* (p.151)

14) *Of man – at any age from five years on – who can say he has never been in love? Ashurst had loved his partners at his dancing class; loved..., cherishing always some more or less remote admiration. But this was different, not remote at all, quite a new sensation, terribly delightful, bringing a sense of completed manhood*. (p.152)

15) *Some natures are coarsened by love bestowed on them; others, like Ashurst‘s, are swayed and drawn, warmed and softened, almost exalted, by what they feel to be a sort of miracle*. (p.152)

(16) *...he was racked between the passionate desire to revel in this new sensation of spring fulfilled within him, and a vague but very real uneasiness. ... he gave himself completely to his pride at having captured this pretty, trustful, dewy-eyed thing!* (p. 152)

(17) *... he thought with factitious solemnity: “Yes, my boy! But look out what you‘re doing! You know what comes of it!”* (p.152)

(30) *... from the buttercup glory and oak-goldened glamour of the fields to this ethereal beauty under the grey sky filled him with a sort of wonder; nothing the same, ...* (p.158)

(31*) He lay there a long time, watching the sunlight wheel till the crabtrees threw shadows over the bluebells, his only companions a few wild bees. He was not quite sane, thinking of that morning‘s kiss, and of to-night under the apple tree*. *In such a spot as this, fauns and dryads surely lived; nymphs, white as the crab-apple blossom, retired within those trees; ...* (p.158)

(37) *Would she come, would she? And among those quivering, haunted, moon--witched trees he was seized with doubts of everything! All was unearthly here, fit for no earthly lovers; fit only for god and goddess, faun and nymph – not for him and this little country girl. Would it not be almost a relief If she did not come?* (p.160)

(42) *Spring has no speech, nothing but rustling and whispering. Spring has so much more than speech...* (p.160)

(45)*..., and he sighed: “Oh! Megan! Why did you come?”* (p.161),

Following the girl‘s naive answer, („*Sir, you asked me to.“* (p.161)), and her vision of “the gipsy bogle*”* soon afterwards, their contact and fascination seem to be fixed on the point of the ‚promise‘. But Ashurst leaves to draw out money in the bank and never returns. As the quotations above indicate, it is the man‘s emotions that are kept in the author‘s focus and analysed. The analytical presentation of feelings is the major artistic and aesthetic merit of the story.

The girl‘s emotional line is depicted in briefer episodes (about 26 in total), mostly in association with her beauty and the spring. Otherwise, her reactions are described in plain, scanty statements. Cf: 1*) She flushed a little...* (p.45). 2) *She wrinkled her brows in a puzzled frown,...* (p.145). 3) *She came close beside him, offering her shoulder* (p.146). 4) *She clasped her hands together: “Oh, please!“* (p.148). 5) *She flushed crimson, frowned, and went out of the room* (p.149). 6) *He caught hold of her hand, but she shrank back...* (p.150). 7) *Then the girl seized his hand..., kissed it passionately, and fled away;...* (p.151). 8) *... he saw her stoop and kiss his pillow*, ... (p.154). 9) *She put her hands up to her cheeks*, *but her eyes seemed to look right into him* (p. 154). 10) *She stamped her foot; then looked up at Ashurst* (p.156). Although Megan‘s image recurs in Ashust‘s thoughts when he enjoys the new place with the Hallidays and is still nerve-quivering, the man gradually puts her out of his mind. Even thinking of himself as *“*a scoundrel*”* becomes a matter of course to Ashust.

The reason for the representation thus divided in quantity for the man and the girl is that the author is honest and does not speculate on the girl‘s feelings. There is more grace and dignity in the representation as illustrated than there would be in descriptions overdone emotionally. The representation of *“*this other girl*”*, Ashurst‘s wife to be, is also concise and is done in striking contrasts. For example: Megan *“*flushed crimson*”*, Stella *“*grew slowly red*”*. Megan was obviously emotional, Stella was slower and much more assured in her responses. This is becoming in the new context, in which Ashurst is more cautious and careful than he was with Megan. The new context, which reminds Ashurst of “some old walled-in English garden, with pinks and cornflowers, and roses and scents of lavender, and lilac-cool and fair, untoucthed, almost holy*”*, is said to transform him so that he can *“* feel ... clean and good*”*. Under the influence of Stella‘s *“*fair, shy beauty*”*, which *“*drives away first love*”* and brings him *“*such bitterness at regretful longing*”,* Ashurst‘s emotional turmoil is shown to change and dull his reactions gradually into forgetfulness. His thoughts about Stella are accompanied by piano tinkling and more frequent allusions to the classics. Although the past recurs with new poignancy when he wanders about the place that he left twenty-six years ago, at the end of the story, the fascination of his youth is only a beautiful and painful memory at the roadside grave.

This fragmented review of the author‘s emotive-intellectual stance in the story, *The Apple Tree,* must have shown an intelligent man‘s rational and dignified representation of his experience of first love, with grace and emotion. As an essentially aesthetically designed story, in which even psychological details are integrated in the artistic model, it left little room for misinterpretation. The author‘s emotive-intellectual stance had only to be highlighted rather than argued about.

The rationality of the story *The Apple Tree* is obvious, while its spirituality is covert. It shows in the focused summarising statements relating Ashurst‘s emotional intensity and reactions. In some contexts, these statements read like a touch on the quick, which shows how deeply moved the young Ashurst was. As these statements are not frequent, they convey, to the reader, how deeply Ashurst felt and how he cherished his youthful love. The verbally diminished emphasis on emotions add credibility to the man‘s feeling and increase the spirituality of the story.

The emotional charge of the story is so intense that, at points, it reminds the reader of the first person narrative. It is not easy, therefore, to separate the spirituality of the hero and that of the author, but it is possible within limits. The author's spirit shows in the rhythm of the emotive descriptions which consist of long sentences extended by climactic and anticlimactic enumerations. The impression rendered by the syntax of such descriptions is that of an emotionally excited man whose voice is intense with feeling yet is managed by reason. Occasional exclamations seem to give vent to the person's feelings in impassioned utterances. The descriptions in the story are intense and their disciplined rhtyhm cannot belong to young Ashurst, whose mind seems to give in to emotions. It is the author who disciplines the emotions and subjects them to the rhythm of the syntax in the artistic design of the story. In this artistic design, the young man's excitement cannot be shown otherwisse than by means of emotive accents such as exclamations, details or epithets at measured intervals in the plain statements. The enchantment of first love when feelings dominate over reason is part of the image of young Ashurst. Their disciplined representation and intellectual appreciation is part of the author's emotive-intellectual stance. In both cases, the author's rational design gives an artistic shape to what people commonly call love's boundless frenzy.

Spirituality may be less powerful and more or less obvious but, in a literary work, it always bears an imprint of the author's voice. Tales like this are examples of great emotional power. It is analysis of the stories like *The Apple Tree* that remind me of Plato's dictum of the power of poetry, which may be passed on only so long as the inspiration lasts (Plato. *Ion* // *The Classical Thinkers on Art*, 69-71), which I have tried to do. In this story, we have witnessed inspiration itself, and its interpretation would not have been possible without its deep impression. There are literary works, though, in which inspiration is less intense, even when it is poetry. I turn now to a consideration of poetry of this kind. The point of interest will be the poet's emotive-intellectual stance.

Leaving the controversy how good a poet Thomas Hardy was[8] aside, I have chosen two of his poems to analyse to show how well **the author's emotive-intellectual stance** at the moment of writing can be reflected in poetry.

The first poem chosen for analysis with the view of identifying the author's emotive-intellectual stance has been *The Beauty* by Thomas Hardy:

O do not praise my beauty more
In such word-wild degree,
And say I am one all eyes adore;
For these things harass me!

But do for ever softly say:
'From now unto the end
Come weal, come wanzing, come what may,
Dear, I will be your friend.'

8 The English author F.L.Lucas, who considered that Thomas Hardy was one of the most lovable writers in English literature, has summed up the public appreciation of this author in the following way: "George Moore thought Hardy could not write prose; Robert Bridges thought he could not write verse. So capricious is the Muse of criticism" (Lucas, 1955, 150). W.E.Williams, the editor of a Penguin volume of Thomas Hardy's poetry, considered that it is "the poetry by which he (*i.e.* Hardy) will, perhaps, be better remembered than by the score of novels which aroused such interest and controversy in his prime" (Williams, 1960, 20).

I hate my beauty in the glass:
My beauty is not I:
I wear it: none cares whether, alas,
Its wearer live or die!

The inner I O care for, then,
Yea, me and what I am,
And shall be at the gray hour when
My cheek begins to clam.

Taken from: Thomas Hardy. *A Selection of Poems*
Chosen and Edited by W.E.Williams. – Penguin, 1960, 171

The poem, *The Beauty,* can be called a plea, in loneliness, in an assumed voice, of a beautiful girl. The plea is for human understanding of the one whom the insistent attention to her physical beauty had "harassed". This plea is particularized in several concrete desires expressed in successive imperatives: a wish to hear less praise, a longing for a promise of friendship, a desire for the physical beauty to be ignored and for the person to be treated like a sensitive being. These imperative wishes are interspersed with remarks how the insistent praise harasses the person, and how painful loneliness is. In between, come the speaker's claims that her beauty does not reflect her spirit, that she will remain what she is even when ageing and that she is dying to be appreciated for her inner self.

The logic of the composition is simple: three pleas for reason and responsiveness (stanzas 1, 2 & 4) are interspersed by a statement depreciating her own beauty and by another, which is a complaint about the indifference of the outsiders (stanza 3). The imperatives are arranged in a simple succession: the first two imperatives in stanza 1 are followed by an explanation in a clause of reason (*For these things harass me!*). The imperative in stanza 2 is followed by an elaborate statement of what is desirable from a friend of her imagination (*'From now unto the end / Come weal, come wanzing, come what may, / Dear, I will be your friend.'*). Stanza 3 is wholly a call of frustration. The imperative in stanza 4 is followed by a voiced conviction that the speaker will retain her inner self even when her beauty loses its appeal (*…what I am, / And shall be at the gray hour when / My cheek begins to clam*).

The imperatives are regular syntactically and emphatic. But only the verbal emphasis in the imperatives is relatively poetic (*O <u>do</u> not praise my beauty more; But <u>do</u> for ever softly say…*). The emphasis by interjections is formal and unappealing (cf.: stanza 3 lines 3&4; stanza 4 lines 1 & 2). What is more is that the last imperative in stanza 4 (*The inner I O care for, then, / Yea, me and what I am, ...*) is broken syntactically. Although the irregular syntax seems to imply the voice of a stricken and distressed individual, this is a rational deduction. The impression and appeal of this imperative is reduced considerably by the random interjections. The closing imperative sounds artificial. It falls short of the intended effect.

The logic of the composition and that of the syntax is plain and formal. Reason dominates in the poem. The emotive charge of the imperatives in stanzas 1 & 2 is stronger than in the exclamative lines 3 & 4 in stanza 3. The verbal emotive accents have a greater appeal than the syntactic, such as exclamative lines, which, in stanza 3,

mean resignation. The emotive accents read wholly as formal. The statements and the imperatives appeal to reason and compel the reader to a similar reaction.

The grammar and the words are subjected to the formal logic of the syntax. The poem is related in the present tense and in the non-tensed imperatives. Line 4 in stanza 2 and line 3 in stanza 4 are exceptions, which express a promise and constancy, respectively. The meaning of the future tense in these clauses is not integrated structurally nor by analogy. These are spare statements. They indicate structural fragmentation of the poem.

The key names in the poem are *my beauty, your friend, its wearer, the inner I, the gray hour* and *my cheek.* With the exception of the collocations *your friend* and *my cheek,* the names are rather abstract. The names in the enumeration preceding the promise of constancy in line 3 of stanza 2 (*Come weal, come wanzing, come what may*) are selected to emphasise absolute devotion in changing circumstances. But these nouns are rare, archaic and obsolete, and they do not associate with a girl's mind. This choice of the words could not have been that of "a confectioner's daughter"[9]. They are rather the author's choice which is meant to evoke the girl's desperate desire. The possessive pronouns do not personalize the word 'sin' in any way. An obvious conclusion, therefore, might be that the poem is rational and formal, which does not enhance its appeal. As the feelings of the lyrical image are neither emotively nor substantially revealed, the reader finds the poem merely declarative, poor of imagination and devoid of inspiration.

The verbs in the poem make up a more varied set: *do not praise, say, all eyes adore, these things harass me, do…softly say, come weal, come…, I will be, I hate my beauty, is not I, I wear it, none cares, live or die, O care, I am, I shall be, My cheek begins to clam.* Except for the verb *to clam,* which is a dated word and in the present context of figurative use means 'to cloy', i.e. to become unpleasant through too much sweetness', all the other verbs are common Germanic root verbs, which are usual in English. The poem therefore indicates human sensitivity, while the few archaisms stand out as special selections.

Although the verbs differ, there is little variety in their sense: the actions they name are imperative or static. The actions differentiate in two principal directions: do not do something – do something, I do something, I am something – I am not something, in addition to the statements of habitual actions expressed by the present simple: none cares, something happens. This structural summary of verb usage in the poem indicates that, given all the variety of the verbs, there is little variety of action. The actions are static because of the non-tensed imperatives and because of the general sense of the simple present. The two instances of the future tense are also general in sense and more in line with the present simple than with more evocative verbal forms.

The emotive accents by adjectives and adverbs are few in the poem, but they are fine: *such word-wild degree, for ever softly say, the grey hour.* As has been mentioned above, the emphasis by interjections is formal and without much appeal.

9 Here is the note accompanying this poem in the Penguin volume: "The Regent Street beauty, Miss Verrey, the Swiss confectioner's daughter, whose personal attractions have been so mischievously exaggerated, died of fever on Monday evening, brought on by the annoyance she had been for some time subject to." – London paper, October 1828 (Williams, 1960, 171).

The poem is rather short and its composition has no obvious accomplishment. It is like a plea or cry recorded by the poet, and therefore it is a speech fragment rather than a perfectly accomplished work. Its style is not very uniform as the plea begins with the simple imperatives, *O do not praise, say, softly say,* and finishes with the rare, sought out words: *Come weal, come wanzing….* The speaker's self description also ends in a formal figurative word, *to clam.* It impresses the reader as if the speaker embodied two persons, the ordinary girl and an intellectual outsider, who might be the poet. The difference in the initial imperatives signifies the different speakers, but the speaker's self description with the verb *to clam* means her own voice. It is possible therefore to assume that the author did not polish the poem to create a generalized emotively coloured image: the rational presence of the author's mind throughout is obvious, even when it should give way to the girl's voice.

As the poem is a monologue, it is rather static. As the grammar is descriptive and identifying, and the vocabulary is basically referential, the poem is descriptive in content. But the assumed speaker's plea and reasoning give it a voice and character – it is a poem with traits of argumentation. Its tempo therefore is slow. These features of the narrative imply a rational author, which has been indicated by its composition, grammar and vocabulary. With reason dominating in the poem, it could not have been written with a gust of emotion that inspiration renders. The author's stance can be identified as intellectual and wholly rational, with no signs of inspiration.

This conclusion does not mean that the poem merits no appreciation. If, on first reading, it appears rather dull, on several readings it kindles interest and some feeling. The author's concern with the fate of a sensitive girl, who had been subjected to suffering through tiring attention, was a humane action, although the poem is not a specimen of a sublime aesthetic achievement. Appreciating the poem almost in two hundred years, it must be said that it carries a special significance. The poem moves the reader to a reassessment of the vulgar twenty-first century with its public admiration of the naked body and to seeing it as a degraded age, especially in its treatment of the female body and in the female's treatment of herself. In the present context, the image and reasoning in the poem *The Beauty* by Thomas Hardy acquires some nobleness apart from its artistic inadequacy. Although the direct reference to *The inner I* has not gained in appeal or value, because it is starkly emphasized by the referential words, the analysed poem has to be appreciated as representing Western culture yet nobler than it is today.

To compare with the rational stance of the author that shows in the formal poem *The Beauty,* I have chosen another poem, *Silences,* by Thomas Hardy for analysis with the same goal in view:

Silences
There is the silence of a copse or croft
When the wind sinks dumb,
And of a belfry-loft
When the tenor after tolling stops its hum.

And there's the silence of a lonely pond
Where a man was drowned,
Nor nigh nor yond
A newt, frog, toad, to make the merest sound.

But the rapt silence of an empty house
Where oneself was born,
Dwelt, held carouse
With friends, is of all silences most forlorn!

Past are remembered songs and music-strains
Once audible there:
Roof, rafters, panes
Look absent-thoughted, tranced, or locked in prayer.

It seems no power on earth can waken it
Or rouse its rooms,
Or its past permit
The present to stir a torpor like a tomb's.

Taken from: W.E. Williams, 1960, 205-206.

This poem relates the sense of silence. More particularly, it is about the difference of silence in different places to the poet. The composition is no surface structure. Although the poem is verbally descriptive, its focus is on the poet's impressions. Therefore the structure of the composition is lifted up to the emotional level. What can be formally traced are verbal and visual components in the poem. As a composition of regular metre (regular rhythm and rhyme perfected by line length), it relates the poet's emotive reaction while describing sketchily the different places. There is, however, an identifiable overall structure in the poem: the composition has a vague logic of a compound sentence with an oppositive link: *There is the silence of a copse or croft…* (stanza 1), *And there is the silence of a lonely pond…*(stanza 2), *But the rapt silence of an empty house /…/ is of all silences most forlorn!* (stanza 3). The remaining two stanzas in the poem amplify of the silence in an empty house to which the poet is attached. This composition alone has more beauty in it than its formal rational structure.

The logic of the syntax is not simple. Each stanza roughly contains one sentence and the structure of the English sentence is basically preserved in each. But the sentences contain irregular extensions which are held together by the metrical pattern. The sentence is somewhat broken in stanza 2 and it is the rhythm that supports its meaning. Similarly, the compound structure in stanza 4 is supported by punctuation.

The four scenes (*a copse or croft, a belfry-loft, a lonely pond* and *an empty house*), which make the content of the poem, divide unequally. *A copse or croft* and a *belfry-loft* take up stanza 1. It identifies with a complex sentence, the subordinate clause

of time in which has a complementary function. It is significant that the subordinate clauses of time not only describe but finish off with an accent as they stop by the sound effect of the rhyming words *dumb* and *hum,* not only by a full stop. Stanza 2 contains one scene of *a lonely pond* and one sentence. This sentence is the least organised in the poem. This is a run-on sentence which is held together by the image of the scene and by the metre. The syntactical fragmentation might be related to the scene of drowning.

The silence of *an empty house* takes three stanzas. This is a marked division as this is done to focus for the emotional climax. The impression is delivered in three breaths: *But the silence of an empty house … is of all silences most forlorn!* (Stanza 3); *Past are remembered songs and music-strains…/ Roof, rafters, panes…/ …locked in prayer.* (Stanza 4); *It seems no power on earth can waken it/ … to stir a torpor like a tomb's.* (Stanza 5). What is more, is that the syntax and the concepts (*born, dwelt, held, friends*) in stanza 5 echo the sense of the poem, *The Soldier,* by Rupert Brooke, probably written at about the same time, and render the impression of attachment and grandeur. Again, a generalisation would be that emotion dominates over the logic of the sentence and contributes to its sense through sound effects and emotional accents no less than through its structure.

The choice of words is rather uniform. Simple words dominate, with a literary (*nigh, yonder, carouse)* and a formal word (*torpor*) here and there. This variety in the vocabulary of the poem is measured. The sense of the literary and formal words combines harmoniously owing to their function in context and to the metre. The effect of the words chosen is therefore impressive and pleasing.

Emotive accents in the narrative likewise contribute to the sense of the poem. There are no interjections in this poem, which ennobles its sense. The simple words are used as single units, which is impressive. Epithets as emotive modifying words are rare (*a lonely pond, the merest sound, the rapt silence, an empty house, music-strains*). Because of their sparseness and simplicity, the epithets have a sense of truth and of true emotion about them. The subject complements in stanza 4 (*Look absent-thoughted, tranced or locked in prayer*) are original metaphors and carry emotive meaning. This is in line with the growing emotional tension in the poem.

The emotive accents in stanza 5 heighten the impression of *the rapt silence.* The content of the sentence in this stanza is focused on stillness. This is the sense of the hyperbole (*no power on earth can*), of the short rhyming words with the dark vowel sounds (*rooms, past, tomb's*) and of the similes (*a torpor like a tomb's*). The closing rhyme (*its rooms – like a tomb's*) is not only evocative of the stillness of an empty house; it alludes to the finality of the sound of the bell evoked in the closing line of Shakespeare's Sonnet LXXI (*And mock you with me after I am gone*), and has its meaning enriched.

The tempo of the poem is not quick, which becomes its subject, but it is intense. Although the poem is descriptive, it is filled with feeling, as the summary of the analysis has shown. As a verse of a regular metre in which emotion is deeply integrated, this poem excels in aesthetic appeal, with its logic relegated to the background. Its style is marked by the integrity of all its components and approximates that of a sonnet. But there is no indication that the style was achieved by rational polishing. The syntax of the poem indicates rather emotion-guided writing and some random thought. Using

no reference to biographical sources, it is difficult to assess how much genuine μανια created the poem. But it is unquestionable that the poet was guided by deep emotion, such as related to poetic madness[10].

The conclusions at the end of the analysis of the two poems by Thomas Hardy are grounded and have been based on references to the texts. The method of functional analysis has stemmed from what has been known from the Practical Criticism, followed the rules laid down by Professor Widdowson (1992) and has drawn on the principles of functional linguistics (Halliday, 1973a). It has also referred to the contextual method going back to the works of J.R.Firth (Firth, 1957). It was not as fundamentally functional as that employed by Ruqaiya Hasan (Hasan, 1988), but my method was consecutive and thorough. In analysing the contrasting poems above, I have found a rational argumentative author in the first case and an emotion-led poet, the intensity of whose feeling rather than rational thought and polishing has produced the second poem. As all the indexes of the author's stance have been deduced from the texts, the conclusions may be reliable. The concept of the author's stance was not a simple replacement of the old and rejected concept of the author's intention. It was rather a new view of literary work focusing on that testimony of language which is taken for granted in routine communication. The objective of the analysis has been satisfied. It means that reading and analysis for the author's stance is a credible aim. The result may help the reader and analyst to enrich their enjoyment of poetry and to broaden their critical appreciation of the work.

In the present paper, analysis for the author's stance confirms my hypothesis that language interacts with the inspired mind so that the speaker is released from the restricting potential of language and his work acquires beauty and sublimity, or the divine spirit. The classical concept of poetic madness appears to be credible, too. Extending this observation over to the reader, I can confirm that the requirement to acquire the emotional charge equivalent to that of the author is relevant to every reader who desires to experience the equivalent emotion while reading the work. Incidentally, this requirement had been set to musical performers in *The International Cyclopedia of Music and Musicians* (Thompson, 1964) as late as the beginning of the twentieth century. Although this requirement might encumber not a few modern readers, it is an ennobling requirement which re-appreciates the wisdom of the ancients. One minor point might be that an assessment of the author's stance gives the reader an idea of how much trust he can muster to identify with the author's feeling. This would enhance the reader's emotional reaction and enrich his reading.

There have been authors who maintained that "an individual way of feeling and seeing" is likely to determine "an individual way of using language", which can be pinpointed. A true style must, therefore, be unique" and "a completely adequate expression in language of a writer's mode of feeling" (Murry, 1922, 15). Gustave Flau-

10 I have analysed three poems by Seamus Heaney, *Digging, The Railway Children* and *A Drink of Water*, for the Conference, *The Contemporary Poetry Weekend,* The British Council - IATEFL, London, 6-7 November 2010, in a presentation titled *Reading for the Author's Character and Stance* (Certificate signed by the IATEFL LMCS SIG Coordinator). I have found that the first poem must have been written in inspiration under a covert, intense emotion with deep involvement, that the second poem may have been written in reminiscences of the poet's boyhood, in emotive and rational intensity, with the previous dominating over the latter; the third poem seemed to have been written in an inspiration approximating poetic madness, as the intensity of emotion and images implied. This paper is forthcoming.

bert and a few other French authors also contemplated an analogous concept of individual style. Given a credible concept of the author's stance, the analyst is in a position to attempt to define a particular author's style. An assessment of the author's stance virtually leads to an identification of his style. At least, the integrity of the author's thought and emotion with his language becomes apparent in the analysis.

My concept of **the author's emotive-intellectual stance** has drawn on classical works. Three known states of the author's mind (inspiration or poetic madness, imagination and the accompanying emotive charge, and the passive state of the author's mind) have helped to shape this concept.

The possibility to discern the author's stance at the moment of writing depends not only on the language of the poem, but also on the method. When discerned, the author's stance is not merely an intriguing bit of information. It places the analyst in a position to re-appraise the poem's sense. In the cases of the two poems considered above, the information about the author's emotive attitude as contrasted with meta-reference and his stance, allow to appreciate finally the first poem as a rational verse declarative in sense. The second poem appears to be a rational composition marked by sensitive perception and strong emotional involvement, which are integrated in the text of the poem. The latter is a poem marked by the inspired poet's voice. The poet's emotive stance is distinct and integrated with his intellectual stance, which shows in the composition of the poem.

The theoretical and practical consideration in this chapter encourages me to treat literary process as a concentration of multiple forces in conveying sense in metacommunication. It is not in the abstract that I have considered this process. Apart from the historically developed potential meaning of language, which precludes the author from freedom in usage, the language's current functional variety is at his disposal. A literary work as a product of the metacommunicative use of language can potentially incorporate all subordinate uses of language. As English literary heritage testifies, a highly developed functional status of English considerably influences literary works in this language by lending the authors new resources of meaning. All the principal uses of English are exploited in the metacommunicative use of language. Yet the functional diversity and prominence of concrete uses of language can be less distinct in less developed languages. For example, the seemingly structured phatic use of English has been employed in a variety of ways in English literature up to turning it into the sole subject of a literary work. I have to mention the novel, *A Summer Bird-Cage*, by Margaret Drabble, which typifies the social environment represented in the novel by the currency of the phatic use of English. The typical contexts of this use of English are shown to engulf young people and reflect the pointlessness of their life. Such life is not devoid of pleasure but does not imply serious engagements. Since the language used by the author is very good colloquial English, it gives sophistication to the milieu represented, and the novel is no criticism of the characters. It is rather a representation of how cultured young people come to know themselves in their social circles.

Another literary work which exploits the subject of the phatic use of English is a poem, *On Dwelling*, by Robert Graves. The poem represents the existence of a man who is sensitive to the routine verbal exchanges and who loses it "when the town encroaches" on the manners of rural residents. The sense of the poem is the loss of

refinement and the loss of human atttiude. The sense of the poem generalises as an idea that the man in question himself becomes a ghost, like the ghost-like passers-by in the place of residence beyond recognition.

The developed referential and the emotive uses of English contribute differently to the metacommunicative use of language. These uses of English regulate the representation of all the subject matter in English literature. The metarealisation of the referential use and the emotive use of English give English poetry, for example, its exceptional blend of subject and spirit. This draws on a high development of these uses of English in routine communication and their resources are specifically activated in poetry. There are authors who assume that "England is distinguished for her poets" among other nations of the world (Cecil, 1983, 7). I tend to think therefore that the functional and structural development of the English language should have to be mentioned prior to the appreciation of poetry in this context. The poetry's status as mentioned owes considerably to the rich literary heritage of English, but it also depends on the actual use of this language and its development in conversation. I can refer to authorities for the truth of this statement. It was Ogden and Richards who emphasised that language was made before people learned to think and that it is "still being so made in the form in which we use it in conversation" (Ogden, Richards, 1923/1960, 136). We can have no doubt that the wealth of English literary heritage, especially in poetry, is due to the developed uses and functions of the English language.

Summary Remarks on Literary Work

I have proposed a functional-representational view of imaginative literature. This means that all the principal uses of language have a role to play in the image-based representation in imaginative literature. It is truly an issue of the metacommunicative use of language. The effectiveness of images in literature depends considerably on how authors exploit uses of language, how they overcome the conventional limitations of the language and how skillful they are in their treatment of the potentialities of language. Uses of language, which reflect the functional diversity of the language, are major factors which shape texts in imaginative literature. Uses of language usually appear transformed in imaginative literature and contribute to the identity of its self-contained context. The transformation of the concrete uses of language in imaginative literature will be considered in the following chapter. I focus on factors identifying the status of imaginative literature in general in this conclusive generalisation.

As has been assumed theoretically and as has become evident in the consideration of a few literary works in this paper, imaginative literature is verbal representation in complete self-contained contexts of metareference. This is, however, only a more or less formal identification of imaginative literature. When several powerful factors such as inspiration, imagination, the potential meaning of language and its potentialities, including poetic licence, influence a literary work while it is created, a literary work is marked by spirituality that associates with the subject matter and with the author (cf.: Garrod, 1931, 6). The spirituality of a literary work is its most unique trait, which exercises power in its own right. It contributes to the credibility of metareference and to the appeal of the subject matter. But, above all, it enhances the status of the terms which are created in literary work.

Quite uniquely in literary art, spirituality depends on the polymeaningful word, which makes implications and polyphonic sense possible. As the polyphonic sense includes not only guises and representation of the subject matter but also the author's emotive-intellectual stance, an understanding of a literary work is incomplete if its spirituality is not perceived by the reader. The spirituality which is impressed on the reader's mind ensures the completeness of understanding and credibility in sharing. With this statement, I approach, in close proximity, Plato's dictum concerning the conditions of sharing in literary works. No other author has defined the conditions of sharing in literary works in as elevated and demanding terms. It was Plato's idea that the interpreter can interpret a poet's work adequately only so long as the inspiration from the work lasts (Plato, 1938 – *Ion*).

Indeed, the spirituality of a literary work is its unifying force and the power marking the author's inspiration. Since literary work is a self-contained entity detached from any social context, its spirituality is the principal index of its appeal. This depends on the imagery and on the multiple meanings of verbal units. If the sculptor has to reveal the status of man's soul (Socrates. *The Aesthetic Views of Socrates*...// *The Classical Thinkers on Art*, 1938, 19), the author of a literary work has also to mind spirituality in his treatment of the subject matter over and above the plot and imagery. Without it, literary work turns into a formal composition, exercising no appeal and rendering no enlightenment.

To be credible, sharing in literary works must resort strongly to the condition of spirituality in its integrity rather than to its formal execution. Without it, the entirety of literary work is likely to be distorted in sharing, and the aim of this artistic communication is never to be fulfilled. Whatever terms are created in a literary work, they must be perceived with the aura of its spirituality to gratify the reader and the listener. When spirituality is negative, as it occasionally happens, there is less or nothing to be shared. The uniquely self-sufficient context of metareference defines the status of imaginative literature only on condition of its spirituality.

Thus, taking into consideration sources of the appeal of literary work – a contribution of the author's spirit through inspiration and imagination, and the work's imagery, its structural as well as stylistic accomplishment – there appear grounds to treat the work as a minute cosmos. Whatever incidents are combined in the plot of a literary work, they are given a new and orderly pattern of existence (cf.: Burgess, 1985, 4-5). Therefore a literary work may be assumed to represent a complete world in its own right. Whether representing a harmonious or chaotic world, a literary work makes sense of its representation by its motivated and systemic integrity, and even unpleasant or repulsive incidents may finally acquire beauty. This is so because, by virtue of its systemic accomplishment, a literary work imparts sense to all its components and acquires aesthetic value. It is in the generalised sense it makes and in the beauty it renders that the value of literary work is embodied, because it thus affects the reader, giving him new and purifying or emotively and intellectually satisfying experience.

Classical literary works have always satisfied the condition of beauty. Modern literature introduced much chaos and staggering images in its works. It merited, therefore, rather a critical appreciation. There are authors who stated that "in some modern literature there has appeared a tendency to replace communication by a private maun-

dering to oneself which shall inspire one's audience to maunder privately to *themselves*" (Lucas, 1955, 68). I should tend to agree with this interesting and esteemed author. I myself have dropped reading some books before finishing them off, but I must also say something in favour of modern literature. On several occasions, I happened to be looking for a really bad, really chaotic modern poem. And when I seemed to have found it, I have attempted to use it as an illustration to my students, but I analysed it to an extent before I did so. On several readings, I happened to notice a certain system in a particular work, somewhat motivating its composition, and, finally, a certain vague accomplishment. It may have been because my library was very selected, but I am obliged to say that I have failed to find a really senseless poem or story in the literature of major and minor countries. The conditions governing the cosmos of a literary work must be very demanding and must dominate over the authors when they complete their works. Therefore I tend to believe that once an author of a literary work considers his work finished, he may have put much painful efforts into it for it to survive on publishing. If harmony and accomplishment are virtues, literary work usually has them in depth or on the surface, or used to have it up to the middle of the twentieth century. That is why poets and prose authors are considered to be unique minds (cf.: Hough, 1969, 109) whose ideas can pierce the hearts and minds of the readers: "All of us teach virtue. But some of us do it better than others. The poet does it better than anyone else, and more insistently..." (Garrod, 1931, 19). Although the same author has complained of the modern authors' fault in ignoring communicativeness in literature, he also praised poets on more points than one.

Some authors have been known to treat poets as „the liberating gods" who inspire joy in their readers (Emerson. *The Poet* // Emerson, 1985a, 276). This idea at the final stage in this chapter takes me to a summing-up of the essence of literary work. In this chapter, I have considered the factors influencing literary works. It remains now to say how the influencing forces combine to create delight.

To create a work which would be a minute cosmos, all authors require to have their consciousness intensely charged with poetic experience. The author's imagination has a significant role to play in this, because imagination aids the author in his objective exploration of reality. In terms of the concept of imagination defined in this chapter, poetic imagination is not dissociated from reality. It helps the author to keep the ideal and the real in harmony as well as to unite the spiritual and the rational in his visions. But imagination is not subjected to real experience. It initiates the author's dreams and vitalises reality, keeping dreams apart from the actual. Moreover, imagination stirs poetic visions which identify the world's harmony and introduce harmony into the vitalised reality. Thus, imagination enables the author to experience life in different worlds. These worlds are separate entities to the author, because imagination can modify concrete objects and shape new concepts out of them. Since imagination draws upon the real world, the author can identify mere dreams and exclude unpoetic visionary flights from his experience.

Imagination aids the author in creation of the beautiful because imagination identifies beauty with truth, in John Keats's diction: "Beauty is truth, truth beauty". The author's imagination is aided by sublime passions, which can produce essential beauty. Linked to the imagination, passions relate poetic experience to inspiration. Like the

activated spiritual power of the author, inspiration is the greatest source of poetic visions, sublime notions and harmony, which embody themselves in the author's work. Thus, harmony as the quality of the cosmos is best when it issues from inspiration and imagination. It can embody the sublime in literary work in effect.

Such factors as reason, taste and will power have considerably less influence on literary work. Linguistic constraints and freedom given by poetic licence are contrary powers in which literary work is created. Language is intrinsic in inspiration, poetic visions and in the author's actual experience. It is language that ultimately gives "a local habitation and a name" to the activated mind and the feelings of the author. Language encodes all poetic experience in a similar way that it encodes experience in routine communication. The most elevated flights of poetic imagination finally become a use of a language, which can give joy, delight and liberate, as poets are "the liberating gods".

On the Language of Imaginative Literature

In my study, I have not chosen to pursue the overall analysis of the language of literature like Professors Geoffrey N. Leech (1969), Henry G. Widdowson (1979) or Geoffrey Leech and Mick Short (2007). My approach is basically functional, designed to penetrate into the potential meaning of language and into the educational value of imaginative literature, while I analyse definite aspects of the polymeaningful sense of concrete literary works.

Analytical treatment of the language of imaginative literature is not a straightforward process. Problems and difficulties connected with its analysis have been extensively discussed in literary and style studies (cf.: Leech, 1969; Babb, 1972; Lodge, 2002; Leech and Short, 2007, and others). Some of the problems that arise in analytical approaches to the language of imaginative literature, such as: the exceptionally imaginative medium, differences between the language of poetry and prose, or principles of representation in literary work, may be ignored in a linguistic study like the present one. When the question centres on how the potential meaning of language develops and how insights into it may aid the user of a language, the analyst is guided by the concept of the use of language. It is true that while some authors have resorted to this concept (Widdowson, 1992; Miller, 2002), others (Lodge, 2002) have seen its limitations in the analytical treatment of the language of literature and deliberated why the nature of literary work cannot be ignored in such a study. I am aware of this responsibility and take it into consideration in my analysis.

Although deliberating the nature of literature from different theoretical angles, many contemporary authors have pointed out imaginative and representational nature of literary works, their self-contained character and their dissociation from the social context, as well as their unverifiable reality (Kirvaitis, 1978, 24; Widdowson, 1979, 36, 47, 54, 69; 1992; Miller, 2002, 5, 39, 45, 46ff, 80; Lodge, 2002, 35-51). They have also remarked that the language of literary works is not entirely separated from common usage and that the realistic meaning of words matters in literature (Leech, 1969 ; Miller, 2002, 20; Lodge, 2002, 39, 50). But literature and the author's style cannot be treated as a collection of verbal devices; the author's conceptual creed leads the way (Kirvaitis, 1978, 20; Galperin , 1977, 250-251).

These authors were also aware of how the historical meaning of the words restricts the author's use of language and that they cannot be creators absolute: "…there is always a natural temptation to regard the writer as a man who tells us something, rather as a man who tells us something by making something" (Lodge, 2002, 50). Professor Widdowson shows the author's dependence on the language code even more definitely: "Poets cannot simply ignore the normal meanings of words and invent entirely new meanings at will since they are using a language code which already exists and upon which they depend for communication" (Widdowson, 1979, 31; cf. p. 42).

I suppose I have not indicated any contradiction between these views and those of my own. My concern in the present paper is precisely this aspect of the existing and restricting aspect of the code of English. The authors referred to have not elaborated on this question. This is an open question to be minded in the analysis of the language of literature for my present purposes, while my concept of the metacommunicative use of language in literature is a concept broad enough to take in questions of the nature of literary work, its aesthetic and cultural functions.

It is possible to treat literary works as works of art, self-contained and complete in themselves thematically and structurally. It is also possible to treat them as speech acts (cf.: Pratt, 1977; Porter, 1979), whereby analogies are found in literary and non--literary narratives and they are said to share linguistic structures. This was a grounded observation which remedied flaws of the formalists of the first half of the twentieth century. Mary Louise Pratt argued against the poetic function introduced and defined by Roman Jakobson and, with good reason, proved her point about the questionable distinction of poetic and non-literary language. I have adopted Professor Akhmanova's concept, who found that Roman Jakobson's poetic function was a semiotic event rather than a function, which she ccalled the metasemiiotic function of speech, (Akhmanova et al, 1966), and this fallacy does not threaten my argument. The metacommunicative use of language by which I have identified imaginative literature presupposes the communicative use of language at its root, intrinsic relations of literary and routine communication, on the one hand, and that of literary and non-literary language, on the other. Viewing language systemically, there can be no radical difference in non-literary and literary language. But treating literary works as unique instances of verbal communication, it is required to mind these differences and explain them while resorting to the functional theory of language.

The treatment of literature as discourse and as a communicative event is not new today. Professor Widdowson explained comprehensively his view of literary communication while describing literature as text and as discourse thirty years ago (Widdowson, 1979). Aware of the functional conception of language, which claims the integrity of verbal units in the system of language and their respective use, Professor Widdowson assumed that the interest of linguists in literature encompassed two aspects of its language - the linguistic data available in literary texts that "can be accounted for in terms of models of linguistic description" and on linguistic data "which cannot be so accounted for" (Widdowson, 1979, 7). The second kind of data surfaces when authors ignore the rules of grammar (Ibidem, p.14). To explain the most frequent deviations from the grammar of English in poetry, Professor Widdowson resorts to the concepts of transformational grammar, those of deep and surface structure and, considerably, to

selection and restriction rules (Widdowson, 1979, 17ff). While explaining the meaning of the article in standard patterns and structural deviations with resort to the generative-transformational framework, Professor Widdowson keeps reminding the reader of the limitations of text analysis in literature. He reiterates that text analysis "gives a proper description of the linguistic features of the text", "but it does not give a proper description of the poem" (Widdowson, 1979, 14, 25). His further questions are the following: how is it that ungrammatical sentences "are nevertheless interpretable" in literature (Widdowson, 1979, 25-26, 27); and why are authors "manipulating the language" in a specific way (Ibidem, p. 23)? Both these questions can be answered while transgressing the entity of text and turning to deal with "the interpretability of discourse" (Ibidem, p. 26).

When literature is treated as discourse, it is considered to be an event in communication. Viewing literature as text with the view to characterise it as discourse, Professor Widdowson highlights a few linguistic features which indicate the nature of literary discourse. The principles of literary language include the following: a) an amalgam of opposites in literary writing (Widdowson, 1979, 31); b) a general strategy to combine what is separate and separate what's combined (Ibidem, p. 57); c) ambiguity and incomplete explicitness (Ibidem, p.p. 67, 70), and d) "the creation of language patterns over and above those which are required by the linguistic code". They are essential in literary creation, constitute unique semantic value of the language of literature and make literary works self-contained, dissociated from the social context and independent (Widdowson, 1979, 39, 42, 54, 57, 69). While analysing the founding principles of literary writing, Professor Widdowson answers the questions cited above. Although ungrammatical structures are current in literature, "it is neither a necessary nor a sufficient condition for a discourse to be literary that it should be deviant as text" (Widdowson, 1979, 37). Whatever deviance there is in the language of literature, it does not preclude understanding and interpretation, mainly because the unique verbal patterning reads in a literary work as a whole (Ibidem, p. 27), because "we interpret literature not as text but as discourse" (Ibidem, p. 46) and because "it is the discourse itself which provides for the deficiency of meaning which arises from the isolation of the discourse from any wider context" (Ibidem, p.65). The answer to the second question, which is why authors manipulate the language, is related to the independence of literary discourse: "because of its independence internal patterns of language have to be designed within the discourse to carry meanings" (Ibidem, p. 62). Professor Widdowson concludes on this point by saying that if literary discourse realised only what is conventional in the system of language, "the discourse would lose its independence and detachment and, in consequence, its literary character" (Widdowson, 1979, 62).

This summary of Professor Widdowson's view on literature as discourse and its language is essential while defining the nature of literary discourse. In his outline of features of literature evident in the process of communication, Professor Widdowson continued drawing on the language of literature. While analysing the meaning of English pronouns, he showed how the first person pronouns in literature are compounded with the third person pronouns and create "a unique kind of reference" (Widdowson, 1979, 48). This happens in literary contexts in which apostrophe refers to inanimate beings rather than to people in communication. This creates literary contexts in which "the normal amalgam of sender/addresser is dissolved: it is not the sender who is do-

ing the addressing and not the addresser who is doing the sending". The literary 'I' is often "both first person (as the addresser) and third person (as a non-human … object incapable of participating in communication)" (Ibidem, p. 48). The meaning of the second person pronoun in literature is also different from its conventional meaning as it "takes on an additional third person meaning" when it splits the compound of receiver/addressee. It often "refers to an addressee who is not the receiver" (Ibidem, p. 49). This complex meaning of pronouns in literature is said to derive partly from their conventional reference in the code and partly from their literary context.

Professor Widdowson takes this argument further to define the pronominal first person meaning in literature. First, he conciders the *compound* reference of singular pronouns which have *single* reference in the code. In literature, these pronouns refer to one person as a unique blend of two, "which is neither of them and both of them at the same time" (Widdowson, 1979, 52). Second, he brings out the difference between the sender/receiver in conventional written discourse, where the writer is 'I' as "the social persona", stripped of his private and individual thoughts. This role is said to determine "what he says and how he says it" when "he is not at liberty to express his own individual sentiments" (Ibidem, p. 52). The author's 'I' in literary writing "does refer to the private thoughts and perceptions of the individual person" (Ibidem, pp. 52-53). But, Professor Widdowson argues, this 'I' does not refer to the writer, the sender or the 'maker' of the message. It rather refers to "the inner self that the writer is objectifying", a third person entity as it were from which the writer is detached (Ibidem, p.53). In these conditions, the reader has no ground to assume "that the sender and the addresser are one" (Ibidem, p.53). Third, Professor Widdowson comments briefly on the cases when a writer "does have a social purpose" to effectuate. He assumes that this role can be performed only indirectly, through a whole work and its message, and "their effect cannot be measured in terms of the action they provoke" (Ibidem, pp. 53-54).

Finally, Professor Widdowson concludes on the independence of literary discourse from "the normal processes of social interaction" (Ibidem, p.p. 54, 62, 69). The internal patterns of language which are "designed within the discourse to carry meanings" condition this independence. In this design, it is possible for pronouns to mean *prospectively,* when in ordinary discourse they mean *retrospectively.* "It is the discourse itself which provides for the deficiency in meaning which arises from the isolation of the discourse from any wider context" (Ibidem, p.65). Professor Widdowson adds, in conclusion, a note on the ambiguity of literature as a mode of communication which is a combination of both spoken and written modes (Ibidem, p.67).

It is not the social role of the author, it is rather his individual choice of what to say and how to say it through "the patterns of language which the literary writer designs … (to) capture a unique experience and express the elusiveness which is an intrinsic feature of it" (Ibidem, p. 70). This means that "what" and "how" are not distinct in literature, although analytical descriptions not infrequently keep language and literary images apart. Therefore "an understanding of what literature communicates necessarily involves an understanding of how it communicates…" (Ibidem, p.70). Turning to the teaching of literature, Professor Widdowson assumes that "an awareness of the what/how of literary communication" can be achieved "by relating it to, …, normal uses of language" (Ibidem, p. 70). This view draws on the functional conception of

language and has merited so much attention here because it is wholly acceptable for my purposes. I take this argument further in a consideration of the language of literature within the framework of the functional theory of language, and of the uses of language in particular.

My initial description of uses of English includes only a few uses of language, although Professor Halliday thought that "there are indefinitely many uses of language, which no linguistic theory has attempted to systematise" (Halliday, 1976, 29). My inventory of the uses of language draws on the well-known scheme of the process of communication, which has been known from a few authors (Bühler, 1934; Jakobson, 1960; Akhmanova et al, 1966) and in which a use of language derives from a relevant component in the process of communication. I also include an identifiable purpose or purport in my definition of a use of language, thus limiting the number of possible uses. I refuse to accept the view that all instances of verbal usage, which can be identified by verbs of speaking (to ask, to request, to demand, to regret, to apologise, etc. etc.) or by those of contact, are the uses of language which organise communication and which evolve into functions of language. Some authors (Wilkins, 1977) found over fifty uses of language when they attempted to satisfy teaching needs. In such lists, some of the uses of language recur as does the meaning of the synonyms naming them (cf. other lists of uses of language in: Drazdauskiene, 1990b, 45, 127). I prefer to resort to the simple and credible set of the basic uses of language (termed yet 'functions' by Karl Bühler and Roman Jakobson), based on the obvious components of the process of communication and to mind their flexible character and integrity. I think that major uses of language are several, that verbal communication is polyfunctional, yet it is also possible to identify texts in which one use of language dominates. Some forms of discourse invariably include several uses of language, like the quasi-referential representing rhetoric, while some uses of language are composite entities, like the metacommunicative use of language. The latter use of language combines the metareferential and the emotive uses as conditioned by the nature of literary communication, with the metareferential and the metaphatic determining the structure of literary work.

The metacommunicative use of language on which representation in imaginative literature is based, includes all other uses of language, thus making it possible to create credible images of reality in literature. The use of formulae and forms of address, for instance, which are frequent in the phatic use of language, contribute to the representation of routine in literature and are especially significant in Shakespeare's plays. Common colloquial idioms and plain narrative, which draw on the routine referential use of language, play a major role in the representation of reality in modern fiction. While the emotive use of language is wholly integrated in the language of imaginative literature, the composition of a literary work requires structurally significant uses of language. They are the metareferential and the metaphatic uses of language. Apart from its role in representation wholly, the metaphatic use of language is as distinct at the beginning and the end of a literary work as it is at the beginning and the end of its chapters, (when chapters are retained). These uses of language were indeed thus integrated in the composition of classical works of fiction. Descriptions of nature used to begin and finish literary works and their parts a century or so ago. It is true, nature is imbued with the atmosphere of the novel the way we find it in *The Return of the Native* by Thomas Hardy or in *Jane Eyre* by Charlotte Brontë. The analogy between

a talk about the weather or the immediate environment in English conversation and the descriptions of nature in fiction is not far to seek. A similar analogy may be seen between a person's introduction in conversation and a character's introduction through an initial description in novels like *Tess of the d'Urbervilles* by Thomas Hardy, *David Copperfield* by Charles Dickens, or *Gone with the Wind* by Margaret Mitchell.

Permanent descriptive metaphatic introductions in novels have largely disappeared from modern novels, but the metaphatic use of English has been retained even in modern novels which have dispensed with division into chapters. In modern novels of this kind, the metaphatic use of English is more direct than in classical novels. It is often outside the fictional context as it is addressed to the reader. But it has to be remembered that yet Charlotte Brontë repeatedly used the address 'Reader' in *Jane Eyre.* Similarly, some modern authors kindle the appeal of the novel through a reassured contact with the reader. A modern British classic, Margaret Drabble, for instance, favours this device in her novels. Apart from a considerable exploitation of small talk and conversation in this guise, on which her first novel, *A Summer Bird-Cage,* is based, Margaret Drabble continually makes use of small talk and of allusions to it in her novels. Her use of literary phatic, *i.e.* the address to the reader, is less frequent but noticeable. Cf., for example: *We shall return to that story.* (*The Peppered Moth,* p. 226, the closure of a paragraph). *But that is another, later story. I will come to that.* (*The Red Queen,* p. 82, the closure of a paragraph). *This may be the moment at which I should try to explain to you, to posterity, the reason – if one may call it a reason – why Prince Sado had to die in the rice chest, ...*(*The Red Queen,* p.131, the opening of a paragraph). *I leave it to you to judge whether or not this device was to his father's credit.* (*The Red Queen,* p. 132, the closure of a paragraph). In some contexts in her eighth novel and in the novel quoted above, such metaphatic uses or instances of literary phatic are considerably longer. E.g.:

It ought now to be necessary to imagine a future for Anthony Keating. There is no need to worry about the other characters, for the present. Len Wincobank is safe in prison: when he emerges, he will assess the situation, which will by then have changed, and he will begin again. He will make no more such mistakes. ... (*The Ice Age,* p. 243)

We shall come back to Chrissie and her childhood shortly, but meanwhile let us turn for a while – or rather let us leap forward in time – to Chrissie's daughter and Bessie's granddaughter Faro, whom we left, if you remember, in a Nonconformist Chapel in Bessie's birthplace, Breaseborough, in the company of Bessie's sister, her Great Aunt Dora. (*The Peppered Moth,* p.131)

... she had adopted as her son a nephew from her husband's family, as was the custom. (This child, Chong Hugyom, you may recall, was the boy whom Prince Sado had taken hostage...) (*The Red Queen,* p.147).

Margaret Drabble's novel, *The Red Queen,* is based on the memoirs of the Korean Crown Princess, and metaphatic asides are very frequent in it, but they are less obvious than those in her earlier novels since the first part of the story in *The Red Queen* is the first person narrative. E.g.:

These were dangerous times for my young son. I find I do not wish to describe in detail the mistakes he made, the risks he ran. I have told this story at length, in my second memoir, the memoir written in 1801, and you may find it there. I feared for

King Chongjo, in his inexperience, and I was right to fear. His enemies were ready to destroy him. (*The Red Queen,* p. 153)

Quoted at gun point, as it were, the illustrated instances of literary phatic from Margaret Drabble's novels may not appear too impressive to the reader, but this use of language is exploited for a purpose by this author and it is not wasted when the division into chapters is dispensed with. Furthermore, the point I have been making is the integrity of the phatic use of English in fiction. Margaret Drabble is very sensitive to this use of language. She has exploited the phatic use of language to characterise, to create the atmosphere, and to represent the culture, which I have not exemplified. This was the design of her first novel, *A Summer Bird-Cage.* But she has used ample allusions to small talk and fragments of such conversations with attending comments in, perhaps, all of her novels. One of her recent novels, *The Sea Lady*, has impressive passages based on allusions to or quotations from small talk, with the accompanying images of culture.

To sum up, equivalents of the phatic use of English were integrated in the composition of classical novels and plays, while conversational routine frames up most of the scenes in Shakespeare's plays. The structure of the modern novel has changed, but authors like Margaret Drabble exploit apostrophised address to the reader to maintain contact. This is an instance of the metaphatic use of English. The phatic use of English in conversation and in comments on it is a favoured device by Margaret Drabble. Such and similar exploitation of the phatic use of English to represent the culture of communication can be occasionally found in any modern English novel. The phatic use of English, thus, is a resource to the novelist both as a structural and as a literary device.

The metaphatic use of English featured markedly in classical English poetry, too, in various forms of introductions. For example, English poetry of the eighteenth century has characteristic openings and closures. The most typical opening of the poems of this period is the apostrophe, which is a unit that realises the metaphatic use of English. The apostrophe recurs at the beginning of the poems of James Thomson (*Ye Gods; Fortune; Almighty Father; Soul; Sweet tyrant Love; thou soul of her I love; ETHEREAL race, inhabitants of air; O NIGHTINGALE, best poet of the grove,* etc.), Thomas Gray (*AEolian lyre; Lyre divine; Horrors; my lay; Ye distant spires, ye antique towers, / That crown the wat'ry glade; Daughter of Jove, relentless power, / Thou tamer of the human breast,* etc.), William Blake (*Memory, Little Lamb; O thou Lamb of God; O holy virgin, clad in purest white; Sweet dreams; my sparrows; Thou fair-hair'd angel of the evening; O thou with dewy locks, who lookest down / Thro' the clear windows of the morning; O thou, who passest thro' our vallies in / Thy strength; O Autumn, laden with fruit, and stained / With the blood of the grape; O Winter!* etc.) andat the beginning of hymns by William Cowper (*my soul; GOD of my life; READER; JESUS; DEAR JOSEPH,* etc.). The apostrophe focuses the openings of the poems by the authors quoted above, making them concrete through the metarealisation of the phatic use of English. When the apostrophe is not related to the subject of the poem, as in *Ode on the Death of a Favourite Cat*, a didactic poem by Thomas Gray, and is not stylistically integrated, it ensures contact with the reader. When the apostrophe is related to the subject of the poem, as in *Ode to Adversity, Ode on a Distant Prospect of Eton College* or in *Hymn to Ignorance* by the same author, or in the poems *To Spring,*

To Summer, To Autumn and *To Winter* by William Blake, and is stylistically integrated, it is less effective in the extralinguistic context of the reader. But it realises the phatic use of English indirectly, while its metaphatic realisation in the poem enhances its appeal and ephemerally extends to the reader. This statement is in line with Professor Widdowson's interpretation of the source of the multiple meaning of pronouns and apostrophe in poetry (Widdowson, 1979, 50-57).

The same or analogous apostrophes recur quite often in the closing stanzas of the poems of the authors of the eighteenth century, and metarealisation of the phatic use of English takes place again. Its effect is felt both in the contexts of the poems and in the extralinguistic context of the reader. The metaphatic and phatic significance of the apostrophe in classical poetry renders its effect by the same principle that the first and third person pronouns in imaginative literature have their conventional meaning of the code obscured and multiple meanings ascribed to these singular pronouns, as explained by Professor Widdowson. The conceptually elevated apostrophes in the poems of this period are significant evidence of the nobleness and heightened atmosphere which characterised wholly the poetry of the eighteenth century. They also indicate the magnificence of the poets' conceptual worlds.

The imperative is another typical opening of the poems of the eighteenth century. The imperative often combines with a name as a form of address. E.g.:

Hark, my soul!; READER! Behold a monument… (W.Cowper). *Hear the voice of the Bard!* (W.Blake). *Go, little book, and find my friend,…; TELL me, thou soul of her I love, / Ah! Tell me, …; To praise thy AUTHOR, Soul, do not forget; …*(J.Thomson) . *Awake, Aeolian lyre, awake, / And give to rapture all thy trembling strings.* (Th.Gray) *O holy virgin! Clad in purest white, / Unlock heav'ns golden gates, and issue forth; / Awake the dawn that sleeps in heaven; let light / Rise from the chambers of the east, … (*(W.Blake). The imperative also occurs at the closure of the poems of this period: *O make this heart rejoice, or ache; / Decide this doubt for me; / And if it be not broken, break, / And heel it, if it be. O rend the Heavens, come quickly down, / And make a thousand hearts thine own!* (W.Cowper). *Seek Love in the Pity of others' Woe, /…/ In the naked and outcast, seek Love there!* (W.Blake). *With gentler anguish make us sigh, / And teach us sweeter deaths to die. Their lustre then again reveal, / And let me, Myra, die of thee! Teach me with humble reverence to adore / The mysteries I must not comprehend! Rule, Britannia! Rule the waves!* (J.Thomson). *The generous spark extinct revive, / Teach me to love and to forgive, / Exact my own defects to scan / What others are to feel, and know myself a Man.* (Th. Gray).

The imperative is a peculiar opening in poetry. It is not a communicative unit and it realises the metaphatic and the phatic use of English only indirectly. It realises contact by the emotive blow which is the result of its directness. Therefore its metaphatic use in the poem and its phatic use in the extralinguistic context of the reader are compulsory and quite effective. The imperative at the closure of the poems has additional effects by realising a prolonged contact with the reader: the imperative may move the reader to re-read the poem or at least to go on contemplating its message.

Finally, the declarative statement functions as openings and closures in the poems of the eighteenth century and appears in a number of forms:

(1) a statement as a formula of introduction: *I am that Shadowy Prophet who Six Thousand Years ago / Fell from my station in the Eternal bosom. These are the Sons of Loss, & these the Labourers of the Vintage. I am your Rational Power, O Albion, …; I am no Homer's Hero, you all know…; Here lies John Trot, the friend of all mankind…* (W.Blake). *It was a sad, ay, 'twas a sad farewell. Here, Stanley, rest! escaped this mortal strife… AMONG the changing months May stands confest / The sweetest, and in fairest colours drest…* (J.Thomson). *Here free'd from pain, secure from misery, lies / A Child the Darling of his Parent's eyes…*(Th. Gray). *Here lies one, who never drew / Blood himself, yet many slew…* (W.Cowper) The contact establishing function of the formula of introduction is direct and immediate. In poetry, like in daily conversation, it is plain and effective.

(2) the statement introducing a narrative (beginning *When… While…,* etc.):

WHEN from the opening chambers of the east
The morning springs in thousand liveries drest…(J.Thomson)
WHEN sly Jeremy Twitcher had snugg'd up his face
With a lick of court white-wash, and pious grimace,
A wooing he went… (Th.Gray)
When early morn walks forth in sober grey,
Then to my black-ey'd maid I haste away… (W.Blake)
When my mother died I was young… (W.Blake)
WHEN darkness long has veil'd my mind,
And smiling day once more appears;
Then, my Redeemer, then I find
The folly of my doubts and fears. (W.Cowper)

These are gradual narrative openings, which are less compelling than the apostrophe or the imperative. These narrative introductions are stylistically integrated in the poems and realise both the metaphatic use of English in the poem, creating a gradual introduction, and the phatic use of English in the extralinguistic context of the reader for the same reasons.

There are three more typical openings and closures in the poetry of the eighteenth century:

(3) a categorical statement (*I hate…, I loathe…, In vain…*):

I HATE the clamours of the smoky towns…(J.Thomson)
I LOATHE, O Lord, this life below
And all its fading fleeting joys… (J.Thomson)
Hard is the fate of him who loves… (J.Thomson)
In vain to me the smiling Mornings shine… (Th.Gray)
The nature of infinity is this: That every thing has its
Own Vortex, … (W.Blake)

The categorical statement is integrated stylistically. Its sense derives from its

strong impact. Its metaphatic effect in the poem is no less palpable than its phatic effect in the extralinguistic context of the reader, when it approximates the effect of the emotional blow of the imperative.

(4) a greeting or a salutation:

Hail, mildly pleasing Solitude,

Companion of the wise and good… (J.Thomson)

Hail, Horrors, hail! (Th. Gray)

Such salutations refer to the subject of the poems and are stylistically integrated. They represent the metaphatic use of English in the poem and, secondarily, extend their meaning to realise the phatic use of English in the extralinguistic context of the reader by virtue of analogy with their conventional use.

(5) an epigrammatic generalisation at the closure of the poems, which often appears in rhyming couplets or stanzas:

'The slave in private only bears

Your bondage, who his love conceals:

But, when his passion he declares,

You drag him at your chariot-wheels.' (J.Thomson)

Thought would destroy their paradise,

No more: - where ignorance is bliss,

'Tis folly to be wise. (Th.Gray)

What thanks I owe thee and what love –

A boundless, endless store –

Shall echo thro' the realms above,

When time shall be no more. (W.Cowper)

The effect of this closure of the poem of the eighteenth century identifies with "the music of the close" (Smith, 1968). The message in a nutshell and the sound initiate a pleasant feeling. While lingering in the reader's mind, the sense of these closing lines and stanzas represents the metaphatic use of English. For the same aesthetic reasons and sense, they realise the phatic use of English in the extralinguistic context of the reader.

The illustrative material above and the reader's familiarity with classical English poetry confirm an obvious analogy between the openings and closures in English poems of the eighteenth century and the phatic use of English. The material also indicates the poets' inner sense of the communicative functions of language, which must have kept the conventional form of verse not only intact but also continually accepted and perfected for centuries.

A composition so accomplished is no longer pursued in modern poetry, but some of the ways of the framing of the poem have been retained even in modern poetry. It is difficult to generalise on the units framing up texts of the poems of the twentieth century the way I have done for the poems of the eighteenth century. The composition of classical poems was not only regular and communicatively effective because of its

perfection. Their opening lines were truly introductory and their content was predictable. The opening lines introduced the reader into the spirit of a noble world and into the story developed in the poem in a high key. An idealised devotion to a lover, admiration of nature, or the worship of and appeal to God were promised in the introductory lines and the promise was kept. Therefore it has been possible to review the material of the openings and closures of the poems by listing their respective lines or concrete verbal units extracted from the poems.

A similar listing of the openings and closures of modern poems would be more confusing than it was with the classics. Some units framing up classical poems (such as: an introductory narrative, a generalising statement, the apostrophe, a categorical statement, etc) recur in modern poetry. But their contexts are flexible and their integrity varies, while thematic development of the poem has become much less predictable. For example, we can consider what sense makes a host of apostrophes, a distinct and independent communicative unit, in the openings and closures of modern poems. E.g.: *Monsieur* (D.H.Lawrence); *Love! the poured rays of God's eternity* (Isaac Rosenberg); *O my Lesbia* (Aldous Huxley); *Children* (Robert Graves); *You that love England; Love* (Cecil Day Lewis); *O castle heart* (Hilary Corke); *Death* (Harold Monro); *Europa, my dearest daughter; Memory, memory* (Moniza Alvi); *shoppers* (John Ashbery); *My old flame, my wife!* (Robert Lowell); *Muse* (Carl Rakosi); *Dear Owl* (Eugene Ostashevsky); *little tree / little silent Christmas tree; Humanity* (e.e.cummings). This mixture of apostrophes, stretching over about one hundred years (D.H.Lawrence, b.1885; Hilary Corke, b.1921; Robert Lowell, b. 1917; Moniza Alvi, b.1968; Eugene Ostashevsky, b.1968, while the quotations have come from the poems published in 1954, 1982, 1994, 2004, and 2005) only vaguely imply the subject of the poems. They have not much significance as a list, although they differ as concrete units. Therefore looking into a few poems might show the sense of the unpredictable.

Elegy for Margaret by an English poet, Stephen Spender (*English Poetry,* 1982, 225-226*)* is a sad poem in which love and pity for a young girl doomed to die soon is contemplated. It is a personal reflection of a senior person, as the turn of his thought indicates. The poem would read as a general reflection on mortality for its better part if the apostrophe *Poor girl,* opening stanza 1, and *Poor child,* opening stanza 2, made it not a lament for a particular person who is fatally ill and whose death is imminent. Although these apostrophes are common forms of address, they make the author's reference concrete and personal, as well as adding a sense of the immediacy of discourse. Indirectly and secondarily, these apostrophes extend the sense of contact into the etxralinguistic context of the reader by their initiating function. Stylistically, the apostrophes are integrated in the text of the poem and imply the sense of finality and tender relationship, while the story of the poem is told in words devoid of any marked tenderness. There is no closing apostrophe in this poem. Therefore the two apostrophes at its beginning approximate the elegy to a brief and natural instance of discourse witnessed by the reader.

Modern English poems happen to combine vicarious or syntactically obscured and marked forms of address. For example, the poemk *O castle heartk* by Hilary Corke (*English Poetry,* 1982, 317-318) opens up with a reiterated title as a phrase, which adds dramatic shades to the sense of the first stanza even when the apostrophe is not

punctuated as a form of address. But a version of this vicarious initial address, *Glass castle melting in the sun,* marked off by a comma, which opens the last stanza, echoes the opening line in the poem, *O castle heart your walls are down,* and imparts not only the sense of futility but also a discourse organising sense to it.

Both the initial, vicarious, and the closing, syntactically marked off, apostrophe are integrated in the poem and bring out the sense of the wastefulness of the buttressed strength and efforts.

In the poem, *To My Mother,* by George Barker (*English Poetry,* 1982, 263), on the contrary, punctuation, in the opening line, (*Most dear, most near, most loved and most far*) creates an impression as if this line consisted of a string of apostrophes. This semantic illusion is resolved in the second and further lines by the Possessive of the third person pronoun, *her,* rather than *you*, which regularly accompanies any form of address. This sonnet, though, also gains the sense of an immediate discourse and familiar relationship, not a little because of the illusion of the apostrophe in its opening line.

Both these poems yet remind us of classical English poetry, thematically and stylistically. With the same functional openings, modern American poems give a starker glimpse of modernity. For example, the utterance *Attention, shoppers,* which opens the poem, *Wolf Ridge,* by John Ashbery, (*The Best American Poems* 2004: 31), seems to introduce a consumer world and its rounds. The poem, though, recounts, in glimpses, lives of aspirations, which began in schools where parents saw their children as "a finny tribe", who lived in a politically shaped "environment", learnt little in the epochs of "plastic" and whose loves and lives roared on "viewed from the rumble seat". The levelled consumers' milieu of the opening of the poem is countered, in the second stanza, with reminiscences of adulthood, which had "a mandate of sorts" and "a clear conscience". The poem ends in a scene over a bad late dinner alluding to all – those from ruined families and single – equally wasted and exhausted. A common and simple apostrophe opening the poem opens up, ironically, images of aspirations and human sensitivity. This one-word communicative unit, brings out, thus, a richer spirit and a nobler life than it names. At the end of the poem, the common one-word apostrophe of the first line takes on the meaning of resignation and pathos as a summary of human life. It is not many poems that impart so much dramatic sense to a common apostrophe.

Robert Lowell's apostrophe, *My old flame, my wife!* opens the poem, *The Old Flame,* (Robert Lowell, 1994, 101-102) as a personal call. The poem gives a glimpse of the couple's young life and of the country's history, which were one once, but the country has changed. As the apostrophe changes into *old love* in stanza last but one, the author seems to be calling forth fiery aspirations which had been inspired by the "flaming insight" of the old love who "kept (them) awake all night". As the last stanza of a winter scene signifies the colours of the flag, the reader assumes that a fragment of the last sentence "In one bed and apart", set off between the last stanza and last but one, implies the couple's feelings for each other no less than their civic pride. I find again an enriched sense of the personal form of address in the poem. Its patriotic significance is obvious yet ephemeral and therefore deserves high esteem even from a stranger.

The apostrophe, *little tree / little silent Christmas tree,* of e.e.cummings, introduces a serene image of Christmas joys among which a beautiful tree shines so that "there won't be a single place dark or unhappy". In this untitled poem of e.e.cummings

(Cummings, 1954, 17), the author plays with the initial apostrophe and with the image of the tree in the first stanza to cast a spell on the poem and on the reader.

This analytic review of the opening apostrophes in a few modern poems confirms the significance of a single communicative unit in a poem. First, unlike in classical poetry, in which ironic address was the lowest in key, some forms of apostrophe in modern poetry are lofty and some lowly. Second, the form of apostrophe sets the tone of the poem. This resource comes from the communicative potential the form of address has in the system of language. Third, irrespective of the degree of formality of concrete apostrophes, they are stylistically integrated in individual modern poems so that the sense of the initial apostrophe is enriched at the closure of the poem. Therefore their communicative force in the extralinguistic context of the reader is moderate[11]. Fourth, the lyric and dramatic significance of the apostrophe in modern poetry depends on the emotive-intellectual stance of the author and on the intensity of the poem. When the apostrophe is so integrated and so charged with meaning as I have found in the poems of Stephen Spender, Hilary Corke, John Ashbery, Robert Lowell and e.e.cummings, we have evidence of how the potential of this communicative unit can be exploited verbally and aesthetically. Fifth, both literal and symbolic senses of the apostrophe in poetry depend on its standard syntactical patterning in the system of language: its phrasal construction, its position in the sentence, punctuation, and the accompanying pronominal reference matter in the reading of the meaning of the apostrophe in poetry. This observation will feature further where I consider the making of the potential meaning of English. Sixth, both the use of the apostrophe and its concrete forms define even modern poetry as a lofty discourse, however humble some of the stories in it may be.

In poetry of the twentieth century, it is possible to find all the kinds of the openings and closures that I have found in poetry of the eighteenth century. But the recurrent framing-ups of the poems enclose quite a different content in the twentieth century. The high key struck by the imperative in the opening of the poems of the eighteenth century was kept up throughout in tone and in theme. For example, the poem, *To Morning,* by William Blake is a heightened call to the rising sun and the breaking day in several elevated metaphors, the key to which is set by the opening apostrophe and imperative, *O holy virgin! Clad in purest white / Unlock heaven's golden gates, and issue forth…,* and the tone of which is kept up till the end of the poem.

The poem, *To the Nightingale,* by James Thomson opens with the poet's appeal and desire to share the happy song of the bird: */…/ Blest in the full possession of thy love: / O lend that strain, sweet nightingale, to me!* The craving of an unsatisfied lover that is very mildly implied in the initial imperative appeal runs through the poem in a contrast between the lot of "happy birds" and that of "slaves of interest and pride". The poem ends in a sadder appeal to the bird to mourn together the poet's "hapless flame". Consistency and consecutiveness of theme and tonality were regular in the poems of the eighteenth century.

This has changed in the twentieth century. If *Liberate me, / Muse,* begins a poem, *In the First Circle of Limbo,* by Carl Rakosi (*The Best American Poetry,* 2004, 197),

11 It may be reminded that the least stylistically integrated apostrophes were found in didactic poems of the eighteenth century. Such poems do not feature in modern poetry, whereas the communicative force of the stylistically integrated forms of the apostrophe is generally minor in the extralinguistic context of the reader, if only by analogy.

which is as short as a haiku, and becomingly focuses its sense, which is the poet's desire to have the categories of his thought altered by the gift of wit and compassion, *Cut down that timber!* opens an ironical fourteen-lines poem, *The Planster's Vision,* by John Betjeman (*English Poetry,* 1982, 177). This poem is brimming with biting overstatements on what was the usual rounds of human lives, which the reader is reluctant to accept. It further flatly praises communal urban life designed for workers with their common engagements and opinions. The poem's sense finally does not fulfil the opening call against the belfry's timber and the peal of the Evensong, which is quite a modern issue comparable to poetic frustration.

Curiously, the poem, *To Jacques Pépin,* by Shanna Compton (*The Best American Poetry,* 2005, 31), which opens with an imperative, *Touch me / with your impeccably clean hands,* relates love in glimpses and snatches of the feeling in the context of culinary engagements. The poem represents a view of a strong emotion, which is highlighted in line 14 (*but I dream of being food in your kitchen*). We can suppose that feminine hankering for a response ends the poem with emphasis on a desire to be consumed, worded in three imperative statements elaborated against the background of cooking: *Give me away in a frock of parchment paper. Fold / me in. Slick me with a little clarified gold.* This poem brings out the sharpness of feelings for modern man, who has descended low down the scale of the stern elevation of the eighteenth century.

Another little poem, *Advice for a Stegosaurus,* by Jessica Goodheart (*The Best American Poetry,* 2005, 55) opens up with an imperative alluding to grand images: *Never mind the asteroid, / the hot throat of the volcano, / a sun that daily drops into the void.* As the poem reviews the movements of the Dinosaur with an imperative here and there (*Don't think. Don't look back, Dinosaur.*) and with the fatal thesis (*Dust is dust.*) towards the end, it closes down, in implications, in concrete images of the futility of man's life. The concluding imperatives are, therefore, of earthly concerns: *Put your chin to the wind. Eat what you eat.* These common functional utterances, which had, in fact, occurred in exchanges with a child (see footnote on p. 77, below), are quivering with sense in the context of this poem. The simple imperatives remind the reader of the immovable truth in man's being, and enhance the poem's appeal and the reader's involvement. The text of this poem shows how essentially the context can alter the sense of the common and typical communicative utterances. The wealth of sense that the common units render in this poem initiates a general observation. There should be no arguing about the pre-eminence of classical poetry over the modern. These little modern poems are exposé of man's sensitivity; they conceal subtle emotions and touch the modern reader's intellect and feelings, which is said to be the merit of great poetry (Perrine, 1970, 789-791)

As I have mentioned, most modern poems rehearse the formal functional model of classical poetry and their appeal cannot be denied. It is no wonder they have been published as the best American Poetry.

While concluding this review of the functional composition of modern poetry, I must mention frequent narrative openings (*There was a man / With a coloured coat of rags / Who left his body and blood on a tree…* (*Legend* by Henry Treece); *The sea at evening moves across the sand, / And under a sunset sky I watch the freedom of a band / Of soldiers who belong to me…* (*Soldiers Bathing* by Frank T. Prince); *A white road*

crosses its motionless storm, / vernal pool where frogs live trapped in archaic hail. (*The Magical Sadness of Omar Cáceres* by Clayton Eshleman)), as well as generalising statements (*The brain coins definitions. Here's the first: / To speak unprompted, for the speaking's sake, / Equals to be a poet.* (*Poem Feigned to have been Written by an Electronic Brain* by John Wain); *Old Man, or Lad's Love – in the name there's nothing…* (*Old Man* by Edward Thomas); *Hell is always grander to pain / Than the bliss of a resurrected saint; …*(*Hell and Love* by Garret Keizer)) in modern poetry. The narrative poems the openings of which I have quoted above have a consecutive development of these introductions. This is obvious in the first poem quoted here with its implication of the story of Jesus Christ. The subject of this poem is represented in satirical images showing how the relics that witnessed the suffering of God's son are used rather than implying a contrite prayer and worship. The second narrative poem by Frank T. Prince has the subject deviating from its opening line. It develops with an emphasis on soldiers' destiny in wars – ancient Italian wars and the contemporary, their sacrifice in blood, all alluding to the bloody sacrifice of Jesus Christ. The poem alludes to a parallel between Italian soldiers to whom even the sky was marked "with *Lachrimae Christi*" and who perceived the slain in the image of the Crucifixion, on the one side, and the soldiers of the twentieth century who are not sensitive to their sins in the "night of (their) mind", on the other. Even these soldiers, though, are aware of the obligation bequeathed by that "great love (which) is over what we do", which is the love that "no one yet has understood" and what has driven them into "this groove / Greased with our blood". This poem ends in spiritual resurrection of the minds of the soldiers after their bathing, who are blessed by a streak of red in the west "that might have issued from Christ's breast". This poem, again, amplifies on the great sacrifice and on the horrors of the wars. In its images, it far exceeds its peaceful introductory narrative. Although this poem is not devoid of striking modern metaphors, the third narrative poem by Clayton Eshleman introduced here is brimming with extraordinary metaphors and images. It is a kind of remembrance of a forgotten major Latin American poet. It verges on the representation of a surreal world of the poet with ample allusions to the modern world, to nature and politics, and is a kaleidoscope of painful impressions, as its opening lines indicate.

The generalising openings of the modern poems quoted above reflect quite accurately their subject and its development. Both generalising and narrative openings, though, often give way to modern fragmented narrative in the body of the poem, especially in American poetry. Consider, for example, the opening octets in two modern American poems:

I knew the artifice would finally come to this:
An earnestness embodied in style
More suited to the podium than to the page,
Half sight, half sound, an antipastoral
With which to while away a vagrant afternoon.
The stage is set for a play, with cotton
Clouds and cardboard trees beneath a foil moon
That fails to illuminate the scene.

(*To an Audience* by John Koethe // *The Best American Poetry,* 2004, 134)

This blue
is nothing but elastic
sound everlasting a relapse
improbable neither vegetable
nor animal
not even personal but
sonorous as lexical hash

(*Prose of the World Order* by Jean Day // Ibidem, p. 66)

These quotations have been chosen to show how much less emotively involving and not facilitating contact, fragmented narrative is in poetry. This typifies the poetry of the twentieth century, which tended to estrange the reader. It makes the reader work in reading. But the twentieth century has also produced more or less punctuated poetry which seems to be somewhat organised. There are the poems based wholly on fragments and snatches of conversation (*You Art A Scholar, Horatio, Speak To It* by Olena Kalytiak Davis // *The Best American Poetry,* 2004, 63-65), on questions (*Twenty Questions* by Alan Bernheimer // Ibidem, 2004, 34-35), which was much rarer in the eighteenth century, on the simplest short sentences (*Hell* by Sarah Manguso // *The Best American Poetry,* 2005, 94-95), based on mere names (*19-: An Elegy* by Andrew Feld// Ibidem, 2005, 44-45), on a play with antithetic couplets (*Media Effects* by Jerome Sala // Ibidem, 2005, 114), as well as based on perfect antitheses arranged in a perfect rhyming climax (*Seesaws* by Samuel Hazo // Ibidem, 2005, 68). These are samples of experiments in poetry, which often parody the classical form(s) they employ. But if they expose the tiredness of metrical verse, they also confirm how such verse facilitates reading.

As the focus of my study of poetry has been on its functional composition, language and sense, I must say that uniformity like that based on antitheses, questions, statements and names, facilitates understanding and the reader's involvement, whatever the openings and closures in concrete poems. Although an involving introduction, narrative can be quite confusing when fragmented and unpunctuated. But this kind of narrative tests our linguistic consciousness, which is relevant to my ultimate question of the potential meaning of language[12].

When the reader follows a chaotic unpunctuated text of a poem, he involuntarily punctuates subconsciously for the poem to make sense. This process of subconscious punctuating in reading shows how we make use of our internalised knowledge of the structure of language when we face chaotic texts. Although we, as readers, dismiss at points some versions of the text or contemplate their several versions, we choose the one which we like the most at the moment. This kind of mental structuring of the unpunctuated and fragmented text in reading indicates the meaning of grammar in understanding and the role of grammar in the development of the potential meaning of language.

12 In other words, fragmented poetry provides finished texts which test the reader's knowledge of the structure of English – the words are there, in or out of phrases. When such poetry was not available, linguistic classics used to quote Noam Chomsky for *green ideas sleep furiously,* to show how grammar means.

Concerning the functional aspect of the poem, it is possible to conclude on the typical openings and closures in poetry by saying that the change in the themes and subjects and elimination of the standard patterns of language has not significantly altered the functional composition of the poem. Typical openings and closures have been retained even in poems of the twentieth century. I hope I have shown their communicative effectiveness. It is not possible to conclude, though, that my reasoning on how adequate the functional framing-up of the poem is reflects the poet's reasoning. It is unlikely that many poets would choose an opening of a poem thinking how it will facilitate contact maintenance with the reader. (This angle of vision would suit orators.) It is quite likely, though, that poets choose the openings and closures of their poems while appreciating their emotive charge and potential appeal. This must apply to the choice of all openings and closures and especially to their sense or to the emphasis of sense. It is for this reason that poets admit that it is possible to conceive a poem while hitting upon its concluding lines first. It is approximately this emotive criterion of choice that is highlighted by Jessica Goodheart in her explanation of how the poem *Advice for a Stegosaurus* was born[13].

While reviewing selected poems of two centuries, I have analysed and appreciated them as a reader. The framework of my study being functional, I have kept drawing attention to the recurrent units in the poems. My material has shown that, although obviously composing intuitively, the poets of both centuries have lived with the English language and were sensitive to its emotive and communicative functions. Society, too, had been more conventional and conservative in its use of English, and the basic syntactical patterns had the widest currency. That is why the structural patterns of the typical openings and closures of the poems were permanently retained. It is the standard syntax that enables the reader to perceive the apostrophe as a comprehensible unit, whatever the subject beyond it is. It is also the standard syntactical patterns which, subconsciously activated, make a chaotic and unpunctuated text comprehensible and impart sense to it. Without the standard grammar and its organising sense, literary texts would stop making sense, facilitating verbal contact and even being a means of communication, which is to reiterate Professor Widdowson's concepts of the guises of literature.

Although one-sided, this comparative analysis of the functional framing-up of poems suggests further evidence of the language of imaginative literature. The poets' exploitation of the structure of words in the functional units at the beginning and the end of the poems confirms the truth which I tended to question earlier. It is reasonable to assume that the language of imaginative literature and the language of routine communication do not differ radically, not at least from the point of view of the system of language. Modern imaginative literature makes wide use of standard syntactical units and of standard vocabulary. The phrase structure of English is preserved even in metaphor and other tropes. Fragmented texts of poems do not only allow the reader's

13 'Advice for a Stegosaurus' emerged from a resonant phrase, not from any preconceived idea of the poem's final meaning. I could not have set out to write a poem about our threatened species and produced anything readable. Rather, I had a simple childish phrase stuck in my head, one that was ultimately dropped from the poem. During a summer trip to Mexico, our host used to entertain my three-year-old son at mealtime by saying, 'Don't eat me, dinosaur.' My first draft included that phrase and resembled a nursery rhyme. As I worked on the poem, the darker implications of what I was writing became apparent." (*The Best American Poetry,* 2005, 169-170).

punctuation; they conceal the regular structures of English or suggestively leave them out. The reason of this "negligence" with punctuation may be conscious, as some poets confess: when the syntax allows multiple senses, some authors leave it off for the reader to choose the one sense he likes rather than imposing the author's own sense by standard punctuation. What makes the language of imaginative literature different is the dominant load of figurative meaning, which is latent in routine communication and which is determined by the mode of reference in imaginative literature.

The general principles of the use of language in literature permit the exploitation of the conventions of the code and the creation of novel patterns. Classical authors, like Shakespeare and poets of the eighteenth century, accepted the conventional code and exploited it with emotive charge and accents. Novel patterns were minor in their works. Modern authors, on the contrary, have torn themselves from the conventions of the code and have considerably destroyed the patterns of language. The imagery of the authors of the first half of the twentieth century was yet emotively charged, though verbally disarranged. But the imagery and language of many authors of the end of the twentieth century has become messy and vulgar, stretching beyond the compass of moderation and gratifying the imagination and reason. It may be yet too early to confirm the rules of the canon for modern authors – at least there is a strong resistance against the classification of literary works according the criteria of beauty. This paper cannot establish a critical canon, but I tend to believe that deconstruction and post--post-modernist trends have overstepped the limit in the language of literature, beyond which elevation is impossible. Modern literature testifies to a distinct decline from the concepts of concrete and generalised images, from refinement towards the sublime and beautiful. However, we can trace occasional turns, in all the arts, to highlighting a sparkling detail, emotive accents of integrity or contrasting images, and to indicate, thus, the latent potential of beauty.

Chapter Two

KINDS OF LITERATURE AND ITS APPLICATION

It is not according to the genre that the title of this chapter differentiates literature. It is rather according to the aesthetic quality of literary text. The first criterion in identifying kinds of imaginative literature would be the difference in the metarealisation of the uses of language in imaginative literature and in routine realisation of the uses of language generally. A second criterion would be an accomplishment of the stylistic integration of the uses of language in a literary work and their aesthetic subordination to the total design of the work. I intend to consider kinds of imaginative literature according to its quality.

The principal division of imaginative literature would be that into classical and light literature, both poetry and prose. Although numerous terms have been applied to what is called light literature here, I have chosen the term *light* as the most neutral term to cover the basic division and to imply the quality of the text. On describing the kinds of imaginative literature, I shall consider the application of the different kinds of imaginative literature and their currency in general. The stated division of imaginative literature is likely to imply cultural differences in readership over and above its difference in aesthetic quality. In this consideration, I shall touch upon traditional and modern education and upon some new trends in the application of imaginative literature in the age of universal schooling and virtually universal literacy.

Classical *versus* Light Literature

On the elementary level, it might be supposed that *classical* means the literature that is read and studied in the classroom. Minding the aspirations of traditional education, this explanation of the meaning of the word would not be a grave mistake. But this is not a dictionary meaning of the word *classical* in English. A definition of classical imaginative literature in English denoting such works as those written by classic authors would be closer to the truth. *A Dictionary of Literary Terms* (Gray, 1989) relates the term *classical* to the Greek and Roman authors in the first instance. Explaining the modern meaning of the term *classic* or *classical*, the same dictionary first records the meaning 'excellent' or 'of the best and most typical' quality before it associates *classical* with ancient Greek or Roman culture, or with the manner of certain Greek and Roman models[14] (Gray, 1989, 45). Since I shall be basically concerned

14 The Oxford English Dictionary records that the basic meaning of the word *classic* is that of the highest rank or importance, approved as a model, standard and leading, belonging to the standard authors of Latin and Greek antiquity, of literary note, historically famous. *Classical*, in its turn, is defined as a writer or a

with classical English literature, and, to an extent, with the Greek and Roman classics, I shall primarily use the term *classical* in the sense of high quality and lasting value. High quality is indeed a feature of classical literature and, in traditional education, high quality literature used to be chosen for classroom study. The practice has been retained even today (cf.: Loban et al, 1969, 442-443). Thus, high quality literature naturally used to be preserved for the educated or the elite. It has been only recently that Professor Widdowson voiced a vigorous claim to democratise literature because to sanctify literature means to falsify it (Widdowson, 1992, 6, 7, 179). Arguing only for the inclusion of poetry in the curriculum (Widdowson, 1992, 79), Widdowson demanded that the kinship of humble verses on the tombstones and that of great poetry should be recognised, so as not to suppress the poetic instinct in schooling (Widdowson, 1992, 5-6). He also argued for the individual interpretation of poetry and against a definitive interpretation so as to resist the authority of the informed elite. He encouraged engagement with primary texts (Widdowson, 1992, 24, 60ff, 71, 86ff, xiv).

Although it would be hard to disagree with Professor Widdowson on the point that virtually all people close books of poetry on leaving school and do not read poetry even for recreation (Widdowson, 1992, 6), classical literature remains prescribed in schools because it is a form of reading of lasting significance, which has withstood centuries. It is true that prescriptions in reading may dull the interest, but, by tradition, students encounter classical literature several times in school and university so that this literature is read attentively in several stages and remains the privilege of the educated. In the present context, however, I should like to emphasise the quality of classical literature, which is in accord with the definition of the words *classic* and *classical,* and which is to place it in contrast with light literature.

Light literature is not easy to define, though exactly this adjective has been used in the titles of a few collections of unpretentious verse[15]. *Light literature* is a rarer collocation (cf.: Fowler, 1994, 183). But *light reading* seems to be a common collocation and means virtually the same. What I mean by light literature is fiction and poetry, fairly enjoyable and not demanding close attention. This literature would exclude modern classics and authors beyond classics, *i.e.* authors who, for some reason, had for some time not deserved entries in encyclopaedias and companions but have since been acknowledged for their merit. Cf., for example, Kingsley Amis, Margaret Drabble, Anthony Powell, Irwin Shaw, and many others. But light literature would include authors, whether recorded in encyclopaedias and companions or not, whose works entertain and help pass the time, yet do not profoundly arrest the feelings and intellect. In this group of authors, I would include Sir Compton Mackenzie, Nancy Mitford, Barbara Pym, E.F.Benson, Dorothy Eden, Susan Ingles, Jean Plaidy, Louis Auchincloss, Anya Seton, and many others. Some works by these authors might be found sentimental, but this is not a great deficiency (cf.: Widdowson, 1992, 63-64). Like other light literature, sentimental fiction may give satisfaction to simple readers and be quite exciting, vi-

literary work, of the first rank or of acknowledged excellence, especially in Greek and Latin; of the first rank or authority, constituting a standard or model, especially in literature; belonging to the literature or art of Greek and Roman antiquity (CEOED, Vol.II, 427).

15 Cf.: *The Oxford Book of Light Verse* / Chosen by W.H.Auden. - OUP, 1938; *Light Amour*. Playful Poems on Practically Everything by Richard Amour. - McGraw-Hill Book Company, 1954; *The Norton Book of Light Verse* / Edited by Russell Baker. - Norton and Co., 1986.

carious experience distracting them from routine. Light literature would also include detective fiction[16] and numbers of less sophisticated works which defy good taste because they focus on sex and violence plots. I shall ignore really bad fiction, but Harold Robbins might still be mentioned because of his popularity.

With this I have approached the question of categories in light literature, which are reflected in the evaluative terms applied to it. There is light fiction of quality, some representatives of which I have mentioned above. But there is also low light fiction, sometimes referred to as trash, even by the students. The best term I have come across applied to it is 'railway station book stalls books' or 'drug store fiction', which I have heard in the United States or traced in fiction itself. Otherwise, the books which would be included into this group have been called 'sex-violence-money novels', 'sex-and--violence tales' 'sex and crime novelettes', 'the two-shilling sex-and-violence novelettes' and so on. This subgroup of light reading might be deservedly called second or even third rate literature. But it exists and enjoys a certain popularity[17]. In my further consideration, I shall be basically concerned with the light reading of a better quality, some of which is popular literature and some which is rated as best-sellers.

The few authors I have mentioned as representing light literature may not reflect it properly because this category of English literature is current in millions of volumes, the number of which would increase if detective fiction were included. Such plentiful light reading in English simplifies the question of the democratisation of literature when we attempt to extend lists of prescribed reading and help the students relax from academic rigour. There is no need to include meagre publications to increase the variety and stimulate the readers' interest and instincts. Light English fiction of quality and even poetry of a similar kind are widely sold and abundant, and some of it is quite entertaining.

To continue with the two categories of literature, classical and light, and to outline its quality, something should be reiterated about literature as the metacommunicative use of language. When I discussed the system of the principal uses of English in an earlier work and outlined their interrelationship in a diagram (Drazdauskiene, 1990b, 365), I assumed that the metacommunicative use of English incorporates and subordinates all other uses of English, which, in the circumstances, become the meta-uses of English. But this is true of the metacommunicative use of language only in a very general sense. What actually happens in classical literature treated as a kind of the metacommunicative use of language is that the metarealisation of the subordinate uses of language becomes affected. This is to say that the subordinate uses of language do not appear in the precise order of the diagram. Moreover, uses of English subordinate to the metacommunicative use of language can be metarealised selectively. Unlike functions of language, uses of language are not integrated into the system of the language. They are temporarily prominent aspects of the process of communication and therefore may be practised or ignored even in reality. In the metacommunicative use of langu-

16 It must be said, with appreciation, that there exists very refined detective fiction in English, which can broaden the reader's perceptive powers and elevate taste, not only help pass time. I would readily mention Dick Francis and P.D.James in this group of authors. I am grateful to my former colleagues Augustina Stungiene and the late Olimpija Armalyte for introducing me to these authors.

17 For a comprehensive review of sex-violence fiction, see: Hoggart, 1981, 256-272.

age, the subordinate uses of language may be defectively metarealised or be otherwise distorted for the stylistic, structural or aesthetic accomplishment of a literary work.

As the term itself suggests, the metacommunicative use of language represents communication in a transferred sense, with only partly retains its guise. Like any other verbal element, uses of language subordinate to the metacommunicative use of language may be optional. It is interesting that virtually all uses of English are metarealised in imaginative literature, but are different in classical and light literature.

It can be reminded that the functioning of English indicates that the metacommunicative use of this language subordinates the emotive, the referential, the phatic, the metalingual and the mixed uses of English. It is the metalingual use of English that is metarealised least in fiction. It is virtually absent in poetry. As has been illustrated earlier, the metalingual use of English usually features in such episodes in fiction, in which the specification of the meaning of a certain word is required. For example:

...“But if I keep on going to school, we can’t ever read any more...“
“That’s really bothering you, isn’t it?”
“Yes sir.”
When Atticus looked down at me I saw the expression on his face that always made me expect something. “Do you know what a compromise is?” he asked.
“Bending the law?”
“No, an agreement reached by mutual concessions. It works this way,” he said. “If you’ll concede of the necessity of going to school, we’ll go on reading every night just as we always have. Is it a bargain?”
“Yes sir!”

(Harper Lee. *To Kill a Mockingbird*. Ch.3).

The second part of this dialogue represents the metalingual use of English in fiction. The meaning of the word *compromise* is defined and explained to the child who represents the image of a very intelligent girl in the novel. This brief episode does not contribute to the development of verbal micro images. It only exposes the psychology of the child and the intelligence of the caring adult. Thus the potential of the use of language is indicative of the fullness of the characters as macro images in the novel. It would be difficult to find a more obvious and better motivated instance of the metalingual use of English in fiction. Such scanty instances of the metalingual use of English are equally rare in light and classical English fiction, and the reason of their use is almost always psychological.

The mixed uses of English are also among the rarer exploited uses of language in imaginative literature as the metacommunicative use of language. Both the quasi--referential use of English, which represents rhetoric, and the ritual use of English, which represents speech in religious service and practice, are equally rare in the metacommunicative use of language. They are usually employed as complete texts or as their fragments in which these uses of English are realised. We can consider Gabriel’s speech in James Joyce’s story *The Dead*. This bit of rhetoric exposes the conventional features of a speech and contributes to the image of the character, on the one hand, and

to the representation of provincial atmosphere at Misses Morkans's annual dance, on the other.

The ritual use of English happens to be similarly metarealised in fiction. Fragments of the marriage oath, for instance, like those found in Chapter 29 from *Tess of the d'Urbervilles* by Thomas Hardy, are occasionally used in fiction with various connotations and represent the metarealisation of the ritual use of English. But this use of English also appears in dramatic representation. A good illustration would be Joaquin's prayer under the gun fire in Chapter Twenty-Seven from the novel, *For Whom the Bell Tolls,* by Ernest Hemingway. The man is represented to attempt to pronounce *Hail Mary* complete as the roar of the planes approaches. Then, in fright, he is depicted reiterating only *At the hour of our death. Amen* interchangeably with the firing until it becomes only *At the hour* and *Amen.* He also utters an unconventional line in the prayer, *Oh my God, I am heartily sorry for having offended thee who art worthy of all my love*, in between the complete *Hail Mary* and its fragments under the firing. The prayer, both conventional and unconventional, and especially its creative fragmentation, help the author reveal tension, fear of death and man's psychology under the whistle of the bullets and the explosion of the bombs. These would be instances of the artistic employment of the quasi-referential and the ritual uses of English in their metarealisation when they are integrated in the structure of the respective English and American literary classics. So significant exploitation of the above mentioned uses of English has not been testified in light fiction and poetry.

The remaining subordinate uses of English (the referential, the emotive and the phatic) are metarealised to a considerably higher degree in imaginative literature, which wholly represents the metacommunicative use of language. So as not to contradict Professor Widdowson, who treats imaginative literature as representation rather than reference, and whose concept of representation I have borrowed, I have to give my reasons for the identification of the metareferential use of language in imaginative literature. It requires no proof to state that it is impossible to exclude the metareferential use of language from the metacommunicative use of language. Whether prose or poetry, imaginative literature represents certain objects, subjects, ideas and concepts, and this representation cannot be effectuated without the metareferential use of language, which appears intertwined with the emotive use. The metareferential use of language may be vague, but it is pivotal in the creation of images in prose and poetry. The role of concrete metareference was even an established condition in earlier poetry (cf.: Mulder, 1969, 39).

Considering the credibility of the metareferential use of language in imaginative literature, I shall reiterate my reference to Professor Leech, who considered it "absurd to insist that cognitive meaning counts for nothing in poetry" (Leech, 1969, 40). Indeed, whatever it is that is represented in imaginative literature, it is worded with resort to extralinguistic and linguistic reality and human experience. Many authors and theorists have made this point and never denied the relevance of the referential content in literary language. The requirement that writers should be knowledgeable about their subjects is only the reverse side of this same premise. In John Keats's terms, even the poetic imagination is not entirely separated from reality. The important point in this argument is that a reader has to be given perceivable clues to comprehend and follow re-

presentation in literary texts. Otherwise metacommunication would be impossible for a lack of comprehensible concepts on which images could be built. This condition in the perception of imaginative content has been similarly expressed by Geoffrey Leech when he assumed that "if all words were deprived of cognitive content in poetry, they would be reduced, in communicative power, to the level of exclamations like *alas, ouch,* and *tally-ho*" (Leech, 1969, 40). In fact, whether enriched by different overtones of meaning or not, numerous words retain their literal meaning in imaginative literature, thus enabling the reader to contemplate various subjects imaginatively and have vicarious experience. It is on the level of comprehension that I consider the credibility of the realisation of the metareferential use of language, which is accompanied by the emotive use of language in its actual guise.

Choosing Chapter Two from *The Return of the Native* by Thomas Hardy to illustrate the realisation of the metareferential and emotive uses of language in classical fiction, I need not be very emphatic to state that such words as *an old man, a road, a reddleman, a spring van, the heath, surface, clothes, a barrow, a driver, walked, to gaze, wished, handsome,* and many others function in their literal meaning before they are realigned to render images in more or less figurative descriptions. Since there is no complete social context to satisfy the condition of actual reference by these words, they realise only the metareferential use of English.

It would be more difficult to find complete statements which would illustrate the realisation of the metareferential use of language because nearly all statements in classical fiction contain emotively coloured words, phrases and structures which extend their meaning figuratively. Modern fiction (cf. the novels by Margaret Drabble, Anita Brookner or Catherine Cookson) indicate an extensive use of the metareferential use of English. A few of the most neutral and purely metareferential statements from the same novel by Thomas Hardy would be the following: *The old man knew the meaning of this. Yet that is what happened.* But if I chose to quote the following statement: *At length he discerned, a long distance in front of him, a moving spot, which appeared to be a vehicle, and it proved to be going the same way as that in which he himself was journeying*, I should be obliged not to overlook the character's awareness of the place as emphasised by the inverted modifier of place, the different consciousness of the subjects moving, and as this is brought out by the synonyms *moving, going,* and *journeying*, as well as the slow tempo of the description. The variety of the synonyms used would have to be appreciated as a means of vividness, while the emphatic misplacement of the modifier of place and the slow description would identify as the verbal sources of the impression of the languid atmosphere of the scene. Taken together, these lexicogrammatical options would qualify as the emotive use of English with emphasis, which stimulates imaginative perception.

The emotive use of English as realised in its own right in the same text is more prominent and effective. It would include metaphors (It was *the single atom of life* that the scene contained... The reddleman watched his form as it ... became absorbed in *the thickening films of night*), similes (It /*i.e.* the road/ was quite open to the heath on each side, and bisected that vast dark surface *like the parting-line on a head of black hair*... His eye, which glared so strangely through his stain, was in itself attractive – *keen as that of a bird of prey*, and *blue as autumn mist*. As if alarmed, it descended on the right

side of the barrow, *with the glide of a water-drop down a bud*, and then vanished, etc.) and numerous figures of speech. Among these syntactical devices, attributes in post position, enumerations and parallelisms would be the most obvious means of emphasis in the same text. Although figures of speech are a means of emphasis, some figures in this novel by Thomas Hardy stimulate the emotive effect created by the tropes. For example: *He was white-headed as a mountain, bowed in the shoulders, and faded in general aspect. Before him stretched the long, laborious road, dry, empty, and white... One dye of that tincture covered his clothes, the cap upon his head, his boots, his face, and his hands. There were no sounds but that of the booming wind upon the stretch of tawny herbage around them, the crackling wheels, the tread of men, and the footsteps of the two shaggy ponies which drew the van.* Such a dense concentration of the structural and sense devices not only entails the reader's emotive reaction but engulfs him to influence his senses, imagination and intellect simultaneously.

The syntax of the text should be appreciated, above all, for its rhythm which, together with the thoughtful disposition of the omniscient author, renders emotive pleasure, a lively impression of the languid movement of the people, and the philosophical stance of the narrator. Generalising on the emotive use of English in the text under consideration, I have to note dense emotive devices and their harmonious impression, their perfect syntactical integration and effectiveness in rendering images. The vastness of the heath, the prominence of the hill and barrow, the lonely road and the unmentioned details of the landscape render a picture of the two weary men and the woman's lonely figure on the barrow to conjure up images of the minuteness of the people, their dependence on and probably their reconcilable state to the wilderness. Such extensive and so well integrated emotive use of language engulfs the reader wholly to leave not only a deep but also a lasting impression on him.

This consideration of the metareferential and the emotive uses of English in the Second Chapter from *The Return of the Native* by Thomas Hardy must have shown how singularly closely the two uses of English are integrated in classical fiction, and how harmoniously the emotive use of English is distributed to render its effect. The syntax extended by the various figures of speech contributes emphatically not only to the image of the scene but also to the image of the meditative author. The emotive use of language can build up the image of the author because it is the only use of language which does not become a meta-use in imaginative literature. The emotive use of language retains its realistic guise even in fiction. That is why the metarealisation of the emotive use of English may be said to imply the author's emotive-intellectual stance at the moment of writing. On the one hand, the author is distanced, but, on the other, he is deeply intellectually involved and concerned. It is the two uses of language, so intense and interwoven, that can render this effect and imply the author's stance. Classical English fiction, thus, attests to the author's linguistic skill in the exploitation of the metareferential and the emotive uses of English and to the perfection achieved. The emotive use of English, which was found considerably realised through overstatement and metaphor in routine communication, acquires a different form in classical English fiction: it is subordinate, integrated harmoniously and its forms vary.

The referential and the emotive uses of language are similarly metarealised in classical English poetry. *Ode to a Nightingale* by John Keats creates an image of an

agitated poet who is torn between forgetfulness and inspiration as he is lured by the magic song of a nightingale. The real world is tiresome to the poet: he has contemplated an escape to the realm of poetry and even death itself. But he wakes into the world of a real nightingale and of those who had enjoyed her song. The poet is surprised and knows not whether the bird and her plaintive anthem were a vision or a waking dream. The image of the wandering mind of the poet is represented in this tale through several stages. The metareferential use of English is more prominent in the macro images and is richly bedecked with the emotive use of this language in strings of epithets and metaphors at all the stages in the poem.

In stanza one, the image of the poet's intoxicated mind is brought forth in a host of contrasting epithets. The poet is depicted to sink to forgetfulness at the full-throated song of the nightingale, while life burdens him and he feels as if his mind were under the effect of a poisonous drink. Metareference is realised mainly through the words because the syntax is fragmentary in the second part of the stanza, and every image emotively coloured. In stanzas two and three, the poet desires to forget the groaning world in the oblivion of inspiration, as that world cannot preserve beauty and love. Again, the emotive use of English dominates over the metareferential in the abundance of epithets, metaphors and allusions. In stanza four, he is tempted to fly inspired to the nightingale's abode – *on the* viewless *wings of Poesy*: *Tender is the night* there – while the world around the poet is dark. With the metaphors and epithets so intense, the statements and exclamations in these stanzas, which are centred on the predicates in the simple present, the past perfect and even the present perfect, convey the impression of a variety of the interrelated realistic experiences of the poet. Therefore the simple present in stanza four seems to state a fact in the poet's vision. This representation in stanza four echoes John Keats's realistic desire to leave the world and seek escape in poetry (cf.: Lamborn, 1931, 116).

In stanza five, in the dreamland of drowsy delight, the poet has no sense of reality, though flowers and trees surround him as if it were in the real world. Owing to the intense metarealisation of the emotive use of English, the image in this stanza is one of a secluded lush nook. In stanza six, the poet remembers his frequent wish to die and to escape the tiresome world. This desire recurs with a new meaning: the poet apppears to think that, in the context of his various sensations, death would satisfy his every wish. The metareferential use of English makes the images more concrete in this stanza, while the tone is subdued as the emotive use of English is confined to only a few epithets. The image of the ecstatically singing bird returns again only to emphasise that it might be a requiem for the dead poet.

After a fleeting thought of death, the poet contemplates the immortality of the nightingale's song in stanza seven remembering how it sounded over eager and demanding generations, marked by the epithet *hungry*, over emperors and clowns, and perhaps accompanied the lonely ways of the loved one, away and longing for home. The simple past in this stanza distances and disconnects the events from the author's experience in the previous stanzas. The grammatical meaning removes the events to the past with the word *forlorn* emphasising the distance. The meaning of the same word, however, awakens the poet, as it were, to the actually fading song of the bird, in the last stanza. The metareference is less intense in stanza 7 as the epithets are fewer

and the images earthly. The metareference is as realistic in the last stanza, but emotiveness is prominent because of the epithets and exclamations.

The poet's visionary, mental and aural experience in the dreamland had been so powerful that the poem ends with his question of the reality of life. The beauty of the poet's imaginary experience under the influence of the nightingale's song may be seen as a tribute to the bird, which would be the last and the crowning stage in the poet's mental wandering.

The poem reminds us of John Keats's concept of the imagination, which depends on the real world and on the poet's power to transform his experience. It is further reminiscent of the poet's notion of poetry as that of a world of sensuous beauty, in which man's physical sense is quickened and which can give man bliss and an escape from the real world. The transformations of the poet's consciousness under the effect of the nightingale's song give the poetic images a palpable guise.

Metareference and emotiveness are interrelated in this poem. Its emotiveness would be excessive without the constraints of the metric form. It is expressed by exclamations and tropes subjected to the statements which are numerous in every stanza. Otherwise the poet is confined to clear metareferential statements. For example: *My heart aches, and a drowsy numbness pains my sense; as though of hemlock I had drunk; that hath been cool'd; quite forget what thou among the leaves had ever known; where men sit and hear each other groan; I cannot see what flowers are at my feet; The voice I hear this passing night was heard in ancient days by emperor and clown,* etc. The metareferential statements and metareference by the word. (for example, *hemlock, drains, one minute past, of summer, a draught of vintage, the warm South, drink, quite forget, palsy,* etc) represent the poet's mind clear in poetic visions, which make part of his consciousness. As mentioned in Keats's concept of imagination in the previous Chapter, this shows that poetic imagination issues visions which constitute reflections of life, while the poet is involved in the spiritual repetition of the actual. Thus metareference, as it is recorded in the poem, constitutes the work of the poet's imagination when he is oblivious to the external world but has also a direct contact with it (cf.: Eruvbetine, 1988, 166). The metareference thus produced implies the poet's vision of the world being born in the Chamber of Mature-Thought and therefore being poetic (cf. Eruvbetine, 1988, 164), and this is confirmed by the totality of the images, both referential and emotive, in the poem.

The form of the poem, its stanzas, its unusual rhyme scheme, which continually varies, rhythm and line length not only add up to emotive representation but also straightens it. The poem's metre thus conveys the poet's rational and conscious appreciation of the beauty of the nightingale's song and of the nobleness of the world of poetry. The semantic content of the stanzas is also structured regularly: every stanza contains a few, or several, statements which are amplified by numerous epithets and an occasional metaphor. The emotive use of English is distinct in this poem. The poet's inspired flight is conveyed through metaphoric images, and the description of the nightingale's abode is rich in emotive details. The image of the world is conveyed by plain words, and it is only the heavenly breeze that is given a loftier representation through vivid epithets.

To conclude, the metareferential and emotive uses of English are harmoniously combined in a classical poem. The metareferential use of language implies the background of the poet's imagination and serves like a pivot to the emotive description in every stanza. The emotive use of English is distributed around the principal images, such as the bird, its realm, poetry, inspiration, forgetfulness, the world and its accessories. The emotive use of English contributes to the imagery by the associative content of the figuratively used words and by the unexpected relations in epithets and metaphors. Although the emotive use of language exceeds the metareferential use in classical English poetry, the composition of the work preserves its harmony in the complete text and in its individual parts.

There is more to be said about the emotive use of language in imaginative literature and, specifically, in poetry. The emotive use of language is too enticing to be dismissed at having identified its presence and integrity in prose and poetry. This use of language is exceptional because, of all uses of language, it alone does not become a meta-use in imaginative literature. Whatever the depth of the author's involvement with an object of representation in imaginative literature, his attitude to it is real. That is why one of requirements to authors is that they should be familiar with the objects of representation. It is not the exact accuracy of the detail that is expected from the familiarity. It is rather an individual view of and attitude to the object that are desirable when good knowledge of the objects aids the writer.

The attitude of the author to the object of representation depends on a number of factors (the environment of the object and of himself, the presence or absence of life experience, silence and noise, relaxed or excited mind and feelings, and other stimuli), which may reduce or magnify the significance of the object. The author's emotive--intellectual stance in writing is as real as in a labour of love or in love itself. It is not for nothing that Plato contemplated madness issuing from the Muses along with that issuing from Aphrodite and Eros (Plato, 1996, *Phaedrus*, 265b-c), as these emotional statuses are interdependent. This suggests that the author's emotive-intellectual stance in writing is reflected in the work directly, without any metamorphoses, while the other verbal uses become meta-uses. I can, therefore, try to decipher the author's emotive--intellectual stance in his text[18]. An attempt can be made to trace it even in the poem, *Ode to a Nightingale,* by John Keats, analysed above. In this endeavour, the density of emotive devices, concentration on the subject, the variety of images, and the intensity of emotion and narrative matter. I can assume that the mixed distribution of the contrasting themes (the poet's forgetfulness and exultation, the nightingale's song and the spirit of Hippocrene, the beauty of the forest and the misery of mundane life and death, the immortality of the Bird and the end of his song) together with the languid metre, the distribution as well as the descriptive sense and significance of the tropes, the digressive syntax and exclamations suggest that the poet had to have been moved by the song of a nightingale. The poem, though, must have been an issue of reflection

18 The deciphering of the author's emotive-intellectual stance in his text entails its detailed scrutiny in stylistic analysis. Since such thorough analysis would be extraneous in the present paper, a reference to the principles of such analysis will have to suffice (cf.: Drazdauskiene, 1998). Cf.also my paper 'Reading for the Author's Character and Stance' presented at an international conference, The Poetry Weekend, organised by David Hill, Head of the LMCSSig of IATEFL and the British Council and held in London, 6-7 November 2010. The basic part of this paper is included further in the present book. The original paper is forthcoming.

rather than a bursting-out of roused emotions. This statement would be supported by the general meditative mood with which the reader is left after several readings of the poem[19]. The significance of the emotive use of language cannot be overestimated. It does not only accompany the reader's understanding of the text and his immediate reaction[20] but is a source of cognitive knowledge about the author's attitude and his stance at the moment of writing. This conclusion may have a meeting point with Barthes's idea of the realistic significance of connotation rather than denotation in literature (Barthes, 1989, 283).

There is evidence that classical literature exploits all uses of language in their metarealisation as delicately and harmoniously. The metarealisation of the phatic use of language deserves a special mentioning. I shall base my observations, in this section, on the metarealisation of the phatic use of English in the poetry of the eighteenth century. The poetry of this period practised the classical form of verse, and several kinds of syntactical units at the opening of the poems have been found to relate to the metaphatic use of English.

The most frequent openings in the poems of the eighteenth century include the following: various forms of address, the imperative and the declarative statement. The declarative statement denotes here a number of opening utterances. They include formulae of introduction, introductory narrative, categorical statements, formulae of welcome and a few minor units. Except for the imperative and the categorical statement, all other units are related to forms of the conventional contact establishment, *i.e.* to the phatic use of English. In poetry, they represent the metaphatic use of English. The imperative, (for example, *Accept, loved Nymph, this tribute... Hence, avaunt, 'tis holy ground... Toll for the brave!*, etc) and the categorical statement, (for example, *I hate the clamours of the smoky towns... I loathe, O Lord, this life below... In vain to me the smiling Mornings shine...,* etc), however, is a peculiar means of the establishment of contact at the opening of the poems. It establishes contact in the text and in the extralinguistic context of the reader by means of an emotive blow, as it were. The imperative and the categorical statement therefore do not represent instances of the metaphatic use of language in poetry. They will not be considered here (see: Drazdauskiene, 1984). I shall focus on forms of address, formulae of introduction, introductory narrative and formulae of welcome in the poetry of this period.

Forms of address opening the poems of the eighteenth century are of two kinds – those directly related to the content of the poems and those related indirectly to the content. Forms of address directly related to the content of the poems (for example: *O NIGHTINGALE, best poet of the grove...; Awake, Aeolian lyre, awake...; Go, little book, and find my friend...; Memory, hither come...; HARK, my soul!,* etc) are usually directed to the principal subject of the poem or its principal image, which may be man,

19 These observations based on the reading and analysis of the text might not be entirely wrong. They would be supported by Graham Hough's reasoning, with reference to Empson: "the reaction in the reader's mind, if it is correct and not merely capricious, reconstructs the reaction in the mind of the author at the time of creation" (Hough, 1969, 92; cf. also: Burton, 1962, 13).

20 The reader's response is one of the essential conditions if imaginative literature were to achieve its goal. This has been currently emphasised mainly in pedagogical studies; a warning has been given against stock responses to poetry and was addressed to those endowed with sympathy and imagination (cf.: Richards, 1929, 43; Burton, 1962, 13; Trilling, 1967, vii-viii).

god, a bird or an abstract notion of love, fate, etc. The apostrophe of this kind makes the poem concrete and focused. The poem thus structured respectively influences the attention of the reader. Since the concrete opening by an apostrophe is perceived more readily than that by an abstract concept, it makes the poem elevated and intensifies the initial reaction of the reader, thus realising the metaphatic use of language.

Emotive and expressive overtones of the apostrophe directly related to the content of the poem depend on the significance of the opening lines, which may include single and composite images. In the poem, *Song,* by William Blake, for instance, the apostrophe, *Memory,* alludes to the capacity of man who, owing to his sensitivity, can experience pleasure at remembrance. In other poems, apostrophes may be more intricate but remain concrete enough to initiate the image of a symbol in poetry, of man's soul or of God. Even when the image stimulated by the apostrophe is vague or unreal, it arrests the reader's perceptive powers and aids the maintenance of contact in the text and in the extralinguistic context of the reader. Apostrophes directly related to the content of the poems are always stylistically integrated and may even determine the style of a concrete poem, as, for example, in the poem, *To Morning,* by William Blake, or, *To the Nightingale,* by James Thomson.

Apostrophes related to the content of a poem indirectly, (for example: *From hence, ye beauties, undeceiv'd, know one false step is ne'er retriev'd...; READER! Behold a monument...; Ye gods, that sway the regions under ground...,* etc) are usually directed to subjects and things in extralinguistic reality, people in general, to supernatural powers or other creatures. Apostrophes of this kind imply sociolinguistic aspects of meaning. They express the relevance of the author, the restraint or relation of the one who warns or instructs, the distance between the Almighty and man, and similar relations. Depending on the significance of these apostrophes, they can disrupt consecutiveness on the metaphoric level in the poem. As they are directed to the extralinguistic context, real or imaginary, these apostrophes arrest the attention of the reader. These apostrophes are not therefore stylistically integrated in the poems and do not determine their style.

As is known, the form of address realises the phatic use of language in conventional communication. In poetry, too, apostrophes function as a means of the metaphatic use of language. But they reflect the imagery of the poem and themselves become units of meaning rich in connotations drawn from the context of the poem. Whether directly or indirectly related to the content of the poem, apostrophes are significant units of meaning realising the metaphatic use of English both in the poem and in the extralinguistic context of the reader.

Formulae of introduction, (for example: *These are the Sons of Loss...; It was a sad, ay, 'twas a sad farewell. I am that Shadowy Prophet who...;I am no Homer's Hero...; I have no name...; Here lies one; Here lies John Trot...; Here, Stanley, rest!,* etc), realise the metaphatic use of English by the identity of their function with that in conventional usage. Formulae of introduction present the subject or the hero of the poem. Therefore they appear as forms of the metaphatic use of English in poetry. They are usually stylistically integrated and closely related to the content of the poem. They also express contextual connotations and add to the significance of the poem.

Introductory narrative, (for example: *WHEN from the opening chambers of the east the morning springs...; WHEN sly Jemmy Twitcher had snugg'd up his face with a lick of court white-wash...; WHEN darkness long has veil'd my mind...; When early morn walks forth in sober grey...; One day the god of soft desire...; 'Twas on a lofty vase's side...; OFT has the muse, with mean attempt, employed her heaven-born voice...,* etc), realises the metaphatic use of English because it introduces the subject gradually. Step-by-step introductions to the poems are effective means of contact establishment. Introductory narrative is integrated in the poems stylistically but also serves contact maintenence in the extralinguistic context of the reader.

Formulae of welcome, (for example: *Hail, mildly pleasing Solitude, companion of the wise and good...; HAIL! Power Divine, whose sole command... made the Broad sea... smile...; Hail, Horrors, hail!,* etc), focus on the principal subject of the poem, usually expressed by an apostrophe. These formulae arrest attention by their heightened tone and directness. Their sense of welcome draws on their literal meaning. Although formulae of welcome are semantically singled out in the poems and are not deeply integrated stylistically, they elevate the tone of the poems. These formulae serve the function of contact establishment in the text of the poem by their welcoming sense. They also exercise the effect of contact maintenance with the reader because of their freshness and introductory sense.

Generalising on all the forms of the metaphatic use of English in the poetry of the eighteenth century, two conclusions are relevant: the more the syntactical units realising the metaphatic use of English are integrated stylistically in the poem, the weaker is their effect of contact maintenance in the extralinguistic context of the reader. Their sense of contact establishment is effective basically in the text of the poem. The less they are integrated stylistically, the stronger is the effect of contact maintenance in the extralinguistic context of the reader. But the reader's involvement is a side effect of the metaphatic use of English in poetry. All the singled out syntactical units realise the metaphatic use of English within the text of the poems.

As the material reviewed above has shown, the metaphatic use of English is realised regularly in classical English poetry. The stylistically integrated units of the metaphatic use of English contribute to the contextual imagery by the overtones of meaning they convey. The metaphatic use of English in poetry preserves the important condition of communicativeness. Therefore the metaphatic use of English, the forms of which are reminiscent of the respective forms of contact maintenance in conventional communication, is a significant ingredient in classical English poetry. Modern poetry, which has lost or ignored the metaphatic use of language, is less effective communicatively. There are authors who maintain that modern poetry has gained originality at the loss of communicativeness (cf.: Garrod, 1931, 7, 14).

This consideration of the uses of English in the metacommunicative use of language or imaginative literature must have shown how language is transformed in its metarealisation, how different uses of language are modified to be integrated stylistically and how significant they become in their metarealisation in classical literature. Some uses of language may be lacking in classical literature, thus affecting its significance and modifying style. For instance, Ernest Hemingway's works are notable for the exclusion of the metaphatic use of English and most of the other expressions of

interpersonality. This is what makes Hemingway's style telegraphic, *i.e.* a somewhat contracted manner of writing. This seems to suggest that classical authors treat uses of language like any other verbal means, including and excluding them and transforming them in different ways. Contextual significance and stylistic integration are the ultimate exploitation of the uses of language in classical literature. Thus, uses of language, which are significant aspects of the process of communication in so developed a language as English, become sources of expressiveness and significance in classical imaginative literature[21].

Uses of language happen to be employed differently in light literature. Authors of light fiction seem to conceive of communication process as if it were a linear phenomenon and compose their works accordingly. Uses of language come to be incorporated into light fiction like inert components of communication, only in their conventional guise. The metaphatic use of English, for instance, may be scanty at the beginning of the work and of its chapters, or be expressed by typical stereotypes and parentheses in conversation, with only slight overtones of meaning. It also happens to be reproduced like instances of small talk in continuous narrative, without any significant aesthetic function. For example:

Walter Klein wandered over to the bar. "Hi, boys," he said.
"Having a good time?"
Craig allowed Sloan to answer the question. "Loving every minute of it, Walt," Sloan said, observing the ritual.
"How about you, Jesse?" Klein asked.
"Every minute," Craig said.
"It's not a bad little do," Klein said complacently.

(Irwin Shaw. *Evening in Byzantium*. Chapter Nine)

Similarly, the metareferential use of English is employed to develop the story linearly and to depict the milieu and the characters. Like the metaphatic use of English, the metareferential use of this language assumes its conventional pattern in light fiction.

Even the emotive use of English retains its conventional guise in light fiction. Emotively coloured words, typical of conventional communication, overstatement and understatement, appear in literature as they do in routine communication. But what is most important is that the expressiveness of English, which is used to advantage in classical fiction, is curtailed in light fiction. The multidimensional significance of metaphors, which we encounter in classical works, is gone from light fiction, while the emotive meaning of similes[22] or emphasis rendered by figures of speech do not carry their significance further than an immediate paragraph or page of the text. The emotive

21 These and earlier observations in the present Chapter are confirmed by the reasoning in contextual stylistics which, making some reference to Roman Jakobson's works, considers the integrity of the language of the author in a literary work as well as stylistic transformation of non-literary registers in it. These different textual varieties of language are said to inform texture in literary discourse, but, at the same time, certain elements of literary writing are found to maintain an independent relationship with the forces that shape the broader mutation of language (Bradford, 1997, 73-97, esp. 83, 85, 97; Winner, 1987).

22 I might confirm the truth of a known statement that prose is the language of similes because these tropes are frequent in light fiction.

use of English may be said to function like an accent in light fiction when concrete tropes or figures of speech lend emotive overtones of meaning or emphasis to some representation within the minimum co-text at its arbitrary points. For example:

"Cesare." Her voice was a whisper from the bed.
He turned toward her. He could not see her in the dark. "Yes?"
"Open the second bottle of champagne." Her voice was husky with sleep.
"We already did," he said.
"But I'm still thirsty," she said in a small girl's voice.
Cesare laughed almost inaudibly. "You are an insatiable woman."
He heard the rustle of the sheets as she sat up. "I can't help it if I'm still thirsty, can I?"
He laughed again. "I guess you can't," he answered and went out onto the terrace.
The night was still and in the distance he could hear the sound of the crickets and the faint dry whisper of the desert wind. The dark blue of the sky was lightening with the thrust of morning. He leaned against the railing looking out into the desert.
She came out onto the terrace behind him. He didn't turn around. She came up close behind him and slipped her arms around his chest and leaned her head against his naked back.

(Harold Robbins. *Stiletto*. Chapter 7)

To illustrate the difference and to prove what I was trying to state, an excerpt from classical fiction could be compared:

They remained long without a single utterance for no language could reach the level of their condition: words were as the rusty implements of a by-gone barbarous epoch, and only to be occasionally tolerated.
"I began to wonder why you did not come," said Yeobright, when she had withdrawn a little from his embrace.
"You said ten minutes after the first mark of shade on the edge of the moon; and that's what it is now."
"Well, let us only think that here we are."

(Thomas Hardy. *The Return of the Native*. Book.Third, Chapter Four)

No deeper analysis is required to show that the text from the classical novel runs in a different dimension. Metaphor is its inherent principle, and representation is lifted up from routine conventions of usage. The physical contact is only hinted at and there is much space for implied senses. In contrast to this, in light fiction, the narrative devdelops in accord with conventions of the routine process of communication. The metareferential use of English is so linearly regular and conventional in the extract above that tropes appear only as embellishments in the author's narrative. That is why I assumed that the emotive use of language is curtailed in light fiction. This use of language, which is so important in imaginative literature, does not underlie narrative as

a principle in light fiction. It is rather employed as a tool only at points (cf. the extract from Harold Robbins's novel, above).

My material suggests that the functional structure of conventional communication markedly expressed through uses of language undergoes but little transformation in light fiction. The metareferential use of language dominates, while the other uses of language appear only as supplementary rather than subordinate. This makes narrative linear, with the plot represented as a consecutive story. No transposition of time takes place in this kind of fiction, while the setting changes consecutively as situations and episodes of the plot require (cf.: Hoggart, 1981, 209). No intellectual involvement is necessary to follow the plot in light fiction, and this is one of the reasons why it is called light. Since the metareferential use of language in its conventional guise qualifies light fiction, as it does the telling of stories, it has the widest currency among unsophisticated readers. It is the employment of the conventional structure of communication process that ensures its accessibility. Its wide acceptance by the merely literate decides its best-selling status in many cases. Because of the superficiality of its appeal, light fiction may be addictive.

Light poetry qualifies differently than light fiction. Mainly because of the arrangement of lines vertically and of their grouping in stanzas, poetry upsets the conventional linearity of verbal communication and distorts its identity. Professor Widdowson must have meant this alteration of the conventional conditions of communication when he mentioned the essential transformation in poetry saying "that the customary correspondence between words and the world are disrupted and realigned" (Widdowson, 1992, 7). It is metre, *i.e.* line length, the stanza form, rhythm and rhyme that identify poetry as a unique text different from both prose and conventional communication. Whether serious or light, poetry retains its identity by its form and metre. But light poetry differs from classical poetry in a number of features of composition, which make it inferior, though it is believed that light poetry must be good poetry (cf.: Baker, 1986, 37).

To consider identity features of light poetry, I intend to analyse the exploitation of uses of language in it again. It has been shown above that, however transformed, uses of language are incorporated into classical imaginative literature in a more or less aesthetically motivated way. However, uses of language have been found to retain their conventional guise in light fiction. I wonder what their role may be in light poetry. My consideration has been based on light verse drawn from the book, *Light Armour,* by Richard Armour (1954).

The composition of light poems from the above mentioned book follows two models: model one includes the poems which begin with a statement of a problem, that is illustrated and considered in the remaining part of the text, or the subject of the poem is developed in a gradual narrative. In this case, the opening lines may contain any detail relevant to the content of the poem. For example:

Before you go, dear week-end guest,
You must endure one final test.

(Richard Armour. *Come On Now, Be Funny*)

Beneath the subtle candlelight
You ladies do look quite all right

(Richard Armour. *Candle Power*)

As is obvious, a light poem begins like a conventional anecdote or a conventional story. It would therefore be quite accurate to say that the phatic use of English is not metarealised in any guise in this book of light verse. It is true, the book includes one poem with small talk as its subject. But no metarealisation of the phatic use of English, in the forms that have been found in classical English poetry analysed above, is to be traced in light verse in the collection under discussion.

Most of the poems in this book are humorous, and humour is the principal issue of the emotive use of English in them. Like in light fiction, the emotive use of English is curtailed in light poetry. In the book under discussion, the emotive use of English shows in qualifying words and rhymes. When adjectives and nouns are combined for fun with rhyme added, humour is doubled. For example: *A woman never tires of hearing / "I love you" said in tones endearing*. (*Repeat Performance*). *As people grow older, they often grow quiet, / A bit more subdued and less given to riot...* (*Of Pipes and People*). This suggests that the emotive use of English is fragmented in light verse. No underlying metaphor principle applies to it. It is only a consistent employment of the emotive use of language that lends it stylistic uniformity and virtually creates its aesthetic function. Style manifests itself only through a consistent exploitation of any verbal means. When usage is based on accidental details or a random employment of verbal means, we can identify only stylistic effects rather than style. In the book under consideration, only stylistic effects are sought and achieved by the random employment of the emotive use of English, and its issue is humour.

The metareferential use of English is distinct in light verse. Whatever is represented in individual poems, metareference by nouns and verbs regularly depicts the subjects of the poems. For example: *Salesmen press my doorbell thrice / And then they leave, as meek as mice* (*Anybody Home?*). *Out in the newest section, / There stands the Model Home. / It's Open for Inspection / And glittering with chrome* (*Model Home*). With the emotive use of language only randomly employed in light verse, the metareferential use of language makes representation in such poetry thing-like, *i.e.* so accurately descriptive that it is almost dead. Light poetry therefore lacks the palpable imagery and ephemeral beauty of classical poetry[23]. A whole layer of metaphoric images and overtones of meaning is missing in light verse. It is concrete and at times rather crude. That is why, although quite good and entertaining, light poetry is inferior to classical poetry. It does not arrest the reader's mind and senses wholly. It exists for humour and playfulness, *i.e.* for such effects which are related to mood and superficial emotions. Like light fiction, light poetry either cuts or employs uses of language in a conventiobnal manner. Their transformed employment is essential in classical imaginative literature. The emotive use of language is exploited only for stylistic effects,

23 This generalisation would approximate Professor Widdowson's requirement of balance between divergence and convergence in poetry, which is considered to be the aesthetic criterion of its quality. Linearity in metareference, accidental emotive emphasis and the dominating mechanism of rhyme and rhythm make convergence dominate over divergence in light poetry. (Cf. Widdowson, 1992, 61-62). Light poetry is therefore trivial and distracting without fulfilment.

while the metareferential use of language is employed as 'object' language without the relevant artistic transformation. Thus, light poetry uses language so that it parts with the norm of conventional communication but does not rise to the sublimity of the aesthetic transformation of language in classical poetry.

This argument leads me to assume that imaginative literature, as the metacommunicative use of language, presupposes transformed communication, which nevertheless incorporates major functional constituents of conventional communication. The major functional constituents, which are uses of language, undergo various modifications in the metacommunicative use of language[24]. When they are consistently transformed on all levels of meaning and are integrated thematically and stylistically in literary works to contribute to their aesthetic accomplishment, we encounter what has traditionally been treated as classical works of literature. When uses of language are little transformed in the metacommunicative use of language and are incorporated either wholly or selectively in literary works, the language of the works is reminiscent of conventional communication, because uses of language are not subjected to the stylistic and aesthetic totality of the works. In such cases, we encounter inferior literary works which enjoy vast popularity, not a little because of the simplicity of their functional design. Some volumes of light fiction classify even as best-sellers. Nevertheless, such works lack the sublimity of classical works. Because of their proximity to conventional communication, literary works of this kind do not gratify the intellect and emotions, affecting only the senses of the readers. They are inferior to classical works and are identified as light literature, both prose and poetry.

With the above data in mind, I can say that classical and light literature differ as much as rhetoric and imaginative literature do. In rhetoric, we have a presentation with accents and flourishes rather than a narrative with a systemically developed figurative design. Similarly, in light literature we encounter emotively coloured narrative rather than an accomplished many-sided representation (cf.: Potebn'a, 1976, 334; Mulder, 1969, 43ff). This differentiation of imaginative literature, which school and university reading lists sanction, is not a misconception. Any reader may relax with enjoyment reading light fiction of quality, but there is a difference in emotional and intellectual experience when he takes up reading classics.

The above classification of literary works into classical and light literature is not absolutely groundless or very new. Literary works had been classified somewhat similarly in evaluative terms, making no reference to the uses of language, however.

24 Since, by definition, a use of language is a contextually bound stretch of speech with a definite goal which dominates temporarily in the process of communication, modifications in the use of language, when they appear in imaginative literature, affect its contextual conditions. With the goal remaining uppermost, the contextual conditions become fictitious or metacommunicatively based. The greater the demands or expectations of the metacommunicative context of a situation, the richer in meaning the use of language is likely to be with all the ensuing changes in it. Thus, when a stereotypical utterance from small talk, for instance, appears in the author's narrative or is used in contrary contextual conditions, the expressiveness of the phatic use of English intensifies and its effect doubles. This does not happen when a conversation approximating small talk is recorded in fiction wholly in its conventional guise. The transformation and effects of uses of language in imaginative literature basically depend on the expectations in built-in contexts and on their fragmentation. The conditions of such transformations approximate those which are denoted in linguistic literature by the concept of built-in contexts. This has a bearing on the quality of literature as my argument contends.

Laurence Perrine, for instance, classifies fiction into literature of escape and literature of interpretation. He finds that literature of escape is written "purely for entertainment – to help us pass the time agreeably" (Perrine, 1970, 3-40). My own category of light fiction would identify with the literature of escape. According to the same author, interpretative literature "is written to broaden and deepen and sharpen our awareness of life" (Perrine, 1970, 40).This author concludes that pleasure is the only object of escape literature, while "interpretative literature has as its object pleasure *plus* understanding" (Perrine, 1970, 4).

The same author introduces other categories into the division of fiction, which are actually in line with the previous. Laurence Perrine identifies fiction as commercial in pulps and slicks and as quality in quality publications, the terms deriving from the quality of the paper of the publications. He notes that, ultimately, fiction cannot be judged according to the paper on which it is printed, nor can hard-and-fast distinctions be made between commercial and quality fiction, escape and interpretation, but the classification roughly holds true (Perrine, 1970, 6). Taken seriously and without correction, he supposes that commercial fiction may give the reader false notions of reality and lead him to expect from experience what experience does not provide[25] (Perrine, 1970, 7). Quality fiction is original and sometimes experimental and gives the reader intellectual involvement and satisfaction to his more refined feelings, as well as "a keener awareness of what it is to be a human being in a universe sometimes friendly, sometimes hostile" (Perrine, 1970, 4).

Laurence Perrine continues with kinds of poetry and, in this, he resorts basically to evaluative terms – he speaks of good and bad poetry, good poetry and great. He considers sentimental, didactic and rhetorical poetry to be inferior when sentimentality is aimed at stimulating the emotions directly and at oversimplifying the complexity of human experience, when didactic verse communicates merely information and moral instruction and when rhetorical poetry sounds more glittering and high flown than its substance warrants (Perrine, 1970, 772-773). If poetry has a central purpose, it is good poetry, and if the purpose is fully accomplished and is important, it is great poetry (Perrine, 1970, 769). Furthermore, great poetry "engages the whole man in his response to literature – his senses, imagination, emotion, intellect..." It gives man fresh, renewed and important insights "into the nature of human experience" (Perrine, 1970, 790).

This reference to Laurence Perrine's ideas and categories of fiction and poetry confirms that I have not erred in my search for differences between classical and light literature interpreted in terms of uses of language. Minding what I have said above on the metarealisation of uses of language in imaginative literature, I shall keep to the two categories of literature – classical and light, including both poetry and prose under these headings, and only occasionally singling them out. For the clarity of the concept of quality in classical literature and its influence, I shall borrow the criterion of the

25 This concept of the influence of fiction is contrary to the concept of Henry Widdowson, who considers literature to be beyond and above all rational influence. As far as education is concerned. Henry Widdowson argues that literary prose might be useful in developing reading and writing skills, while poetry cannot do even that (Widdowson, 1992, 74). I personally am of a more positive opinion in this respect. I believe that imaginative literature, both prose and poetry, is a powerful influence on the reader's emotions and intellect and can affect even his judgements and actions. A number of student- and teacher-respondents to my questionnaire voiced this opinion.

involvement of senses, imagination, emotion and intellect in the reading of literature, from Laurence Perrine (Perrine, 1970, 790) and apply it to both fiction and poetry. In my further consideration of the kinds of reading, I shall resort to these classes of literature throughout.

Kinds of Reading and Its Influence

It is common knowledge that the basic application of imaginative literature is reading. However, in this age of universal literacy, the reading only of fiction has remained a more or less stable leisure activity, while the reading of poetry seems to have diminished considerably. Professor Widdowson at least refers to this matter with a rhetorical question and maintains that it is "a massive educational failure" that so very few people read poetry today (Widdowson, 1992, 71). Other authors have also observed an inclination to ignore poetry in modern society (cf.: Schmitter, 1964, 85; Hoggart, 1981, 233) and literature in general (Burton, 1962, 5). Nevertheless there is still a class of qualified readers who read both classical fiction and poetry with some preference for the former. This class of readers primarily includes university students, BA and MA levels, and university teachers. Whatever data I have about reading has been derived from this class of qualified readers of English literature in Lithuania[26].

I withhold myself from any praise or promotion of reading. It is self-explanatory that reading is rewarding. The fact that it involves and transforms the mind of the person and can even affect his behaviour is very well represented in the book, *The Uncommon Reader,* by Alan Bennett (Bennett, 2007). Assessed by the *Observer* as "a masterpiece of comic brevity", this book represents the alteration that reading had brought into the life of the Queen. The involvement of Her Majesty is so great and changes in her dress, habits and intentions so obvious, that courtiers attempt to get her out of the habit. Whatever the humour, this book manifests "the potential of reading to change our lives", as another author states in the *Observer.* I take it for granted, therefore, that reading can be involving beyond reason, that it is a pleasure and is aesthetically rewarding. I largely ignore the problem of the decline of reading: whatever the statistic. Many people are ardent readers and even the students, who are lost in prescribed lists, are relatively conscientious and interested readers. But habits and choices of the readers differ. I do not find it discouraging to know that light fiction is more popular than classical. So long as man reads, it is good.

Among the general public, light literature seems to have specific predilection over classical literature. The popularity of light literature is unarguable, which gains the

26 It is a current idea that reading is entirely individual and that generalisations are virtually impossible to make on it. Oscar Wilde's assessment, "To Parnassus there is no primer", alone discourages from recommendations in reading. Bearing this in mind and attempting to say something general about reading, it has been my duty to base my statements on certain evidence. Therefore I had devised a questionnaires, which listed forty questions concerning the readers' awareness of the kinds of literature, conditions they require in reading, the choice of the author, their manner of reading, concentration and immersion, attention to major images, to detail and to the language, their capacity for and practice in the memorisation of certain quotations and longer passages from the books read, associations with the memorised texts, and their awareness of the influence of the images and quotations on their decisions and actions. I acknowledge with gratitude the response of my colleagues, of a few teachers and BA students in Vilnius University and Vilnius city in 1999, who filled in the questionnaire and answered my questions to assist me in my work on the present chapter.

best-seller status to numerous books of this kind. Like poetry, classical literature is usually read at school and university or by qualified readers whose intellectual development or professional engagement requires it. Unfortunately, the pre-war generation who had the education and could read and re-read classical authors for sheer delight has almost passed away. Although reading is mostly leisure activity, it is also influenced by school practice and by the category of the intellect of the people who produce school curricula and syllabi. There definitely are more kinds of reading than one. In this chapter, I shall consider the reading of imaginative literature and its influence according to its usual application – school reading, extensive reading, interpretative reading and analytical reading.

School Reading: Its Tradition and Influence

School[27]reading has for years been known as prescribed lists of reading to the pupils of a particular school or schools (cf.: Loban, et al., 1969, 442-450). The pupils are supposed to read the prescribed texts by the time a course of literature starts, and concrete works are discussed. Sometimes they are asked to produce summaries of the works read. Like in teacher training schools at the beginning of the century in England (Sandiford, 1910, 82-83), pupils in Lithuanian schools used to be expected to read classical literature and to learn a prescribed set of extracts by heart from the selected authors, up to the early 1970s. At present they are expected to write pre-planned essays based on prescribed reading, but can have free access to the texts when writing examination papers. Learning by heart has declined. School reading has no prescribed method. It depends on individual teachers how they manage to alert pupils to the subtlety of the language of literature.

Lists of school reading include, as a rule, classical literature – the classics, West European classics and national classical literature, together with modern classics (cf., though, Loban at al., 1969, 441-442; 474-475). The reason for the inclusion of national classical literature is obvious – it ensures the appreciation of the national literary heritage and cultural continuity. The classics have been prescribed to generations of pupils and included in the curricula as common European heritage, which features in the arts of earlier centuries. Moreover, the classics have been retained as supreme examples of the sublime, the noble, and the educating[28]. Homer's epics, for instance, are included into school reading because they educate by the grandeur of their plots and characters[29]. The Greek epics exercise a powerful influence on the reader because of their insight into man and the universe[30].

27 By school, in this context, I mean only secondary schools which provide general education to children approximately between 10 and 18 years of age.

28 It has been the practice of the elite schools of today, at least in Britain and America, to base their educational programmes on "the classical myths" and "the classics as the best educational examples" (Grant. 1962, 52; Davidson, 1968, 9).

29 "When we read *The Iliad*, we feel larger than life, freed from the compulsion of present realities. The epic heroes carry us with them in their struggles and their sufferings; they are not as we are, yet we follow after them. And so when they suffer and exult, so do we" (Grant, 1962, 52).

30 Goethe, for instance, is said to have maintained that the ancient Greeks understood better than any other people "how to give form to life on a grand scale - they knew how to strike out and, while keeping within bounds, savour life to the limit" (Grant, 1962, 52).

Much has been written about the qualities of the Greek heroes (cf.: Grant, 1965, 50-61; Dickinson, 1965, 26-27, 145-155), but it was yet the Greeks themselves who knew how educating such epic heroes may be to the young. The Greeks not only recommended the classical authors to their children but added "much advice and many praises and eulogies of great men of old, so that the boy may imitate them in rivalry and desire to be like them" (Sikes, 1969, 38). Another author (Dickinson, 1965) attests that the Greeks' national "epics were to them what the Bible was to the Puritans; and for every conjunction of fortune, for every issue of home or state, they found therein a text to prompt or reinforce their decision" (Dickinson, 1965, 142).

The Greeks could resort so strongly to their epics because they were very well familiar with them. The Greek children learnt whole classical texts by heart at school (Dickinson, 1965, 143). It is a famous story that a friend of Xenophon confessed that, to have him become a good man, his father compelled him "'to commit to memory all the poetry of Homer'" and that he could repeat from memory all the *Iliad* and *Odyssey* as a mature man. The story of Alexander the Great, who had "made Achilles his pattern, and carried the *Iliad* about him in a jewelled casket", is still more famous (Grant, 1962, 58).

The British who re-appreciated the Greek tradition of school reading at the beginning of the twentieth century (Garrod, 1931) had done great service to their people and school tradition at the time. Writing about it, the British highlighted the Greek concepts in plain modern statements. Professor Garrod, for instance, summed up the Greek experience by saying that "education was practically synonymous with the study of the poets" (Garrod, 1931, 8). He regretted the loss of sublimity in modern poetry and its ideals that had gone out of fashion and its glory that was gone, to say that his students seemed to have become afraid of poetry as if moral ideas that poetry still professed could bite them. He thus highlighted the ideals of bravery, eloquence and poetry itself that the Greek poets taught the young. To emphasise his conviction of the good that poetry teaches in school, Professor Garrod referred to Horace for an emotively charged conclusion: "The poet fashions the child's unformed and lisping speech, and early wrests his ear from all gross discourse. Anon, with rules of life which commend themselves of their own sweetness, he moulds his heart, correcting him in all ungentle thoughts, and envy and anger. He recounts to him deeds nobly done, and with great examples arrays his dawn of youth" (Garrod, 1931, 8-9). However, poetic ideals and man's aspirations went out of fashion so that, by the end of the twentieth century, Professor Widdowson found it exigent to defend the place of poetry in the school curriculum and argued extensively to prove how poetry contributes to citizenship (Widdowson, 1992). In my turn, I find it exigent to highlight these landmarks in the study of poetry in the hope that they might help the great little people, lost in the enjoyment of heaps of utilitarian prose and objects in the liberated Eastern Europe, which the rich and the great have tended to ignore or to look down upon.

The Greek heroes were great not only because their commitments were noble but also because their strife and struggle paralleled those of the Gods at whose will their sufferings were often tragic. The Greek myths and their epics interpreted man and his aspirations on such a scale that they ceased to be merely national heroes. They have become the heritage of the world and have carried along with them an image of the

greatness of the ancients who first produced the myths and the epics. Since the works of the ancient Greeks were unsurpassed, their educational practice was famous, too. It had to have been yet the tradition of the ancient Greeks and their belief that literary heroes educate and that had been bequeathed on the Europeans. It must be this that upholds the classics in school programmes even today in Eastern Europe. It is just that the traditional practice of learning by heart has deteriorated.

The prescribed school reading in Lithuania, for instance, even today includes *The Iliad* and *Odyssey* or at least their excerpts or the epics retold, and selected plays by Sophocles and Aeschylus[31]. It also includes West European classics, such as those by Dante, Petrarch, Michelangelo, Shakespeare, Balzac, Byron, Adam Mickiewicz and a number of others along with Lithuanian classics. The pupils are expected to read these authors because they have withstood the test of time and because the pre-war school instruction based on them produced an enlightened generation of readers. The conflicts and the characters of their works reveal how man's efforts contribute to noble issues even though through tragedy and shape man's idea of the sublime. But the pupils who are teenagers cannot yet appreciate the classics and classical authors in depth. Like the people of different epochs, young pupils understand and appreciate classical works in terms comprehensible to them. It is for this reason that literature is thought to be best read and taught when it is approached from, and approximates, the level of the reader's understanding (cf.: Loban et al., 1969, 442-443). Yet many of the really grand notions and images from the classics escape young pupils. For instance, when reading *Aeneid* by Virgil, a teenager would not be able to generalise on the governing will of the Gods over men's deeds and doings, over men's predetermined fate and his subjugated position. But even young readers can and do perceive emotionally and rationally that Dido and Aenias's love sparks up kindled by Venus and Juno's will (A*eneid*, I.657-722; IV.112-128, 160-173). The generalisation would require intellectual powers and knowledge, of which teenagers may not be in possession. They would be alerted, however, to Juno's promise to make Dido and Aenias lovers. They would even emotionally react to the description of the storm, the animated lightning of the sky and the howl of the nymphs under the governing gesture of Juno (*Aeneid*, IV. 166-168). There is also testimony to confirm that many a young reader reserves a place in his mind for the subsequent re-reading of the work in some time under the influence of the partly perceived greatness of the work, expecting something greater than his school impressions record and that the time limit permits. Not a few collect the classics in a private library for some time to come and for the magic to happen in re-reading.

Similarly, it is quite unlikely that a teenager can read the *Inferno* by Dante to understand that it is a tragic work in so far as it reflects the mind which "stands 'uncomforted, alone and self-reliant', testing the strength rather of its own sanity than of any ideology" (Kirkpatrick, 1992, 60). He is not likely, either, to conceive by himself, in his young years, an idea that the reader's imagination and emotion in reading *The Divine Comedy* should be located "in the sphere of intellectual questioning and analysis" (Kirkpatrick, 1992, 14). But even a young reader can and usually does react intellectually to Dante and Virgil's meeting and their exchange (Canto I) or to Beatrice's words on what is directed against good that alone must be feared (Canto II). Charon's

31 Lithuanian secondary school pupils also become acquainted with the Roman classics in selections from Ovid and Vergil.

words in Canto III also set him thinking, as does a long list of the names of the famous ancients in Canto IV to turn the names for him into images of thinking and learning about them and by associating them with their works and merit. When such a stimulus initiates the young readers' mind, it is likely to have a lasting influence and stir him into re-reading in adult years. This means that classical works have the power to arrest the mind and imagination of the young reader with a reserve and to stimulate his long--term interest even when the impression and influence are not immediate the way it happens to the experienced, mature reader.

What has to be borne in mind, however, is that it is **classical** works that are the prescribed reading in school. Like in any work of art of great merit, meaning and the generalised sense is encoded in classical works in many guises and aspects. All the elements of a classical work that incarnate ulterior meaning are foregrounded and can influence the mind and senses even of the young and inexperienced reader. Otherwise stated, if the reader cannot or is not willing to focus on the generalised sense or the hidden aspects of meaning and their implications in classical literature, he cannot escape the effect and influence of its concrete foregrounded images and even of concrete, sometimes isolated lines and words, provided he reads with attention. This is so because all the foregrounded elements in classical works are charged with meaning which is effective on the level of the senses, even if not accessed by rational analysis. What else is of importance is that schoolchildren, who are very young readers, are also very sensitive. Their mind has not been loaded with too many texts from the media, with the unconscious inclination to switch-off from the noise usual in kindergardens, and is responsive. Therefore words in literary texts and their major or even minor images are perceived by the young readers very keenly, sometimes in exaggerations. Their alert and sharp senses and mind respond powerfully, if only in a somewhat fragmented way. Nobody has, in fact, argued against classical literature in school, if only against its too disciplined teaching, although aversion to classical authors among the schoolchildren of today has been known. This question is related to the matter of methodology and it will be considered further, but it is also a problem of the modern world setting great store by entertainment as a mode of enhancement which today applies both to products and pleasures (cf.: "Our enhancement-crazed cluture" – Alistair Cooke // BBC World Service, 11 September 2000). Classical literature, the reading of which requires intellectual effort, naturally recedes to peripheral regions for the modern man, including, the young.

Minding the limitations of the age and experience of young readers, teachers have attempted to enhance the impression of the great works of literature in various ways to them. It may have been the classical tradition in Europe and the limitation of the age of the young pupils that had prompted the requirement, in the circumstances, to make the pupils learn selected extracts from the classical texts by heart. As has been stated above, this was the practice even in post-war Lithuania down to the 1970s and even the 1980s. The teachers seemingly had struck a bargain in education to make up for the lost meaning in literature: what was lost in the comprehension of the significant was replaced by the best and famous excerpts literally committed to memory. These reasons for the learning by heart of selected classical texts must have been the same in secondary schools whether in Lithuania or Western Europe.

The aim of the practice must have also been common, whether in Eastern or Western Europe. The teachers and the educating community doubtless hoped that the vaguely understood texts committed to memory would survive in the minds of the young people and would reverberate of their own at some time when topical equivalence in their experience would activate the memorised texts in surprise and pleasure, or when the challenging circumstances in their life would try their minds for decisions and find none. Thus, the classical texts were and supposedly still are expected to accompany man's thought when it wanders, when he seeks to make choices and decisions or when he reads modern literature. The effect would be that of an extra but perfect and tried opinion, like the weight of the dead authors found by Aristotle who considered them to be uncorrupted witnesses. Another effect would be the liveliness of allusions on which many modern works are based. Indeed, the memory of a person who had learnt a text by heart really well is likely to reverberate with it on second thoughts or in reminiscences. It is sure to provide his mind with a running text on the clue of a single word, and still more likely to do so on the clue of a statement. Many good pupils of the post-war generation confirm this expectation as a fact in their adult life. The generation of the 1970s and 1980s have no such experience mainly because their mind had not been trained to memorise at least fragments of the best in literature. We have produced and brought up a generation for which many great works of literature based on allusions are lost.

The memory reverberating with texts and images was and would have been an achievement. However, an increase of the volume of literature and of the number of subjects taught at school as well as the tumultuous events in the world in the twentieth century have altered the practice in schools and have almost completely ousted the classical tradition in teaching. The loss which the trends and events in the twentieth century school have caused means not only the loss of the gratifying sense on remembering aptly certain lines learnt by heart and enjoying their meaning. To reiterate, the loss is greater because much of modern literature, which is based on allusions, happens to be closed to the barren minds of these semi-literate modern young people (cf.: Vallins, 1970, 70-75).

Although school reading fixed in prescribed lists of literature still exists (Lithuanian pupils of the tenth form are expected to read about thirty classical works per year), the reading is different in the 1990s than it was in the 1950s or in the 1960s. Young boys and girls read at school to get a passable mark and forget[32] about it. It is a fact that literary quotations and texts scarcely if ever accompany their thought even in essay writing, to say nothing of thinking and decision making. What was quoted from memory in the examination classroom thirty years ago is accessed from anthologies or on computer even at an examination today. School reading is no longer based on memorisation and it is not what it used to be.

So much can be said about school reading regretting the gold of the mind and memory that has been lost. School practice has been changing. Teachers try hard to make

32 Moreover, many young people are so reluctant to charge their mind with words that even BA and MA students in language and literature at university do not care to memorise the essential texts and definitions of the principal concepts in their graduation papers. They go on, thus, producing copies of quotations and rewriting book after book not to learn anything proficiently even on the question which is a problem of their academic paper.

their pupils read creatively, disagreeing even with the principles of formal text analysis. It is true, results of the practice when classical literature is taught with too great rigour may be contrary to what is expected. We can consider and compare disastrous results attested by some authors when *The Rime of the Ancient Mariner* by Coleridge was taught too early and too much at school: on the pressurised reading of the text, the learners developed a deep aversion to it (Loban et al., 1969, 439-440). It is conceivable therefore that teachers throughout Europe and probably the United States have been searching ways and methods of how to teach the reading and appreciation of classical literature to advantage. The aim at present is to help the pupil perceive the entirety of a literary work and appreciate it, which is good. Young pupils are then asked to write essays on a given topic based on the problems foregrounded by works of classical literature. This must be appreciated because creative reading, like creative writing, develops man's mind and intellect, especially those of the young. But the young mind, which is entirely and for ever liberated from the obligation to understand in depth and becomes unwilling to memorise at least the greatest words in literature, remains stretched and unsettled in the avalanche of literary works and words. Such a mind has no power of thinking and no clarity of thought. It is a pity that instead of having struck the golden mean between learning by heart at school and creative reading, educators have thrown out all of the classical tradition, that is, the best things along with the bad. We can only regret that young minds tend to be messy and unsettled in reading today and that the span of their vision in literature is very narrow. What is important to remember in this context is that even school reading can influence man's mind and charge it with words so that it would acquire, at least with some individuals, the potential of a running text which could be switched on and stimulated incidentally even by an isolated word.

Extensive Reading and Its Role

Extensive reading which is sometimes identified with leisure reading is a kind of an entirely individual engagement of a literate person with a book with no particular purpose in mind. This kind of reading is totally individual and it is not easy to describe it[33]. This term has been introduced and popularised by authors of Oxford University and by the Literature, Media and Culture Studies Special Interest Group [LMCSSig] of IATEFL in online discussions (www.lmcssig.yahoogroups.com). As observation and the purposefully collected data indicate, light literature is preferred in extensive reading. Only a few respondents, those essentially from the Literature Department, the University of Vilnius, stated that they read exceptionally classical authors, their engagement and time restricting their choice. Moreover, teachers of literature even said they derived no pleasure from light literature; they found no enlightenment and no knowledge in it. There were even students among the respondents who said they did not read light fiction, if only out of having nothing else in their hands in summer on the beach, for instance, when no choice of books was available.

Not a few respondents admitted they read light fiction to escape the problems of the world and sometimes even not to bother themselves with the problems of 'serious

33 My statements and conjectures in this section have been based on the data from the questionnaire devised for the purposes of the present paper, which has been described above and which had been circulated among university teachers and undergraduates in EFL and Literature, in the University of Vilnius, Lithuania, in 1999.

reading', *i.e.* with those of classical fiction. Some, however, were more tolerant and found it was difficult to draw a line between the groups of authors as one could 'never know who would not become a classic'. Besides, they admitted that some works of light fiction were not bad even if the authors were unknown. One or two respondents said they trusted recommendations, especially if they found the books pleasant reading. What is more, my students of English and literature, made the most of the pleasure to expand their vocabulary through reading. But most of the respondents (about 40%) stated they chose light fiction to relax, to read and forget about it.

I can generalise, thus, on the data and testimony of the stimuli and motives of extensive reading. Light fiction, which does not require much effort and intellectual strain, stimulates the interest of university students and mature readers when they desire to relax. The motives of reading may be various: to while away a moment or 'kill the time', to ‚disengage from the crowd', or from an unwelcome gaze, (for some students and even some teachers read on busses and in queues), and, finally, to forget routine problems or to read oneself to sleep.

If I consider the answers of the respondents more closely, I find that many students in their twenties are fastidious enough to require a quiet place at least and, better still, a pleasant environment to relax in reading. There were very few among the respondents (about 7%) who admitted they were unresponsive to the environment and read in any place and any minute they could snatch. But these were only the most avid readers. Most of the respondents, including the teachers, required pleasant environment to read for pleasure.

I can assume, at this stage of the review, that extensive reading is an engagement which excludes all other interests, except that of pleasure. It is true, academically minded people, university teachers in the first instance, often make the most even of extensive reading by marking the text as they read on and selecting material for research and teaching purposes. But really cultivated people who seek pleasure and relaxation in extensive reading never encumber themselves with extra tasks. A lady from the West thus happened to surprise not a few teachers in Vilnius in the 1970s when she declared she could never "read with a pencil in her hand".

The devoted attitude to the book further entails the question whether the reader gets absorbed or reads superficially. This may explain the reader's natural approach to the fictitious world and his sensitivity. As I may have expected to hear from young students and university teachers, 60% of the respondents unequivocally stated that they got absorbed when reading classical literature. Such answers were more numerous (over 70%) with respect to light fiction. There was only one plain negative answer from the person who did not read light fiction, and one more negative answer from the person who made it quick reading as he considered light fiction a waste of time. The remaining 40% and 30% of the answers for classical and light fiction, respectively, were conditional. The respondents gave YES and NO answers concerning their absorption in reading classical fiction, the decisive condition being the appeal of the author or the book and their likes or dislikes of such trends as naturalism and realism. There was only one person who stated that she got absorbed regardless of what she was reading. The conditional answers concerning absorption in reading light fiction contained fewer explanations. A common answer was 'sometimes' because it was easy to read and because light fiction overwhelmed one by a stream of events.

With the devotion to the book as described, I can assume that readers with a university background wholly extricate themselves from routine problems in extensive reading and gain relaxation and pleasure from it in an otherwise stressful life. Even if the reader is not obliged to treat the text analytically in extensive reading, most respondents said they treated the work analytically or read interactively, measuring the fictitious world against their own experience. The readers' emotional and mental reaction in this kind of reading varied still more. It is notable that even the educated readers allowed themselves to become immersed in the fictitious world of extensive reading.

As a point of this paper is the interaction of language and thought, I further wondered at the readers' reaction, *i.e.* whether they sympathised with the characters in both kinds of fiction, whether they desired to relive the characters' experience, and in which kind of fiction this reaction was more frequent. Most of the respondents admitted that they sympathised with the characters. The difference was that some did it in both kinds of fiction, while others did it exceptionally in classical works. But the responses differed as to the hankering after the fictitious experience. University undergraduates appeared to get emotionally involved in reading and to identify strongly with fictitious reality. Their answers were typical of young people. Most stated they hankered after or at least got involved in the experience described in fiction because of something wonderful depicted, which stimulated their desire to experience it too: one person wanted to experience as many things as possible, because she was moved by unusual or romantic adventures, and out of a wish for something extraordinary in life. Other reasons of their reaction to literature included causes: because it caught the imagination, because one desired to experience the inexperienced and to repeat the known when pleasant or because one desired to go through fictitious experience for mere curiosity and perhaps behave differently. Only one student said that she did not hanker after fictitious experience because she liked to create a world of her own and on her own. All students, who identified strongly with characters and hankered after fictitious experience, did it in both kinds of fiction.

University teachers appeared to be much more rational in their extensive reading. One person found strong and interesting characters' experiences so appealing that she hankered after similar experience especially when she read classical fiction. Other answers from the teachers were strong negatives, with such motives as "because it's either too dramatic or too embarrassing" or because there was no point: "history never repeats itself, my situation is different".

It is virtually impossible to generalise on the degree of emotional involvement of young readers in extensive reading, as it is impossible to deny the identification of young readers with characters in fiction. But even when teachers stated that they reacted rationally to fiction, their motives differed. This testifies once again to the fact that when a person reads for pleasure, his reaction is entirely individual. For instance, there were several mature respondents side by side with those involved deeply in fictitious reality who said they read just to be engaged with the text, to socialise as it were, and to forget about it.

Although extensive reading basically meant light fiction, the respondents indicated that they were concentrated in this kind of reading. Whatever the degree of involvement, most respondents, especially the young students, stated that they were attentive

to the detail and noticed linguistic peculiarities of the text in extensive reading. They said they noticed that the vocabulary of light fiction was quite simple and limited, but also observed that they happened to come across quite sweet passages in it. A few students noticed exactly what had been pointed out about the language of light fiction by Richard Hoggart, *i.e.* that its dialogues attracted attention, especially that they all ended in 'I love you so much', 'I adore you' or 'I'll love you till I die'. A few students noted that, since they were in the programme of English and literature at university, they had been trained to notice the language of all fiction and did notice it in their reading. There were a couple of girls who said they even copied well worded passages from fiction to internalise the expressions used. Thus, close attention to the language of light fiction may be seen as a line of transition, which links extensive reading to professional reading.

Memory appeared not to be excluded in extensive reading because most of the respondents could describe an episode or a character from light fiction they had read long ago. But the answers to the question whether the respondents remembered any quotation from light fiction that had accompanied their thought and action were generally negative. Again, to confirm the individual approach in extensive reading, a few respondents put down quotations from memory in answer to this question.

With the data as described, I am in a position to state that, however individual the approach is, the reasons of extensive reading appear to be common to most educated readers. Extensive reading seems to be the simplest means of the extension of the reader's imagination, of distraction from routine and of vicarious socialising. Reviewing the data of the questionnaires, I was readily reminded of an American concept of reading, which had appeared in a standardised test of English as a foreign language in 1976 at UCLA: "Reading will give enjoyment to many friendless lonely people but it will not encourage them to go out and make friends". What is more, memory seems to be active in extensive reading, but only for a limited time. Since extensive reading does not engage man profoundly or wholly, only images from classical works seem to impress the readers and leave an imprint on their mind. The tales of light fiction, however, appear to have a superficial impression and only the memory of the young readers seems to preserve occasional images or quotations from it.

As I have mentioned above, even people affiliated to university said they ignored this kind of reading in preference to professional reading and because of time pressure. Many, though, enjoy it and cannot imagine life without it. When I mind that it is light fiction that is preferred in extensive reading, I tend to believe that this kind of reading is an elementary bliss of literacy to the common reader and a way of relaxation to professionals. Moreover, light fiction in its most refined works can lend itself to interpretation and may be quite enticing, irrespective of the reader's academic position or social status. It is extensive reading that tests man's ability to read with enjoyment before he takes up more stringent kinds of professional reading.

Interpretative Reading and Its Goals

Interpretative reading may be defined as an activity in which the reader reaches beyond the surface of the text and beyond the elementary components in it, such as plot, intrigue or mere actions and words of the characters to consider the sense implied

by the language in concrete instances and in the totality of the work. This enables the reader to perceive a system of values, in which the conflicts, the characters and minor images are represented by the author and in which they may be interpreted by the reader. Interpretative reading means creative engagement with the text. It presupposes the reader to have at least a secondary level of education so that he could have rudimentary familiarity with literature and that his consciousness were awakened to vicarious experience in reading. Some life experience is also essential in interpretative reading for the reader to be able to draw analogies, to perceive relations and to infer the consequential sense.

Some authors associate interpretative reading with interpretative literature as opposed to escape literature (cf.: Perrine, 1970, 4-7). Interpretative literature, which is supposed to broaden and sharpen the reader's experience of life, is expected to invite and train a discriminating reader. Such a reader can not only interpret classical literature but can also be aware of the pitfalls of light literature, which are usually a superficial attitude to life and art and a distorting view of reality accompanied by false concepts and false expectations (cf.: Perrine, 1970, 7). It is true, interpretative reading is relevant to what may be interpreted with sense and success, while the teaching process is orientated toward the best literature. In an attempt to shape and influence the reader's taste, teachers are eager to forewarn their pupils against "saccharine, brutal and sordid fiction" in school (cf.: Loban et al, 1969, 442-443). This guardian spirit on the part of the adults has been recorded even in fiction itself[34]. Young people in all countries are expected to read the best literature, which can begin elevating their taste even before they become interpretative readers. The reading of cheap fiction can hardly develop the reader's taste and still less his interpretative powers, while educationists seek enlightenment from literature, which is conceivable only in interpretative reading.

Interpretative reading is discriminating and evaluating. The reader is to be able to perceive not only certain deeds, characters and issues of conflicts as plainly good or bad, but also to appreciate the polyvalent sense of certain actions and words, the unity of the contrary and the positive value of the negative. He is ultimately to appreciate a literary work in its totality and to be able to voice his motives of appreciation if necessary, as well as to explain why some works may be recommended as good reading, while the reading of others forewarned. Such ability in interpretative reading means culture the way it has been defined in a notable source, *i.e.* "the widest possible education *plus* sensitive and discriminating appreciation of excellence" (Post, 1945, 32). Sensitive reaction to polyvalent meaning in literature and discriminating appreciation of the work test the reader's keenness of insight and intellect, and attest to the person's culture. This also implies a certain level of education, higher than it was supposed above. Interpretative reading presupposes a really advanced person, well brought up and educated, able to understand verbal meaning and to use language while expressing the most delicate aspects of meaning. This decsription roughly sums up the method of interpretative reading.

34 We can consider the children who learnt Tennyson and listened to Jane Austen being read to them, as depicted in the novel, *Portrait in Brownstone,* by Louis Auchincloss, or the bookkeeper who censored Jim's stealthy reading of dime novels supposedly telling the stories of the mysterious running into guardianship and money by youngsters, in the novel, *California Gold,* by John Jakes.

The process of interpretative reading means intellectual work. The focus of vision has to be expanded or the mind divided to follow the theme and conflict as they develop and to encompass the multiple meaning of the text and of all its components. What is more, the mind has not only to function analytically but also has to synthesise the overall sense and measurements of the author's point of view. Really expert interpretative reading requires a trained mind – the mind which can reason and which is equipped with philological knowledge. It is relevant to ask how the reader's mind may be trained to practise interpretative reading.

In its history, interpretative reading has had a few strands and relates to what is known as the interpretation of text. It is not only the terminological identity – interpretative reading and the interpretation of text – that relates these two activities. As a subject, the latter is concerned with a study of the polyvalent meaning of a text and of the means by which it can be conveyed. The subject can have respective applications. In Eastern Europe, this subject has been developed most notably by Professor Valeria A. Kukharenko (Kukharenko, 1987, 1988).

Professor Kukharenko defines the interpretation of text as the perception of the information related to the ideological and aesthetic content, sense and emotive load of a literary work by way of recreating the author's viewpoint and cognition (Kukharenko, 1988, 6). This definition presupposes the presence and a significant role of the reader in the interpretation of text. Kukharenko assumes that the interpretation of text depends on the reader, on his inborn features and breeding, on his cognitive and linguistic knowledge and on his entirely individual traits. Because literature is addressed to society as a whole, a literary work may be differently perceived by different readers, especially if we mind their individual traits (Kukharenko, 1988, 7). The individual approach to reading has been recommended by Professor Widdowson (1992). This approach has been widely accepted of late and has been popular even in theatrical circles.

One of the issues of varying interpretations of literary works is that presented by different known interpreters of classical works. Kukharenko's reference is to different interpretations of *Hamlet* by different actors and directors. However, Kukharenko warns against extreme conceptions in this respect. She assumes that, whatever the interpretation of *Hamlet*, all of them have to take in major general components of the tragedy and its general purport in their interpretations, because all the interpreters proceed from the text as the single and singular prerequisite. Whatever the input by the author and whatever the issue for the reader, the middle component, *i.e.* the text, remains the undeniable testimony and verity of the truthfulness of the end conceptions drawn from metacommunication (Kukharenko, 1988, 7-8). Consequently, Kukharenko does not attribute unlimited freedom to the reader in his interpretation (cf.: Widdowson, 1992, viii-xii, 24-25, 89).

It is the text that verifies the credibility of interpretations. By virtue of its singular creation and existence in wholeness in the text, a literary work does not divide into form and content but exists in its totality, which incorporates the imprint of the author. The reader who is an interpreter of the text is bound to it because the text is the given invariant (Kukharenko, 1988, 8-9). Kukharenko contends that the significant elements in the text also remain objectively unalterable, although they stir a great number and variety of emotions and associations. This issuing variety of responses motivates a va-

riety of interpretations, the more so that the reader perceives only a part of the meaning and a part of the signifiers in the text. However, a thoughtful reader who perceives meaning in depth in a literary work is assumed by Kukharenko to be in a position to participate in the process of creative cognition, to retrace at least in part the participation of the author, to recreate his individual endeavour and to recapture the represented imaginative reality by himself (Kukharenko, 1988, 9).

It is obvious that, without an explicit claim that the meaning and sense of a literary work depends on the reader, Kukharenko (1988) is very close to Professor Widdowson (Widdowson, 1992) in her assumption of the essential significance of the individual interpretation of a literary work and of the text as the sole testimony of the credibility of an interpretation. The two authors who put forward these ideas virtually simultaneously had not been aware of each other's existence. What is more, Kukharenko found the origins of the interpretation of text in hermeneutics, specifically in the treatment of ancient and sacred texts, and in the New Criticism as well as in Practical Criticism (Kukharenko, 1988, 7). Unlike the propagators of the New and Practical Criticism, Kukharenko did not separate the interpretation of text either from literary or linguistic analysis. She also foresaw one specific practical application of this subject. Research data indicate that it is not all readers that perceive the meaning encoded in imaginative literature or its sense in wholeness (Kukharenko, 1988, 10), whereas sensitivity and the profoundness of insight is expected from all readers in interpretative reading. Kukharenko supposes that the interpretation of text may well be applied in the training of an informed and sensitive reader. In the end, she focuses on pedagogical application of the interpretation of text.

Kukharenko's reasoning on approaches to the pedagogical application of the interpretation of text is based on the concept of the image as the essential element in imaginative literature and metacommunication, and on the verbal realisation of the image. Her concept of the weight of the image in rendering multivalent sense and significance in a literary work draws on the cybernetic conception of art. She finds the nature of art in the signal-based function of information derived from images. She resorts to the quantitative notion of energy in the signal and in the image. It sounds convincing when Kukharenko reasons that the influence exercised by the image, as by any other signal, is not equivalent to its own interior energy. This means that the sense and associations, which issue as end products from the image function, by far exceed the physical potential of the image. She finds it credible to assume that the sense and aesthetic information of a literary work is fixed in the image (Kukharenko, 1988, 10). It is only logical to conclude that the entrance point to the multivalent composition and sense of a literary work is the image.

Kukharenko assumes that a study of the image may open up access to the realm of a literary work and present it in ordinarily conceivable concepts. Although inviting criticism, Kukharenko adapts the notion of the image to her argument. The image identifies with the representation of the general through the singular, of the abstract through the concrete, and of the distanced through the sensually perceivable (Kukharenko, 1988, 11). This quantitative definition of the image is found to be exceptionally relevant to imaginative literature, in which the representation of the general through the concrete is essential. Literature is assumed to achieve such appeal which is not cha-

racteristic of the scholarly treatment of information, in which the general dominates over the single and singular. But the general has a role to play in image creation. The general turns images in imaginative literature into generalising and symbolic entities. The creation of such images and their correlation make up the structure of literary work, and this is Kukharenko's conclusion (Kukharenko, 1988, 11). In her reasoning, the relation between the image and verbal expression is not far to seek. Since the verbal element is basic in the production of a symbolic image, language is the primary stimulus to the image in its primary shape. The verbal image is primary, while the symbolic generalising image in literature is secondary. That is why a study of images is found central in the language of a literary work.

Since it is verbal units that create verbal images in their sensually perceivable form, Kukharenko assumes that it is the verbal unit that is the signal, and its energy is not equivalent to its own measure. It is the verbal unit that evokes a variety of countless impressions which contribute to the totality of a literary work and which are not equivalent to the volume of its text. All the potentialities of the expressiveness of verbal units which make up a text, are realised in the same verbal context. To explain how verbal units become significant in literary work, Kukharenko borrows the concept of foregrounding from the studies of the Czech scholars. **Foregrounding** means the highlighting of verbal units in a context to such a degree that it catches attention while being deprived of their usual conditions of usage, retained in automatic reproduction. Although it would be impossible to agree with Kukharenko in her assumption that standard routine usage is solely marked by the automatic reproduction of verbal units with no additional effects achieved[35], her concept of foregrounding identifies with that of the Czech scholars and should be accepted beyond reasonable doubt.

The conditions which realise foregrounding are repetition and violated predictability in verbal environment. Kukharenko maintains that the teaching of the interpretation of text should begin with a study of these conditions. But foregrounding is not the only rational concept that applies to literary work. Another related concept would be that of the dominant, derived from the works of the Russian formalists. **The dominant** means a generalised idea or the aesthetic function of literary work, which can be identified only in a study of its language.

It is notable that, in her search of foundations for the teaching of the interpretation of text, Kukharenko's reasoning is rooted in descriptive linguistics and in concepts of traditional literary studies. It is only in her concluding argument that she replaces the traditional concept of the *idea* of a work by the modern notion of the *concept* of a work, which is pivotal in her generalisations on foregrounding and the dominant. The concept of literary work is said to reflect the author's point of view and take up the dominant position among the foregrounded verbal elements. It is believed that a study of the foregrounded elements can lead to a discovery of the system of values conceptualised by the author and to their appropriate interpretation. Numerous foregroundings point to the peak or peaks in the generalised significance of a work and keep the interpreter motivated (Kukharenko, 1988, 13).

35 However standard and stereotyped, even routine usage renders overtones of meaning which identify the speaker socially and culturally; this ultimately produces an impression of the speaker and characterises his linguistic style.

Kukharenko rightly observes that the concept of literary work is broader than that of literary text and that the training of the interpretative reader requires the subtlety of perception and a breadth of vision. The interpretative reader should be guarded against the prescription of his own ideas to the text; he should rather discover the encoded ideas of the author[36]. Kukharenko's concluding concept in the interpretation of text is that it is a process of the ascension to the significance of a literary work and a result of that process. The interpretative reader is supposed to be a conscious reader who can not only perceive the multiple meanings and the totality of the meaning of a literary work but can also express his perception in relevant metalanguage. Kukharenko supposes that such a reader can be trained by the practice of devoted reading and by instruction in the composition of text and in its potentialities to foreground verbal units. My experience in teaching stylistic analysis and interpretation to university undergraduates permits me to appreciate Professor Kukharenko's concepts.

A review of the levels of foregrounding in literary text and of forms and ways of reproduction in fiction, which make up the body of Kukharenko's book, is presented within the framework of descriptive linguistics. She singles out the phonographical level and the means, the morphemic level and the means, the lexical level and the means, and the syntactical level and the means. Sound symbolism, the repetition of sounds, stress and graph, are among the phonographic units reviewed by Kukharenko, which are used as the means in foregrounding. The graph, which is defined as graphical representation of the individual pronunciation of a speaker, is given the most detailed consideration, with its kinds and specific uses described and illustrated. Similarly, hyphenation, the doubling of letters and italics, are described like foregrounding means in graphic representation. In dealing with morphemic foregrounding, Kukharenko again focuses on morphemic interaction and repetition. Occasionalisms hold the focus of the author, as does the repetition of morphemes. Invented words are found to be grammatically identifiable by morphemes with no effect on their semantics. The conclusion is that foregrounding is motivated and significant in as much as the foregrounded units carry aesthetic information. The role of phonemic foregrounding is found to be limited in sense, while morphemic foregrounding to render additional content in the text.

To consider foregrounding on the lexical level, Kukharenko focuses on differences in the frequency of the distribution of words in the text as related to a division of the vocabulary into synsemantic and autosemantic, *i.e.* functional words, which are the most frequent, and notional words, which are less frequent. The author reveals how the unusual use of the article, for instance, extends the metareferential context and content in literary text, how pronouns convey additional contextual information, and how conjunctions and prepositions become part of the expressive potential of the language. Notional words are shown to have greater expressiveness. Focusing on the emotive-evaluative, the sociolinguistic and the metaphoric meaning of notional words, the author concludes on how systemic and conventional meanings of notional words combine in literary text and consequently become enriched with exceptional significance in concrete instances of use in a concrete text. Finding that the expressiveness of the sentence in foregrounding is not limited to the employment of figures of speech,

36 I can compare a contrary view of Professor Widdowson who does not consider text to be a sanctified entity containing all the ideas it can possibly render (Widdowson, 1992). It is the reader, according to Widdowson, who has to activate text, taking responsibility to warrant the truth of his readings in the text.

but rather extends to the exploitation of rhythm, intonation, sentence length and even punctuation, Kukharenko concludes that verbal potentialities in foregrounding can be exploited in an overall manner and are deeply integrated in the text. Kukharenko assumes that effects of foregrounding wholly can hardly be identified in reading, and that it takes interpretative analysis to single them out.

Kukharenko also describes text as a communicative unit and considers foregrounding on the level of text. In this consideration, she focuses on the title, the use of the proper name, the imaginative detail, and on the foregrounded position. Her treatment of the devices on the level of text are clearly influenced by contemporary theories rather than by descriptive linguistics. She also spares attention to types and forms of representation in fiction, among which she discusses the author's speech, the speech of the characters and represented direct speech, to conclude that the decoding of the concept of the work entails analytical treatment of the various means of foregrounding on different levels of the structure of the text. Since language is the sole means of representation given to the author, it should be the sole means of understanding accessible to the reader. Therefore the interpretation of text is a search for objective verbal means which encode, foreground and convey the concept of the work. Interpretation means access to the cognition of the structure and influence of a literary work.

Although we could question the selection and extent of philological information and its treatment for the instruction of the reader in the interpretation of text, Kukharenko's concept of the interpretation of text and its pedagogical application are beyond doubt. The interpretation of text is productive in its issue and its uses are obvious to the advanced reader. However, Kukharenko illustrates in no way what the very process of interpretation involves, what the interpretative reader should speak about and what language he should use, if we discount her note of the adequate metalanguage required (Kukharenko, 1988, 14). It is true, her earlier publication of the same title (Kukharenko, 1979) included numerous texts for interpretation in English and supplied them with Russian interpretative summaries, but no specimen was actually interpreted. I wonder at the practice of interpretation, which arisses from one more drawback in Kukharenko's book.

To be a literate reader and a qualified interpreter, the interpretative reader requires apriori knowledge of the structure of the text and of the ways of foregrounding of its concept and meaning in a concrete language. Although I can appreciate the information and illustrative texts Kukharenko gives in her book (1988) in two languages – Russian and English – I somewhat doubt whether the material in the two languages can discipline the interpretative reader's mind and cultivate the process of interpretation. On the contrary, the instructive information in the two languages is likely to obscure the reader's insight and even dull his perceptive powers by dispersing his attention, while one language, whether English or Russian could focus the reader's attention and enhance interpretation. The focus on one language would doubtlessly be more productive and facilitate interpretation with a greater pleasure and deeper insight.

Discounting the above mentioned methodological flaw, the application of the interpretation of text at university level is to be profitable and productive. University students are mature enough to respond emotively and intellectually to literary works, and introductory instruction in interpretation practice is likely to equip them with rational

resources to rectify their practice. As Kukharenko herself suggests, the interpretation of text is to train the interpretative reader. He is to be the person who does not only familiarise himself with the content of a literary work but also the one who contemplates aesthetic information, who compares and draws analogies, specifies value systems and appreciates the complete work. Interpretative reading is likely to expand the vicarious experience for such a person, give him new insights into man's nature and life, as well as extra measurements in his treatment of moral and material problems. This is so because interpretative reading is expected to broaden man's views and vision, and because elements of and quotations from the texts that he happens to remember are likely to accompany his reasoning when analogous problems arise in routine.

Sometimes when the intelligent or creative mind functions without inspiration for a long time, it starts seeking the sharpness of beauty in the best of poetry. In such cases, access to beauty is through interpretation. Although, unlike Plato in his dialogue *Ion*, the mind of the modern man refuses to believe that it is the will of the Gods that functions as the activating power in the discovery and perception of beauty in poetry, it is definitely the attractive power of the inspired poet when he produced his work that entangles the mind of the interpretative reader. In this respect I would have to agree with Plato that the poet is the first attracting ring, while the interpreter is the mediator in the transference of the poet's divine words and thoughts to somebody or to himself (Plato. *Ion*. In: *The Classical Thinker on Art*, 1938, 71). Interpretative reading can help achieve this goal.

The interpretative reader, well-educated and equipped with knowledge to elevate his interpretation, might be considered one of the achievements of modern higher education. It is true, the interpretative reader may be self-taught, but his success is to be greater if he is trained. Whether self-taught or trained, the interpretative reader is the reader who is aware of the many-aspectual senses in imaginative literature and of the significance of its language. Interpretative reading, consequently, is a source of vicarious experience sharpened and accompanied by pleasure, sublime feelings and catharsis rendered by the work. In interpretative reading, verbal expression happens to be internalised together with images and concepts, and accompanies the reader's thinking. It is language that develops man's intellect in interpretative reading and improves his ability in judgement and expression. The structural and semantic potential of the language exercises its power in interpretative reading even to the linguistically unminded. Interpretative reading is shared by common educated readers and professional teachers because it is not encumbered by the rigid technicalities of professional reading.

Analytical Reading and Its Effect

Analytical reading is the professional reading, which developed in Eastern Europe in the middle of the twentieth century and was practised at university level. Analytical reading may be defined as the reading with a close focus on the language of a literary work to perceive its expressiveness in full and to appreciate all the shades of thought and emotions encoded in the work (Egurova et al., 1961, 3; Arnold, Diakonova, 1962, 3-5; Gilyanova, Ossovskaya, 1978, 3). Analytical reading does not ignore the significance of a literary work in its totality, but synthesises it gradually. Initially the focus is on, and

much effort is given to, the study of the vocabulary and, to an extent, to the syntax of a text. But the study of the expressiveness of concrete verbal units is always related to the theme and sense of the work, and this saves analytical reading from becoming a fragmented activity. Methodologically, analytical reading begins with an assessment of a theme, sense, conflict or a central macro image of a literary work, and then particularises its execution while reviewing a respective variety of means and devices.

Analytical reading has always centred on classical literature and modern classics, but only short stories used to be analysed in their entirety (cf.: Arnold, Diakonova, 1962; Sosnovskaya, 1974 and others). It was usually excerpts from novels that used to be selected for classroom and homework analysis. But the students had been expected to have read the complete work. The point of such a requirement is obvious. When the study of the language of the work is detailed and the reading close, no extract can be appreciated without familiarity with the complete volume. Minding this condition, authors of the above mentioned textbooks included glossaries and comments on the texts as well as exercises related to their vocabulary. The authors aimed at aiding the students in the hard work of their study of the language of the texts, in their ascension to the meaning of the constituent components and to the general significance of the work. Nevertheless, even such exercises demanded devotion and concentration from the student. Close analytical study of the text and the accompanying exercises required and expected results from the linguistically-minded. The initial reading of the text also involved a scrutiny of its language and its several readings. Therefore analytical reading had to be professional reading. Therefore it was an integrated part of philological studies, in the continental sense of the word[37]. And therefore the aim of analytical reading was a study of literature in depth with the accompanying merits of the knowledge thus gained.

Though none of the authors who published in the field of analytical reading and who were referred to above stated explicitly the origins of analytical reading as it had become known in Eastern Europe, it had to have had connections with the practices and theoretical approaches in the West. I can suppose that analytical reading echoed somewhat the practice of close reading and that of the appreciation of literature practised in schools and in the universities in the West (cf.: Brooks, Warren, 1950, 1961; Lerner, 1956; Alexander, 1969; Monfries, 1974; Povey,John, 1984, and others). As most of the titles in these references indicate, numerous books on the appreciation of literature were addressed to non-native students, and they could not have escaped the attention of the authors introducing analytical reading in Eastern Europe. The influence is all the more likely because literary appreciation in English speaking countries practised a model with the focus on the theme of the work, its cultural associations, on the style of the author, with special attention to the verbal means of expression, and finally on appreciation itself. There were authors who explicitly stated that the basic goal of education was "to get English well written ... and to get English writers well appreciated" (Lucas, 1955, 27). Analytical reading incorporated most of these requirements and components. Practical Criticism and the interpretation of the text which evolved from it could also have influenced analytical reading (cf.: Richards, 1929).

37 But 'philological' in this sense was also in accord with the now rarer meaning of the word, that of "love of learning and literature" recorded yet in the earlier editions of the Concise Oxford Dictionary.

One other influence on analytical reading could have come, however, from Eastern Europe itself. It is very unlikely that Russian Formalism (cf.: Shklovskij,1930/1983; Tomashevskij, 1952, 1959, 1959a; Eikhenbaum, 1969), which had had an impact on numerous Western authors including the French structuralists, could have been ignored by Russian authors developing the practice of analytical reading. The emphasis on form and language in a literary work in the conception of the Russian Formalists could have shaped the respective notions even among traditional literary scholars. Their idea of the essential role of form in a literary work in creating images and the subtle transformation of experience could have influenced the thinking of the authors in the field of analytical reading. Similarly, their concern with the function of tropes and figures of speech, as well as with the grammatical patterning in a literary work, could not have escaped the attention of the analysts. However, even if the supposed influence of the Russian Formalists on the practice of analytical reading were true, their concept of the literary work was not wholly integrated in the latter practice. The Russian Formal School observed a division between the content or the subject matter of the work and its form, and concentrated on the latter up to the entire exclusion of the former. Analytical reading, on the contrary, encompassed the notions of theme and content, resorted even to the traditional concepts of literary scholarship and focused considerably on the themes.

The resort of analytical reading to traditional literary scholarship was obvious in the textbooks. Earlier textbooks (cf.: Egurova et al., 1961; Arnold, Diakonova, 1962) included introductions giving textual background to the excerpts selected, and comments which considered the place of a concrete excerpt in a complete work, its thematic and compositional links, its stylistic peculiarities and linguistic features. Later textbooks (cf.: Sosnovskaya, 1974) contained separate chapters which dealt with language as the medium of literature, with denotative and connotative meaning, with principles of the poetic structure cohesion (incomplete representation, contrast and recurrence), macro and micro components of a literary composition, such as the literary image, theme and idea, with plot structure and literary time, tropes and figures of speech, as well as style. Individual teachers and Professors used to supplement classroom instruction in analytical reading with information on characters and characterisation, conflict and conflict development, point of view in fiction and with other traditional concepts. Thus, the practice developed so that, whatever formal principles were introductory to the analysis, analytical reading incorporated all the principal concepts of traditional literary scholarship which made up the body of philological knowledge in the practice. These concepts guided the students and were pivotal in the detailed analysis of the text.

In the process of the analysis of text in analytical reading, a definite method had to be employed to make the analysis more or less consecutive and organised. The methods differed depending on the practising teacher, who was always free to choose a method. The method of stylistic analysis which focuses on a generalised concept, an image or on a foregrounded feature of the work and which demands an explication of their expression or representation by verbal means used to have a certain popularity, at least at the University of Vilnius, Lithuania. I had been well familiar with this practice first-hand (cf., though, Arnold, 1981, 41). This method may be seen as a return to the second method of stylistic analysis summarised by Stephen Ullmann as issuing from the concept of an effect and considering various devices by which the effect was

achieved (Ullmann, 1973, 85ff). In analytical reading practice, the students used to be encouraged to focus on the idea, or conflict, any other macro image or on the effect achieved and to attempt to trace what had produced the idea, the image or the effect in a complete text. Thus, for instance, if a character as a macro image held the focus of attention, the student was to read and study how it was brought out in descriptions, in direct speech by propositional statements, by the recurrent words in a definite key, by recurrent images arising from tropes and figures of speech and by all other means used by the author. The language of the authors thus used to be studied quite accurately.

To illustrate the practice of analytical reading, I have chosen to consider a story, *Odour of Chrysanthemums*, by D.H.Lawrence as specimen analysis. The first step in analytical reading would be the task to read the story through and look up all the unknown words. Dialect words and dialect pronunciation, which are substandard to the student, should be only clarified to facilitate understanding. Some of the rarer words denoting objects in the landscape and actions, (for example, *hips, spinney, whimsey, alders, tapering, headstocks, rapped out, colliery* and a number of others) should be memorised for the context, but quite a few common words which include phrasal verbs were not only to be learned but also practised in usage exercises. It used to be supposed that words like *come on in, broke off, winced, glowing up, wistful, sat down to, reached up, intent, wrath* and others could usefully improve the language knowledge of the students. Since the context could support their memorisation and the exercises could activate them, an improvement in the language of the student was credibly expected.

Before beginning to analyse the story, the students used to be asked to pinpoint its generalised sense and its ultimate issue on first reading. Such a focus was accepted by the French semioticians (cf. 'the ultimate quantity' of Barthes, 1989, 401-412). Since this was not an easy initial task, the students would generally agree, on discussion, that the story *Odour of Chrysanthemums* ultimately means man's frustration and losses in life when burdened with hardships and lacking fulfilment. Treating this concept as a guideline, the students used to be invited to analyse the story and were expected not to digress pointlessly in their interpretations of the text and imagery.

After a second reading, the students were expected to analyse the text. They were to observe details and the author's usage with the motives. Focusing on the setting, the student had to notice the landscape of the mining district and the vicinity of the Bates' cottage. The dreary and forsaken landscape had to be noted not only for the objects in it but also for its atmosphere: a coppice in the dusk with a withered oak and falling leaves, but most of all *the looming pit-bank* and *the winding-engine rapping out its noise* and *turning up the miners,* used to be seen as producing the sad and distressing atmosphere of routine labour and loneliness. The reader was expected not to overlook the mentioning of chrysanthemums in the garden at the cottage, and the introduction of the woman in this context. Moreover, the students used to readily come up with remarks on the darkness and on the glimpses of the red colour in the descriptions. Even if the students tended to overdo the significance of this colour scheme as they suggested a promise of a disaster associated with blood, they were inclined to take the teacher's word for granted, who suggested that the recurrence of the words meaning flames, fire, red, pink and scarlet patches against the darkness of the approaching night seemed to imply some harshness, disagreement and destruction. The students would readily give

in in an argument over their error in associating red with blood, as blood was not spilt in suffocating the miner.

A consideration of the setting was accompanied by a note on the image of the social status of the family. The students were usually keen enough to notice the woman and the children's dress, their engagements, especially those of the woman with the fowl, the sewing and cooking, the simple food and even her treat of bread and butter and tea to her father, an engine driver. The details were found significant as the implication of rough labour and of the simplicity of existence. The dialect in which the adults speak completed the image of the status of the family, adding extra details of the locality to it. The image of a limited space, which recurred, was to be noted in further analysis.

The speech of the characters was significant to the students, especially as it brought out the characters in the first half of the story. The children's entrances to complain of their father's not coming used to be noticed. This motif in the children's speech is as regular as the clock in the story, which shows half past four, a quarter to five, twenty minutes to six, eight, a few minutes past nine, a quarter to ten and finally half past ten, as it was ticking out the patience of the waiting. The children also complained of the darkness and of their desire to have tea. There was even an exchange of the fire being slow to burn. But the children's talk was sincere and marked by genuine concern. The girl who burst into exclamatory monosyllables at the beauty of the flower in her mother's apron was a sensitive detail.

In their analytical treatment of the story, the students noticed that the mother's speech was a contrast to that of her children as she sounded bitter and angry at her husband and did not care to conceal it from her children. The word *bitter* and *bitterly* recurs in the author's comments of the mother's words. The author remarks at her crying *irritably* and being angry: *her anger wearied itself, her anger quailed and shrank and her heart burst with anger.* The word *anger* is not repeated for nothing. The observant readers notice that the mother's anger is deep rooted, which suggests the common woman's constant neglect and dissatisfaction. The permanence of the ill feeling at her husband's behaviour is supported by the woman's words. The author has her complain bitterly about her husband giving her only a few shillings, in addition to her open complaint of his regular drinking bouts, made known to her father driving the engine. Her years-bred anger is obvious in her complaints in the presence of the children and in her predictions that he will be brought in like a log. Since this utterance actually predicts the dead man being brought in, it makes the woman's anger all the more base in the story.

In the scene of Elizabeth's calling at Mrs Rigley's, the author shows her frank outburst at her husband's frequenting the local inns. In the meantime, however, the author notes her anger being tinged with fear and her senses alert to a disaster when discussing the whereabouts of her husband with Mr Rigley. But the students' observations of the woman's querulous nature and of her shameless anger had a proof in the recurrent words denoting her dissatisfaction and her open reproaches.

In this context, the difference between the wife's character and that of the miner's mother is not far to seek. While the wife is silent, anxious and vexed, bursting with inner anger at what she perceives as her husband's customary behaviour, the mother

is represented as expecting a disaster in her reticence, especially that her first words allude to the future to which they are unaccustomed. Although she comments on Elizabeth's question of death by saying *may the Lord spare us*, she is shown repeating the words *not as bad as that,* yet seeing no hope. While the distressed mother rambles on in unfinished utterances of what one may expect and of the time passing as related to the wife's marked pregnancy, the wife keeps on counting the little pension on which she would have to live if her husband were dead. The words denoting inarticulate sobs, monotonous sounds and movements (for example, *continued to muse aloud a monotonous irritating sound; talked with lapses into silence; rocked herself and moaned; was rocking herself in the chair and moaning; continuing to lament; was silent*) recur in the author's description of the mother's behaviour. The wife meanwhile is shown alert to the sounds outside, bursting with emotions *almost suffocating her* until she too is *pale and perplexed*. The mother continues rocking and moaning after her dead son is brought in, while the wife worries about the peace of the children and contemplates her estrangement even when her husband is brought in dead. Finally, the mother remembers her closeness to her son and the allowances she used to make, laments the lamb-like beauty of the dead man and thinks of his hearty laughter which she had loved to hear. Meanwhile the wife is shown to be waiting in suspense, then alert and conscious of the dead body and its features, worrying about how it should be dressed and laid. The distinct contrast between the mother and the wife's consciousness and feelings that are brought out time and again at different points in the story and was to be analytically scrutinised by the students.

Although advanced in their studies, the students reading the story analytically usually required assistance in observing and considering the image of limited space in the story. This image appears at the beginning and recurs several times. A description of a woman holding her basket aside at the footplate of the engine that is advancing opens the story. It is actually a vague implication of the destructive power of the moving machine or weight. The engine driven by Elizabeth's father is later depicted looming past the house and stopping right opposite the gate. Elizabeth, who brings out tea to her father, is placed near the footplate of the hissing engine. The mining district seems to be tightly located among the moving machines like alien bodies.

The interior of the Bates' house and still more that of the Rigley's are limited in space, small and crowded and untidy. Ultimately, the space that is left to the miner when the butty with weights goes down is too tight to secure his life, and he is shut in and smothered. Finally, the space in the house into which the dead body is brought is too limited for the carrying men to move: they have to stoop to avoid the lintel of the door, and there is so little space to move inside that they knock down a vase with chrysanthemums.

The crowning point in the image of the limited space is the proximity of the dead body of a son and a husband to the mother and the wife, and the womanly sensation of the body in her womb. Their reaction to the dead man is as different as the expression of their emotions on the initial hearing of the message: *the dead man's body gave them strange emotions, different in each of the women; a great dread possessed them both...* The mother is said to feel to have been denied what she had produced from her womb, while the wife to feel utter isolation and the weight of the unborn child to be a weight

apart from her. But while the mother continues to bless her son ecstatically in moans, the wife discovers utter alienation from her husband and is grateful to death to have restored the truth. The discovery of the two women's contrasting senses and emotions and the multiple meaning of the descriptions take the students a long way in the story, and the analysis becomes quite detailed.

The students would naturally be observant of the husband and wife's relationship. Although having been a wife and a husband, the two bodies that had shared a life, the two are ultimately shown to have lived apart, having moved without any attachment except producing the children, for the wife to dread the very idea of having been the wife. It would be the students' turn to notice that the woman was said to have been so alien to her husband that she even denied the children having anything to do with him: they had lived together but they *denied each other in life*.

The image of the alien bodies in a limited space is upheld by the image of the flowers, which the students would be keen enough to notice. The image of chrysanthemums appears at the opening of the story in the garden when Elizabeth holds a twig to her face. She is shown roused emotionally in her passionate warning to her son not to tear the flowers. The daughter is shown to react with admiration at the flowers in the mother's apron. In this episode, the girl is depicted to put chrysanthemums to her lips, to which the mother objects. The author also introduces Elizabeth's short tale of chrysanthemums accompanying her life quite disagreeably: in marriage, at the birth of her daughter, and in her husband's button-hole when he had first been brought home drunk. The author uses the image meaningfully because the last episode in which chrysanthemums appear is in the tiny room before the husband's dead body is brought in. In this episode the flowers have *a cold deathly smell*. Finally, the wife is shown to pick up the broken vase and hold the chrysanthemums standing at the side of the dead body. The students usually used to agree in conclusion that the author seemed to imply that the woman remained holding the unpleasantly smelling flowers as if they were the gist of her life. The title of the story seems to be interpreted acceptably in these terms.

Having analysed the story, *Odour of Chrysanthemums,* and its language within the mentioned episodes, themes and images[38], the students are in a position to perceive all the micro images as they rise from concrete words, on reading the story again. In analytical reading, the students are expected to do the final (third at least) synthesising reading to perceive the wholeness of the work with all the wealth of its imagery and detail. Although not all the students have the stamina to take up the text for the final re-reading, those who do read it a third time rejoice in the wonder of the experience.

38 I would not deny that, given more consecutiveness and the focus on the logical structure of the text in the respective terms of *code, subcode, symbols* and other components, the analysis presented above would approximate the structural analysis introduced by Roland Barthes in his work *Par ou commencer?* (cf.: Bartas, 1991, 264-273; Barthes, 1989, 75). It is true, it would require the concepts of the initial and the ultimate quantities, as well as the logical structure against which the structural analysis of a text is measured. But it is also true that the present analysis which sought to reveal the polyvalence of meaning in the text, the range of its sense and significance rather than truth by destroying the given unity of the plot and its primary content with an employment of the knowledge of the science of forms (cf.: Bartas, 1991, 273), is quite rewarding to the students. Familiarity with structural analysis may have influenced my analysis illustrated above perhaps subconsciously. I had also consciously sought certain discipline and general notions which would extricate me from the beaten traditional concepts of theme, plot, idea and other similar categories.

Analytical reading may strongly enhance the perception of a literary work if the analyst is devoted and if he spares the time and effort to read the work several times. If not, analytical reading may become a drudgery and help the analyst lose the essential feeling of pleasure in reading, as if „studying the menu becomes so absorbing that one forgets to eat“ (Davy, 1965, 67). But the devoted students confirm that even simple words become colourful on a third reading, and the author's concepts and ideas seem to touch the very heart of the readers. (We have to bear in mind that this is a study of literature in a foreign language.) This is so because, on having studied the text closely, the students become equipped to react sensually, emotionally and rationally to a work in a foreign language. It is an overwhelming experience because the impression the words produce is continuous, intense and coherent, because the students react to a whole literary work rather than merely to its text. Such a reading approximates the watching of a well orchestrated play, with the text of which one was familiar in advance. What is more is that the final reading provides the students with impressions and the experience to contemplate the work, to be able to treat it adequately in teaching, in translation or in criticism. Therefore analytical reading is professional reading both by its technique and results.

Analytical reading improves the students‘ knowledge of the language and literature, and renders the most powerful impact of literary works. The mind which had studied literal and figurative usage in a work reacts vigorously because it had internalised much of the verbal matter to share the author's meaning. Analytical reading is a step to providing the mind with a running text, which pleasantly accompanies the reading of the texts based on allusions. Such a mind also accompanies the person in routine usage, when words have to be selected appropriately.

One more point in the gain derived from analytical reading is the intellectual development of the student. The analysis of literary text in analytical reading first demands intelligence from the student to keep together all the concepts and threads of meaning that a literary work encompasses. Since semantic relations in a literary work extend over at least three levels of meaning when the metacommunicative use of language is realised, only an intelligent student can manage such relations in analysis and generalisations. Still more intelligence is required to speak about such relations in the classroom. It has been noticed time and again that, at university level, students of English as a foreign language demonstrate a far greater linguistic, literary and intellectual achievement after they have practised analytical reading rather than when they have not. The fact that literature does influence the mind and feelings seems to be superfluous to reiterate.

It has been the testimony and experience of the author of the present paper that students enjoyed their achievement when they practised analytical reading. It also developed their literary knowledge and taste. But it is a limited activity because it is usually practised only at university level. It has also been claimed that “two forms of critical reading, rhetorical reading and cultural studies”, to which analytical reading seems to be related, “have contributed to the death of literature” (Miller, 2002, 126). Indeed, analytical reading can dull the senses required in reading for delight.

What limits it still more is that it used to be practised in studies of a foreign language. It would be probably too idealistic to believe that a foreigner's insight into the

meaning of a foreign language can be very deep. However, in the study of English as a foreign language, analytical reading used to be and still can be a means to and a test in educational achievement when the mind becomes flexible and charged with words from the most appealing and invigorating contexts.

Changing Views on Literature and Reading

As may have become obvious from the review of the kinds of reading, reading is becoming professional or careless, while literature is malappreciated. It is possible to experience the bliss and delight of reading and literature when viewing the cover of *The Penguin Book of Victorian Verse* (MacBeth, 1975), which shows a detail from 'The Travelling Companions' by Augustus Leopold Egg in the City Museum and Art Gallery of Birmingham. It shows a lady reading, calm, composed and oblivious to the exterior, which is also serene and magnificent. The painter had clearly caught the spirit of the all-encompassing power of literature and reflected it in the still face and figure of the lady deeply immersed in the book. We can only marvel at and envy such a composure of the reader when we view her today. The composure implies not only the enthralling power of literature but also the spirit of the age. The nineteenth century was much slower than the present, and the people knew how to get to the essence of things, how to enjoy them and appreciate them. As John Fowles (1980, 15) puts it, "the supposed great misery of our century is the lack of time, our sense of that, ... – as if the final aim of mankind was to grow closer not to a perfect humanity, but to a perfect lightning-flash". But for the people of the nineteenth century, "the time-signature over existence was firmly *adagio*". The slow movement may have been accelerated in the nineteenth century in comparison with "the slow time" of which John Keats sang in his *Ode on a Grecian Urn*. Nevertheless, it was slow compared with ours. In the circumstances, literature and reading were, primarily, delight to the nineteenth century readers. And most of the books were "chewed and digested".

It is the blissful and devoted kind of reading that used to and can always enrich one's senses, imagination, intellect and memory. It is this kind of readers who can retrieve phrases from memory when an occasion offers itself and identify them in other authors because he had read "few books with true and abiding enjoyment" (Vallins, 1970, 68). The process is similar in the writers' minds, who creatively transform the known expressions along with their own original words: „To hear words clearly in the mind is the first requirement for ease in handling them" (Davy, 1965, 75). It is believed that this process "turns to gold certain collocations of words, whether in prose or poetry" and thus great writers contribute to the language they use (Vallins, 1970, 69). It used to be the attainment of a good reader to be able to share the gold of the mind with the writer, in which the reader owed much to his own devotion and memory.

The tempo of the twentieth century and certainly the number of books in circulation have altered the manner of reading and the appreciation of literature. Young readers have fallen victims to the conditions of reading in the present century. As they indicated in their responses to my questionnaire, all of them had been aware of the necessity to concentrate in reading classical fiction, and, consequently of the necessity of a respective environment. Their awareness was as good as a stimulus in their search for the conditions required in devoted reading. The students-respondents pointed out

exceptions, however, when, short of time, they had to read volumes of prescribed classical literature and could not afford the required devotion. Several respondents therefore said they read in any place and any minute they could snatch. But the important testimony is that university undergraduates were aware of the conditions that interpretative reading required and sought them, yet could not always afford them. The conditions of the century are damaging to devoted reading and to the conscious interpretation of literature by young people. Victorian tranquillity is unattainable today, and little can be done in education to remedy the situation. The efforts of the teachers who attempt to adjust the syllabi of several subjects and curricula are therefore appreciated because such efforts can contribute to the cherishing of the spiritual disposition of young readers and help them read what they do read with pleasure and insight.

Such would be the ways and conditions of reading for modern students. But reading and the appreciation of literature have deteriorated among the general public. As the references above indicate, classical fiction, and especially poetry, are little read today. People seem to have lost the desire of and interest in the pleasure of reading. One other cause of such disinterestedness is the availability of books. Observation and research have shown that acquired books are rarely read and, when books are acquired indiscriminately, the interest and the pleasure slip away. Some authors assume that the very possession of a book diminishes the pleasure (cf.: Kerr, 1965, 227-229). The divine bliss and delight brought about by literature to Victorian readers once again seems to be inaccessible to the readers of the end of the twentieth century.

Hectic life, which is forced upon young students because of overcrowded syllabi, has affected their views on literature. Students in the programme of English as a foreign language and literature, for instance, read English classics in translation, thus losing the impression of the unique verbal imagery of the original. Although some of the respondents to the questionnaire devised for the present paper stated that they had noticed the language used by the author because they had been trained to do that, others stated that it required a second reading to notice the language. The first reading involved them in the imagery beyond their conscious analytical treatment. But this was the response of the best students, who read to like the book and to respond to it emotionally and intellectually. Such readers differentiated the language of classical and light fiction, finding the language of the latter quite simple and ordinary.

As becomes obvious from my survey, most students read the prescribed classical literature superficially, whether in the original or in translation. Hasty reading, accompanied by limited experience, gives birth to stock responses to classical texts. When examinations are passed, university undergraduates make no secret of their personal appreciation of classical English literature. Thus they do not feel embarrassed to wave off *The Old Curiosity Shop* by Charles Dickens as extreme sentimentality, and *Jane Eyre* by Charlotte Brontë as an unappealing Cinderella story beyond belief. When such impressions and opinions shield the young minds, it becomes useless to stir them to believe that, however sentimental at points, Dickens wrote of the most tender emotions, unaffected by the consumer world, of the warmth and depth of human feelings when `man had not yet developed brazen boldness because of a mediocre familiarity with science and the universe. It is as useless to draw their attention to the language and feelings in *Jane Eyre*, which are weighed, hushed and given the most gallant and

intellectually measured verbal expression. It takes some reasoning and argument to convince them that it is not only girls but also boys who can profit by the novel, *Jane Eyre,* because such intellectual refinement of a gentleman is not to be encountered by Eastern Europeans in the real world any more. Young students at the end of the twentieth century read the above mentioned books and malappreciate the enlightenment they give. They do not seem to notice the nobleness of feelings and the world in which such feelings burgeoned and which is lost to the modern man altogether.

Light or popular, literature is widely read mainly because it does not require intellectual effort and concentration. Writing about popular literature, its spread, and the common man as its consumer, Richard Hoggart made reference to William Morris who, about one hundred years ago, regretted the shrinking of popular art and saw a need for it to fill in the gap between riches and poverty. In other words, William Morris hoped that the function of popular art lay in bridging the vast chasm between "the cultivated and degraded classes which competitive commerce" bred and fostered (Hoggart, 1981, 243). On considering this idea, Hoggart thought that popular art, which actually became mass art, had developed and spread so effectively that it even gripped and held down the level of taste, although the gap between riches and poverty had not been closed "to an extent or in a manner which would have satisfied Morris" (Hoggart, 1981, 243).

Richard Hoggart identifies popular literature in very much the same terms that have been used in the present paper referring to the uses of language to define light literature in the present chapter. He notes that the writers of popular literature are of the same ethos with their readers and with only some qualities in greater measure than their readers. They share the common dream of their culture and write semi-automatically without development in their skill and experience and without changes in their manner of expression (Hoggart, 1981, 208). Consequently, popular literature is fairly mediocre because the writers merely body the shared fantasies into stories and characters thanks to their fluency in language. It is not for them to have the attitude of a creative writer to language and "to mould words into [a] shape which will bear the peculiar quality" of their experience (Hoggart, 1981, 209). Hoggart believes that such authors have a 'gift of the gab' and the ability to manipulate with stock phrases to "set the figures moving on the highly conventionalized stage of their readers' imaginations" (Hoggart, 1981, 209), though often not without some technical skill. The relation of the authors of popular literature to their readers is therefore more direct than that of a creative writer (cf. also Hoggart, 1981, 180-181). These authors are said merely to picture reality with resort to conventional usage[39].

The sugared conventionalities of popular literature thus happen to be presented in a conventional way because, according to Hoggart, the writer's rules of thumb are few. In some authors they are limited to avoiding boring descriptions, *i.e.* writing only a couple of lines and introducing a dialogue on the first page (Hoggart, 1981, 207). The vastly spread popular literature of this kind, which had earlier been considered low class, is a kind of commercial entertainment and an escape to working class readers

39 They do not create an object-in-itself; they act as picture-makers for what is behind the readers' day-dreams but what cannot have a local habitation and a name because of imaginative inability" (Hoggart, 1981, 209-210). Therefore popular literature is considered by some critics to be some sort of plot by 'the authorities', "a clever way of keeping the working-classes quietly doped" (Hoggart, 1981, 210).

(Hoggart, 1981, 242, 238). It is popular because it keeps the imaginary world close to the readers' experience and dreams, and serves as easy reading. Thus it develops neither taste nor literacy. It rather keeps both numb (Hoggart, 1981, 234). It is published in enormous numbers of volumes[40]. Popular literature is a source of profit to authors, publishers and sellers and has become an industry the products of which enshrine mass culture and affect the taste even of educated readers.

The brief consideration of Richard Hoggart's views above was intended to show that light literature and superficial reading have gone to such lengths that they meet and fix the level of average literacy and satisfy it. Education does not seem to give cultivation and prestige to the people that it used to. William Morris's ideal could have been to attain the golden means, but the process has gone down to the level of mediocrity in mean, talent and taste. The amount and consumption of popular literature has overflown the bridges. The enlightened and the talented in writing, and in reading have seen all the best in men and books drowned.

Many even educated readers treat light literature like a social conversation round the corner and forget all about it on closing the book. University students read translations to meet the deadlines. College students do not read anything at all because everything there is to know anyone can hear on TV (cf.: Leo, 1997, 20). Mature people often question the sense and point of realism and ignore even quality fiction. The best literature is ultimately read by those who are actually under age to appreciate it, swallowed by students who could appreciate it with some effort and ignored by mature readers who get more and more immersed in light literature, not to say trash. The consumer world and respective transactions have accelerated the tempo of life so much that both school leavers and those with a university education lend only as much attention to books as light reading requires. Light literature has been sweeping the world much to the malappreciation of classical authors. Literary scholars and university professors as well as teachers in language and literature departments, who read and re-read classical literature (cf.: Rowse, 1937, 1), are few and far between and they cannot considerably influence or alter the disbalance and division in readership with respect to classical and light literature. Nor, as scattered single individuals, can they really establish an elite readership and high culture. All they can do today is to witness deterioration in reading and in the appreciation of literature. Book reviews too have gone out of fashion in some societies and literature no longer initiates socialisation.

The tendencies in reading as described have been confirmed by the respondents to the questionnaire devised for the present paper. The people addressed responded with no enthusiasm. When they did respond, some found the questions difficult, while others gave incomplete answers because of the difficulty, or because they appeared not to be active readers. Ignoring the lack of enthusiasm on the part of the readers, I could not help noticing their reluctance to memorise what they were reading. Some students appeared to be very critical even of a hint at learning by heart. Some of them found it a major misconception of the teachers, for which the teachers deserved to be blamed. It was obvious that young readers of the very end of the twentieth century were satisfied with a more or less strong vicarious experience in reading and did not seek deeper

40 Hoggart's estimate is that roughly eighteen thousand books a year are published in England and that novels of entertainment make up a large part of these (Hoggart, 1981, 207). Some literary historians estimate that, in France, about one thousand titles of novels are being published yearly.

engagement with and gratification from literature. These are the conclusions that reflect the results of contemporary education and the problems it faces. This need not be surprising, however, because there have been open complaints and even theoretical considerations along these lines.

Although I have never heard any complaints from my colleagues of the generations of the 1940s and 1950s of any discomfiture in or suffering at having learnt anything by heart or having studied literature thoroughly, I was really surprised to find so much dissatisfaction among the young at this practice. The trend to remove any strain on the memory in school reading has had strong arguments in recent years both from famous authors and practising teachers. As I have mentioned above, contemporary teachers, who represent the generation of 1950s and 1960s, happen to treat the classical tradition in literature teaching as a return to the Middle Ages. But I find a similar discomfiture and reproaches in the known publications. Thus, in the Editor's Introduction to *The Norton Book of Light Verse* (Baker, 1986), I find a sensitive consideration of how acceptable and influential poetry is to very young children when they hear it recited by their mothers. The rhythm of nursery rhymes and limmericks are said to attract the children and accompany their life and movements, although they may not understand the conflicts in the poetry (Baker, 1986, 33). Poetry memorised in childhood may happen to echo in the adult's mind (Baker, 1986, 33-34), because the child's mind had been very sensitive up to the point of the critic's astuteness. But something comes in between, of which Mr Baker warns. The something is school, which spoils poetry (Baker, 1986, 34; Widdowson, 1992, 4). The worst thing is supposed to be the stuffing of the youngster's mind with difficult poetry with the same determination and in the same vein as the information of the sciences[41]. This „leaves an imprint in our bones" for long (Baker, 1986, 34). This is one author's view of how man alienates himself from poetry, which attracts and entices him into its realm when young, so that the childhood's poetic rhythms "stay in our bones" for long (Baker, 1986, 34). As is obvious, the prescriptive school practice is blamed as the worst. Although no remedy is proposed because the volume of light verse did not encompass it as its goal, extensive considerations of this question have also been known.

There has not yet been a better and more exhaustive argument on poetry in school than that proposed by Henry G. Widdowson (Widdowson, 1992). This author aims at a noble task of defending and fortifying the status of poetry in school and develops a very motivated argument on this account. In Widdowson's view, literature should not be treated as sanctified texts giving experience established by authority (Widdowson, 1992, 6-7). Literature should rather be democratised. Widdowson proposes this to be done in two ways: by revealing the common kinship of the prestigious and popular poetry, on the one hand, and by making classical literature readily accessible to young readers, on the other.

Henry G. Widdowson is conscious of the difference between humble verses and canonised classical literature which is important but which children regard as classro-

41 Then we went to school and had to read *Idylls of the King*. After that, Shakespeare, who was a great poet. The teacher said so. There is something to be said for Tennyson and a lot to be said for Shakespeare, but something terrible is done to children's innate love of poetry when Tennyson and Shakespeare are force-fed into them as part of an educational pudding containing equal parts of binomial theorem, the *Orations* of Cicero, Boyle's Law of Cases, and French irregular verbs" (Baker, 1986, 34).

om drudgery. By rejecting it at so early a stage in life, they become indifferent to good poetry and later do not read it, although they are literate and educated. Widdowson considers this to be "a massive educational failure" (Widdowson, 1992, 6). He supposes that the situation should be remedied by avoiding to sanctify literature, because this means to falsify it. He assumes that much good could be done by familiarising young readers with affinities between common compositions, such as epitaphs, obituaries, greeting card verses or popular songs, and established literature. Professor Widdowson warns that classical poetry should not be replaced by the "writing of more immediate popular appeal" in the curriculum. Great literature should rather be democratised by making it readily accessible and, most importantly, by elucidating its relation to such ordinary literature as the uncouth rhymes mentioned above (Widdowson, 1992, 6-7).

The first feature which connects both classical and ordinary poetry is that these different compositions "cannot be interpreted by a direct application of conventional logic" (Widdowson, 1992, 5). They both present paradoxes that cannot be rationally resolved. Another common feature in the different kinds of poetry is "the fashioning of language to represent [an] awareness which eludes conventional expression" (Widdowson, 1992, 7). Most of the words in poetry are found by Widdowson to give a poignancy which cannot be explained but only experienced: both in lofty and lowly poetry "the customary correspondences between words and the world are disrupted and realigned" (Widdowson, 1992, 7). By virtue of this, both kinds of poetry sing such worlds into existence that lie beyond conventionalised thought. Third, all poetry appears to have no special subject matter of its own, though it is usually associated with "the grand and noble themes of the human condition" (Widdowson, 1992, 9). To Widdowson, poetry is often striking because it makes significant what conventionally is insignificant, by using language to elaborate on the simplest propositions. This fashioning of language makes Widdowson assume that poems are uses of language, the same way as I have argued above in the present paper. This further motivates Widdowson's statement that poetry is dissociated from social context and dislocated to hold attention on itself (Widdowson, 1992, 10, 26). Minding the ephemeral character of its subject matter and the specific use of language, Widdowson concludes that "the reading of a poem involves the realisation of represented meaning" (Widdowson, 1992, 24).

Widdowson emphasises that meaning in poetry cannot be clear and definite and is bound to be elusive, but the reader has to learn to grapple with it the way the poets themselves wrestle to overcome difficulties with words and meanings (Widdowson, 1992, 23). That is why the process of reading and interpretation should be individual and the established poetry should become accessible in the process, especially to young readers. In Widdowson's conception, the reader should be liberated both as an agent and as an individual. He assumes that the reader is an author in his perception of the text because he alone can give life to it and interpret it. As an individual, the reader should be freed from prescribed interpretations of an informed élite (Widdowson, 1992, x-xi). Widdowson expects the reader to produce his own individual interpretation of poetry, which may not and even should not be precise. But the individual interpretation should be validated and explained by precise reference to the text (Widdowson, 1992, xii). Widdowson argues convincingly and appealingly on this account when he says that if the requirement were precise interpretation, poetry would be reduced to "the summary essentials of ordinary observation" and lose its point (Widdowson,

1992, 9). Since the purport of poetry is to restore individuality and "sing other worlds than the conventional into existence", the warranted approach to it has to be based on a personal reaction to the text, which is to produce an individual interpretation, though interpretation is said not to be the most important thing. It is rather the exploration of meaning in poetry that matters (Widdowson, 1992, 8-9, xiv).

Henry G. Widdowson's idea to make established literature accessible to young readers is accompanied by numerous creative exercises. He recommends line assembly, completing verse blanks, intertextual comparison by using variants, comparison of prose and poetry, derivation of poems from descriptions in prose, reversal of the process and gradual production of a poem, paraphrases, comparisons of derived and authorised versions and other exercises (Widdowson, 1992, 92-178). This is meant for engagement with poetry at the stage between the preparatory exploration of imaginative literature and its more extensive study. The time line is a wise regulation because games with texts cannot replace the ultimate proper reading of literature. Widdowson, however, invites other authors to contribute to the practice with poetry at the upper stages of study (Widdowson, 1992, 91; cf.: Drazdauskiene, 1998).

Finally, attempting to ensure a place for poetry in the curriculum, Widdowson argues for poetry's educational values and takes into consideration the goals of the curriculum to prepare children for the maximally effective institutional and social life. Since a person's individual development is involved in this, Widdowson focuses on the individual experience that poetry can give to the child and on how it can contribute to the positive development of his individual powers, to his and society's advantage. Widdowson proves that, like work and leisure, poetry can foster freedom and constraint in an individual. He defines leisure as recreation, in which man's mental exploration, awareness of the world, divergent private experience and the privilege of self indulgence without being called to social account are involved. Poetry appears very relevant to such conditions because it represents such recreation (Widdowson, 1992, 77-79). Since freedom and constraint are values appreciated in social and occupational life, the educational value of poetry is not far to seek.

Widdowson's argument is reminiscent of the phenomenological view of art, is motivated and exhaustive. The sketchy review above has touched merely upon its basic premises. There is one question, though, with which I have been left on reading Widdowson's book. Since Widdowson promotes the individual experience of a literate person in reading poetry, he tends to forgive him his literary inadequacies. He assumes that even poetry based on allusions can successfully be read by an individual without mental reference to the alluded texts. Since poetic meaning to Widdowson is unbounded (Widdowson, 1992, 59), he finds no criteria for what counts as valid reading. When an unidentified citation cannot be read as such, the reading of meanings into a text is definitely limited by a person's linguistic and literary experience. Since, according to Widdowson, there can be no definitive reading if poetry were not to be falsified, the fact that some readers will not have reverberant associations cannot invalidate his response and validate a different response (Widdowson, 1992, 60).

This is the point at which I start questioning the validity of education when I mind the literary heritage of the Anglo-Saxons and of other nations of the world. Given the above condition and motivation, whole generations are likely to become barely literate. They may be able to read, but they are likely to remain blind to much of the meaning

in classical and even modern literature. This is ultimately likely to lead to a cultural rift and to turn most of classical cultural heritage to mystery or to texts encoded beyond comprehension[42]. A way to literary literacy yet remains because Widdowson recommends the liberal treatment of literature only at the preparatory stage in education for very young readers.

Without the slightest attempt to overrule Henry G. Widdowson's argument or his ideas, I still tend to think that the golden mean would be a more profitable solution. To free the children from classroom drudgery with classical texts, some game-like exercises with literature might be practised. But some learning by heart of the best selections in school[43] could only train the mind and taste of the young and remedy the inadequacy of the future literate (cf.: Burton, 1962, 5). At least this is the view of the retiring generation which encounters killing ignorance among the students of today and the inadequacy of their memory even in stage performance on more occasions than one. The problem is only how to make the process of learning palatable to the young today when colourful distractions are so many[44]. Appreciating the rationale and the motivated ideas proposed by Professor Widdowson, small nations at least would have to seek the golden mean in the teaching of literature at school not to produce blind literacy and not to lose all touch with European literary heritage and culture. With the present state in education and readership, I can only wonder whether the issue is likely to be a still huger rift between the élite and the degraded classes, even though literate.

42 Minding Widdowson's argument on citation in literature and its comprehension, I cannot help making the point of the inadequacy of individual reaction to a literary text based on allusions. Since allusion in literature can be only intertextually attested, their bypassing and incomprehension amounts to an inadequate knowledge of the word and to a respective reaction. And this is in line with Widdowson's argument because an interpretation should be warranted by references to the text. If such inadequate knowledge is widely spread and extends through generations, classical allusions may be likened to texts in a foreign language. If this status of texts alluded to in literature is fixed in space and time, while its amount has a tendency to grow, the texts alluded to may approximate dead languages and become culturally alien. If such a stage is reached in literary literacy, a cultural rift in the accessibility to literary heritage would be an inevitable issue.

43 Extreme displeasure with classroom drudgery in engagement with classical texts, not to say their learning by heart, seems to be statistically based. Those in the humanities are few, while those in the professions with little relevance to literature are many, and people tend to underestimate the role of literature in linguistic proficiency. Thus, when the skills have little application, they are not valued and classroom learning of literature tends to be adapted to the taste of the many. A brilliant university student estimated prescriptions to learning by heart as "the poverty of the teacher". But the same student confirmed that he could memorise texts and quotations in English philology, his favourite subject, with ease and pleasure. As far as English is concerned, the international community seems to survive with international English, while native speakers are very democratic on this account. Students in English and literature as a university programme, tend to ignore their own literary proficiency, and this goes on, downgrading ever.

44 One way of encouragement to devoted reading and memorisation by heart could be an invitation to students to read texts in fiction and even in newspapers and see when they can identify quotations in them and when they cannot. This could urge them to memorise or to remember at least a few memorable texts alluded to. Another way could be an exposure of how they can communicate wittily and in good humour using quotations from imaginative literature, in routine contexts. An enjoyment of such communication when all the pupils in a group can identify a quotation would have to be contrasted with situations when a teacher can identify quotations and the pupils cannot. It is quite likely that the ability to quote and identify quotations in routine might stimulate the pupils' concern with and interest in learning literary texts by heart. Shared knowledge of the texts learned by heart, moverover, gives the sense of a shared level and quality of education.

The Influence of Literature on Thought and Emotions

Thinking of the influence of literature on thought, it is becoming to begin again with the ancients. There is a note on it in Book Ten of *The State* by Plato. On having decided to expel poetry and the poets from the state, because poetry is an imitative art and because it can corrupt good people, while there is no knowing which of the poet's words may appear harmful to the state (Plato. *The State*. Bk.10. In: *The Classical Thinkers on Art*, 1938a, 103-104, 122), Plato had an excuse on the grounds of which poetry could return to the state. The grounds were "the enchantment rendered by poetry", which Plato found he shared with his interlocutor (Plato. *The State*. Bk. 10. In: *The Classical Thinkers on Art*, 1938a, 105). The ultimate motive in Plato's argument was that he himself was conscious how much he was enchanted by poetry. Therefore it seemed vicious to cast this art out. What was more, was that poetry nourished sweet love feelings as well as wrath and spiritual joys in man; it made man better and happier rather than leaving him worse and wretched (Plato. *The State*. Bk. 10. In: *The Classical Thinkers on Art*, 1938a, 104). To Plato, poetry "composed to delight" had also to present its own apology in sublimity together with other imitative arts to merit acceptance in the state. In this reasoning, the concepts that name the impression of poetry were *enchantment* and *delight*, which, in their turn, mean "magic spell", "great pleasure and joy". If this were to be considered the initial influence of poetry on thought, it would mean great sensual excitement. This is, in fact, its initial impact: to have any influence on thought at all, poetry has first to arrest the senses. This means good poetry, and Plato associated it specifically with Homer in his argument. But to be strong, the impression also requires profound understanding of the poetry read or otherwise perceived. It takes a proficient reader and a connoisseur to derive such pleasure from poetry in a foreign language.

The concept of delight in the reader occurs in Horace's *Ars Poetica* (Horacijus, 1992). 'Words that charm', 'sweet food of sweetly uttered knowledge' and the poets who 'imitate to teach and delight' are the notions of Sir Philip Sidney in *An Apology for Poetry* (Sidney, 1980, 587, 592). In the twentieth century, too, the best scholars and commentators have used the same words speaking about the appeal of imaginative literature. For instance, 'delight' is the key word which Lord Henry Cecil uses in *The Appreciation of Literature* when he writes about the essential impact of imaginative literature. I can assume, therefore, that the notion of the delight that literature gives has survived to the present day. We can be confident that the essential impression of imaginative literature comes from its appeal to the senses through delight. Indeed, we have to receive pleasure from the imaginary world and enjoy what we are reading to appreciate it (cf.: Lucas, 1955, 219). Such an approach and reaction are quite natural to an unprejudiced reader: young students attest to the immediate and overwhelming impact of literature and their own enthusiastic and enchanted response before they develop a rational approach to literature. The meaning of the word *delight* is activated to impinge on the mind and imagination and, while it is understood in association with fictitious reality, it is very powerful.

To take up with the spell-binding capacity of the word in imaginative literature is to say that words are powerful enough to create excitement in the reader in a literary

composition, in a well learnt foreign language, and still more in a native language, especially if a poem or a story had been written by an inspired author. As I have mentioned above with reference to Professor Kukharenko, the influence of the word through the image is not equivalent to its interior energy. The stimulus of the word through the eye is minor in comparison with the issuing chain-like excitation of energies from the senses to emotions, to the mind and intellect. But literary works are extensive and complete compositions written to produce emotive impact. Therefore the impetus of imaginative literature through the word is powerful. This is obvious when the attending circumstances are favourable, which is the case of every reader whose senses are alert and who readily responds to the text, emotively and intellectually. What is obligatory is that the reader should concentrate and be sensitive. Given the effort to focus, the intellectual endeavour to understand and explore meanings, an unprejudiced mind and senses open to images, imaginative literature may and does have an influence on the reader. Its first effect is that the reader is moved.

The emotive appeal and enjoyment in reading imaginative literature gradually engulfs the reader wholly, *i.e.* his senses, imagination, emotions and intellect. It is not only the efforts to perceive meanings that reading demands. Imaginative literature, especially classical imaginative literature, engages man's whole self to relish the meanings and to internalise them to participate in vicarious experience. With all his emotive and intellectual powers given freely to and involved in reading, man cannot escape the influence of what he favours or rejects in imaginative literature. The reader accepts what he favours and resists what he dislikes emotionally before he can reason on its acceptance, and he internalises it as his own. Catharsis derives its effect from this emotional involvement. Imaginative literature can therefore affect the reader's point of vantage on things, his view of the world, of himself and of life, which it does. Such is at least the belief of many an author (cf.: Forster, 1970), who maintained that imaginative literature should have an influence on the reader, even if through distant transformations.

To take another view of the process would be to say that images, which are individual, stimulate the reader's experience to conflate into extensive visions and give his experience an extra dimension. Thus, images that accompany the reading of imaginative literature impress themselves on the mind and modify man's consciousness and views. But an effort has to be made in reading, preferably in depth, to realise, with memory involved, the influence of imaginative literature[45]. This is a readier effect of poetry because its music records it in the reader's memory in accidental lines even when it is not learnt by heart.

45 This argument concerns basically classical literature, the reading of which demands concentration and intellectual effort for the described influence to be quite credible. The influence of light literature could never be so strong mainly because it does not require the effort and does not involve the reader so profoundly. I could not claim and credibly prove therefore the negative influence of light literature. No authors who had ever considered this effect of light, especially violent, literature have been successful with providing a proof. I tend to think that the effort required in reading engages man's reason, too, and any direct activating influence becomes impossible. The worst that may happen in ardent reading of light fiction is an addiction to such literature. It is true, the simpler minds engaged in sex-violence plots may be influenced to adventure in their sex life but this is never immediate. If such an inclination develops through rational thinking, which may accompany the reading, this denotes the reader's desires rather than the influence of literature. Such a person would be readier identified as a wrong-doer in Aristotle's terms, who attempts to satisfy his unhealthy appetites, rather than as a victim of light literature.

As some studies confirm, it had not been only the Greeks who believed in and practised the learning of literature by heart. Modern nations had also had a similar experience. It has been an argument of Barbara Stanford that "Germans liked to identify themselves" with the barbaric and pagan heroes of the *Nibelungenlied* in their "mystic world, beset by treachery, overwhelmed by violence, drowned in blood, and culminating" in God's curse (Stanford, 1972, 249-250). The argument goes that, owing to the fact that the world of the Nibelungs had "always fascinated the German mind and answered some terrible longing in the German soul" (Stanford, 1972, 250), the Nazis could exploit and adapt that national spiritual attachment[46] to their own ideals, not without the influence of the same themes through Wagner's operas. I am inclined to accept this reasoning on how intense familiarity with the work may influence national feelings, the more so that those questioning how the nation could have turned so wholly and whole-heartedly militaristic are many.

But imaginative literature and, specifically, poetry can have a favourable influence. As has been mentioned above, Professor Widdowson's argument for an inclusion of poetry into the curriculum on the grounds that it can breed the notions of freedom and constraint in the reader, which are appreciated in fostering citizenship and personality development, is very convincing. Moreover, there is another aspect to the testimony of the influence of imaginative literature. Minding what has been said above and these eloquent examples, we would not err much if we considered that literature is a teacher and mentor and that it can influence not only the mind of an individual reader, but whole generations and nations. Such influence has been admitted even by the young students, respondents to my questionnaire, who tended to stress the impression through the subconscious.

As a result of its influence, imaginative literature can and does shape the reader's image of himself, extends his mental space and vision, and influences his view of the world. It can make the reader an escapist or an addict (in the case of light fiction), but it generally broadens and enriches the reader's concept of reality quite considerably. This influence may be confined to the world of the imagination and consciousness but it may also be word centred.

Provided a literary work is read "with true and abiding enjoyment", the literary text may and does happen to be memorised by the reader in its most impressive fragments, which may be separate words in fictitious contexts, phrases or whole quotations. This may happen without conscious efforts of any reader to memorise the impressive words or lines, beginning with a young student and finishing with an experienced literary scholar. But the linguistically-minded and those extensively familiar with, for instance, European literary heritage are more successful in this respect and in this process. The meaningful fragments of texts memorised in relation to fictitious contexts survive permanently in the reader's mind and can echo in their thought[47]or accompany

46 We have to be aware, however, that the national spiritual attachment to the Nibelungen heroes could have developed not only through the reading of the epic but essentially through the learning of the text by heart. I owe this explanation to the late Professor Vytautas Mažiulis, a famous Academician in general and Baltic linguistics, at the University of Vilnius.

47 Anyone capable of introspective observation can testify to the echoing function of words and utterances which had impinged on their memory in conversation or in reading. This process has been exploited and resorted to in fiction time and again, even by authors who would rank beyond the classics. For

man's reason advisor-like. Indeed, students-respondents to my questionnaire devised for the present paper mentioned several quotations from classical and light fiction, which occasionally accompanied their thought. Some respondents even said that quotations from classical texts learnt by heart at school happened to accompany their thought unexpectedly or when writing an essay. Such contextualised memories occurred to some respondents in fairly dramatic situations, while to others in leisure activities, and still to others both in leisure and intellectual activities. The texts remembered from school included Shakespeare's poetry and plays, *The Indian Summer of a Forsyte* by John Galsworthy, poems by Wordsworth, and Lithuanian poetry by Donelaitis, Salomėja Nėris, Mieželaitis and other authors[48], as reported by the twenty year olds.

Some of the same student-respondents stated that they happened to resort to the literary contexts known to them in very serious and intellectually challenging situations. These were few, however. One boy said he resorted to fiction when he "wanted to support (his) line of argument in a discussion or a dispute, but that (was) quite seldom". He remembered resorting to James Aldridge's *The Diplomat* in a dispute about Kosovo. One teacher-respondent, however, observed that she never believed "real situations could be based on fiction" and it was "much more useful to take into consideration the actual situation". I can suppose that, like in Aristotle's case, man's mind found more sense than woman's in its resort to fictitious contexts witness-like.

Quotations from the recently read classical authors were said to recur rarer in the minds of the students-respondents. This might have been so because young readers had not memorised those texts by heart. There was also a reverse reaction in the minds of the students-respondents when a poem or a line from a poem induced them to read or at least remember poetry. One girl stated that poetry "came to her mind" when she found herself "in a situation described in a poem", *Daffodils*, for instance. Another respondent attested to her experience when a line from Shakespeare initiated a longing in her heart for something good and refined, and she took up reading poetry immediately.

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example:Fritzi, an actress, who had been impressed by Mary Pickford in *American Dreams* was shown by John Jakes to have a mind in which Mary's words echoed when they were most required:
Fritzi was overwhelmed (i.e. at a proposal of a generous salary which would establish her as a film actress in her own right). *The busy lobby seemed to tilt and blur. /.../ She couldn't think of a thing to say. From nowhere little Mary's face leaped to mind, "Remember. Your own company."* (John Jakes. *American Dreams*. Ch. 75).
She (i.e. the Princress Casilia, who had suffered threats and losses) *made a small gesture with her gloved hand. "He* (i.e. the Princess's husband) *is .... very dear to me, Kit."*
I heard in my memory my grandmother saying, "I loved the old bugger, Kit," of my pugnacious grandfather, an equal declaration of passion for a man not obviously lovable. (Dick Francis. *Bolt*. Ch. Fifteen).

48 Some students in English as a foreign language and literature, who participated in my survey, illustrated their literary memories by concrete instances. One girl said: "Let's say I want to switch off the light and I have these lines in my mind, "Out out, brief candle (Shakespeare, *Macbeth*)". Another girl found "She was a phantom of delight" by Wordsworth accompanying her thoughts when she was going out to socials or student soirées. The literary-minded scholars and teachers among the respondents confirmed that poetry learnt as far back as school years occurred again in their minds when it applied literally or thematically to their engagements, while the texts varied endlessly. Mental reference to the known texts and thinking assisted by quotations has been known to writers and poets. Although the following reference is to fiction, it retains its realistic relevance. Cf.: "The phrase (*i.e. blighting the marriage hearse, M.L.D.*) had crossed my mind too, but I try to resist the temptation to talk in quotations. Sometimes it seems the only accomplishment my education ever bestowed on me, is the ability to think in quotations" (Margaret Drabble. *A Summer Bird-Cage*. Ch.3).

In a narrower and more technical sense, literary text can and does provide a background to professional linguists and teachers when they attempt to enrich and polish their English and develop their linguistic instinct, especially in the case of a foreign language. Literary text can help acquire linguistic instinct in its own right[49]. Indeed, intensive and wide reading transforms the linguistic experience of the reader so as to develop subtle awareness of the meaning and use of the words and a certain network of measure and balance in the mind, against which every word is checked in usage. For instance, slips and a difficulty in handling formal and familiar English words, with which any university undergraduate is familiar, happen to be resolved of their own when the mind of a foreign speaker of English becomes equipped with literary usage in endless fictitious contexts at an advanced stage of studies. Finally, it is not for nothing that literature courses are given even to business students in West European schools (the Aarhus School of Business, for instance) to give them simultaneously a broad view of the English language and a background to culture and routine English usage.

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49 Literary texts happen to prompt a required word, which would be the simplest instance of their verbal aid. For instance, asked by a student to translate a description of a prize winner in a beauty contest, from Lithuanian into English, a teacher in EFL stumbled over the word to name the data of the girl's figure in centimetres. Her mind ran through "size, measure, extent, estimate (?) of her figure" rejecting all and almost suggesting 'her figure measures as...', when a quotation from Margaret Drabble's novel *A Summer Bird-Cage*, "And as for sending your measurements in centimetres, Miss M. was quite out of her breath", clicked in her mind and rescued the teacher. She decided upon 'Her measurements are...' with some certainty.

An experienced translator into English does not usually slip up over the word 'given' in special English. For example: The expected measurements of the ready garments *given* in your docket differ from those in the patterns. Moreover, he chooses *given* first (rather than 'supplied' with the additional semes of 'required' or 'needed', or 'provided' in the principal seme meaning 'making available'), as the pivotal word to straighten out the complete grammatical construction according to it. In the process, his mind runs through such uses of the verb as: *You might have given us a bit of warning (*The Dictionary and *The Needle's Eye* by Margaret Drabble); *He'd given me exactly what he gave his charges (Bolt* by Dick Francis); *He'd given her an inch and she wanted a yard* (*Saturday Night and Sunday Morning* by Alan Sillitoe), etc. It is not only the contexts and meaning but also the frequent past participle form and even its sound that make 'given' the translator's option.

Literary contexts are the resort of a foreign teacher of English as a foreign language when his students' errors challenge him. For example: The students' frequent use of the word 'usage' as, for instance, in 'The author's usage of the evaluative word 'admirable' implies...' normally elicits the teacher's objection which leads to the choice of the word 'use'. It is not only the dictionary meaning of the word 'usage' as that of abstract general currency but also some linguistically minded authors that support the teacher's decision. For instance, a well-read person's mind does take long to rehearse the analytical assessment of the intruder's language in *Poor Koko* by John Fowles, on this occasion: "Some of his linguistic usages... are very significant. One was that use of 'man'... The other usage is that of 'right' as a ubiquitous tag to all manner of statements...".

There happen to be more intricate cases of the choice of words in teaching and translation when literary texts accompany the mind. Asked to supply a figurative word for 'a line which one takes in life' in the following statement: 'S. encountered many a trial on his .... to fame', an English teacher suggested *road* with some certainty. Her mind had run through Shakespeare's "The way to dusty death", Sir Walter Scott's "pass... on thy way and God speed thee" and a few irrelevant quotations with the word 'way' meaning 'manner' from modern authors until she hit upon Robert Frost's "The road not taken ... two roads diverged in a wood...". But she favoured her own choice of *road* with a doubt in preference to *path*. The teacher was baffled as all her mind provided for *path* was the dictionary meaning of a way made for or by walking and a few concrete uses of the noun from John Fowles and Margaret Drabble. The inquirer insisted on the suitability of *path* with the dictionary's aid, but their final conclusion was that both *road* and *path* were each other's worth in the context and might be interchangeable.

Moreover, imaginative literature can and does affect the mind of a devoted reader, especially that of a professional linguist or a translator, so that it may acquire a thesaurus-like function. This process is similar to that described in the previous paragraph if only a little quicker. This means that, on encountering a word out of context or in extra contexts in routine or in literary works, the mind starts providing contexts and quotations (cf.: Nida, 1997, 266) for the word from the works previously read. I can consider, for example, an impressively activated chain of contexts for the word *tomorrow*, originally related to *Macbeth* by Shakespeare and running on to Yeats's poems, to the episode of the decisive act of and battle for Robert Jordan in *For Whom the Bell Tolls* by Ernest Hemingway and on to *The Cloud* by John Fowles. A simpler example would be *brine* as it associates with *The Tempest* by Shakespeare and with the popular song *Clementine*.

The remarks above attest to the mind which had been immersed in literary texts with abiding interest and which can react to the slightest verbal and intertextual relations. The mind of an experienced literary scholar, translator or that of a teacher of English as a foreign language runs similarly through extensive familiar contexts in reading, wondering at actual allusions and mere verbal parallels. When the person is well familiar with the texts of at least a few plays by Shakespeare, he recognises instantaneously significant quotations meaningful in their own right, in later literature, for instance, *full of fury* in modern British poetry, as owing to Shakespeare. Similarly, Dylan Thomas's line *under the new made clouds and happy as the heart was long* echoes Shakespeare's line *I should be as merry as the day is long* from the drama *King John* (IV.1) to clarify and enrich the meaning through the association. I can instantly recognise the identity of Sir Walter Scott's *I'll soon return and hold conference with thee* and *False friend, I defy thee! Depart and haunt my couch no more,* as echoing the meaning in similar contexts in Shakespeare's *Macbeth*. That is to say, *Well, more anon* in Malcolm and Macduff's exchange in Act IV in *Macbeth*, as well as *Avaunt, and quit my sight!* and *Hence, horrible shadow! Unreal mockery, hence* from Act III in the same tragedy accompany the reader's thought when he is concentrated on the above quoted lines in *Ivanhoe*. It is true, the association of the quoted contexts from *Ivanhoe* and *Macbeth* would not be literally allusions because of the verbal differences in the texts. But the mind does react in reading because the associations are meaningful and make sense. The mind of a reader in whose memory the text of Shakespeare's plays is fresh, is quick to recall merely literally identical utterances when he is reading, for instance, *Ivanhoe*. I can compare how as short phrases as Sir Walter Scott's *for here he comes*, activate the mind to remember *Our knocking has awaked him; here he comes* and *Here comes newer comfort* from *Macbeth*, or *Here comes the noble Antony* from *Antony and Cleopatra*. This kind of memory is context-based. It testifies to the person's familiarity with the texts and to the capacity of his memory in quick associations.

Allusions as intertextual associations based on sense do not require major units in texts to revive them. A switch in the trained mind may be very swift in recalling the recurrent word in reading. For example, as I read of Pilar saying to Primitivo, *Listen, flat face. In war one cannot say what one feels*..., by the end of a chapter after a reconnaisance plane had disappeared, in *For Whom the Bell Tolls* by Hemingway, I am conscious that it is only the contextual proximity of the words *say* and *feel* that makes my mind wander instantaneously to the closing lines in *King Lear* and reiterate

in a flash: *The weight of this sad time we must obey; Speak what we feel, not what we ought to say*. I realise, too, on the association, that we can really be frank only after the battle is fought.

Quotations in imaginative literature, which are singled out as titles associate still more readily and more distinctly with the original contexts in mind. For instance, as I pick up and begin reading *The Realms of Gold* by Margaret Drabble, I instantaneously run through the first line from *On First Looking into Chapman's Homer* by John Keats or the respective lines in *Ode to Nightingale* by the same poet when I open up *Tender is the Night* by Francis Scott Fitzgerald. A trained mind which is loaded with running literary text does not only instantaneously recognise intertextual associations; it gives pleasure to the person. This ability to relate words and meanings cross-textually immediately in the process of reading and at the choice from multiple senses of the associated words is no minor pleasure than that which a foreigner experiences when he first succeeds in reading without a dictionary or communicating in a foreign language. Yet, the latter can open up a way to brazen mediocrity, while the former is an honestly earned pleasure which can only ennoble.

The influence of imaginative literature can be still stronger when, through an excess of words and owing to word power, texts switch on a creative mind to metaphorical thinking in the wake of reading with an issue of rhymes, parallels and analogies on routine matters and even with an issue of poetry in its own right. Though, as is known, established poets happen to avoid reading too much of the poetry of others, there are poets who establish themselves as 'poets of the bookcase'. This latter issue may become a mode of existence for some poets.

The depth of the impression and influence of imaginative literature varies. Imaginative literature can influence man's mind up to his resort to the texts with which his mind reverberates in decision making, but this is not a universal issue. Imaginative literature has the strongest influence on the young minds because it is the young who are open unguardedly to impressions and influences and because they are physically very sensitive and their memory is fresh. I have to admit, however, that the young of the 1950s reacted differently to literature than the young of 2000, and that the young in the USA react differently than the young in Lithuania. Those advanced in years react less emotionally to imaginative literature and its influence on them may be less powerful. But a trained adult mind can memorise no less than that of the young because verbal associations aid it and it keeps growing with every text. With moderate emotional reaction, the mind of the mature and that of the advanced in years has a strong experience nevertheless as it lives on "the accumulated gold", which gives pleasure again and again in reading and thinking[50].

To say that the influence of imaginative literature on the senses and emotions is overwhelming would be commonplace. To say that the impression of literary text, when well memorised, is an intellectual treasure and expands the mind of a devoted reader would be a founded conclusion in the present context. It would not be a novelty, though. The mind alert and sensitive to allusions, symbols and associations, had been

50 It was the late Professor John Povey who, interpreting poetry at the University of California, Los Angeles, in 1976, outlined the difference between pleasure to the young and to the old in relation to *Sailing to Byzantium* by William Butler Yeats. "One of the pleasures of age is that you can contemplate", which extends the pleasure of reading and of thinking, was Professor Povey's conclusion.

known in the history of education in Britain, when the classical tradition was strong. We can consider the achievement of education in the seventeenth century England in this respect (cf.: Mulder, 1969, esp. p. 17). The tradition of education has changed so much, however, that we have to argue for the pleasure and prestige of the literary-minded. Indeed, the experience of the literary-minded with literature places them above the common man today and appears again exciting and new.

One final note in this section would be that, however influential, imaginative literature does not normally restructure the reason of the reader the way the semantic regularities of a well developed and learned language do. Imaginative literature can and does influence man's views and reactions (cf. Widdowson on freedom and restraint), his vision of the world and his philosophy of life, of which more will be said further on. Therefore the influence of imaginative literature may be considered to be liberal rather than structural, and this will be the point in the following chapter.

Chapter Three

Man as the Embodiment of Verbal Reality

This chapter is given over to an overview of the potential of the word to embody the spirit of the people long gone, which only the word can preserve and subsequently echo in the minds of the descending generations of readers, appeal to their emotions and intellect and affect them. The word's power to embody meaning makes it possible for the spirit to outlive the living memory. It is the stretch of time that is enshrined in the word and its lasting effect that merit attention.

Literature always has an immediate, probably livelier sense to its contemporaries, who have a relatively credible awareness of its literary, intellectual, sensual and probably even physical contexts. It is only natural that, with the passing of time, literature loses some of its credibility as its original contextual relevance, whether linguistic (or co-textual, in Professor Halliday's term), literary historical or social historical, is diminished. The co-textual relevance is most permanent, provided the readers of new generations have the knowledge of the language of the original work. The words in literary texts, both major and minor, preserve and subsequently echo, in the minds of literate human descendants, the original sense of the old works, their appeal thereof to the emotions and the intellect of new readers centuries down the track of social and literary history. It is the old concepts, images and beliefs enshrined in the word and the lasting effect of these that attracts the student's attention.

The literary-historical context and its relevance are well known only to literary historians, scholars and critics, while the contextual relevance of social historical nature can be adequately perceived, interpreted and evaluated only by connoisseurs and academicians. The common reader remains bound only to the co-textual reference, with the language of the original challenging him to comprehend the text as a co-text for every statement in the work. Although I comply with and appreciate Professor Widdowson's idea of the condition of the appreciation of literary works determined solely by the knowledge, education and experience of an individual reader (Widdowson, 1992), I believe that incompetent readers should be aided with commentaries. Cf.: the ongoing online discussion (on Linkedin // "Target culture" – https://www.linkedin.com/groups/Target-culture-... 8 June 2014), the participants in which share the opinion that "introductions to different topics", "historical and cultural background (are) important for the understanding of a novel" and other works of literature. Although the true significance of the commentaries can be adequately appreciated only by the academicians, incompetent readers at college and university can have a greater enjoyment of the works if they are aided with literary historical and social contextual references.

Ordinary readers are always likely to read their own ideas and experiences into literary works (cf.: Richards, 1929; Widdowson, 1992; Drazdauskiene, 2015). This would represent the level of the house-wife's reading, but would be a fallacy for the readers at the MA or doctoral level at university, since readers differ even at university. It is a pity that they lack the required extracontextual and intracontextual knowledge to read classical texts and especially modern classics with full understanding. This digression might have been missed in the present Chapter, its point being the grandeur of the impression of the classics. I have mentioned it as a reminder that I mean to make a difference among the readers. My focus in this Chapter will be on the absolutely select category of readers - classicists in the first instance and professionals in modern languages, who read the myths and the classics in the original.

However, before speaking about the power of the word to embody and transmit concrete meanings, their emotional charge and the general sense of the works, I have to note the innumerable conditions that come between the time when the works were written and the presence when the modern readers read them. However well-read a person may be, he would be unable to read and get adequate impressions without the knowledge of history, or literary history, and/or without the knowledge of one or a few foreign languages. Authentic impressions therefore are almost always likely to be distorted without such a familiarity with the broadest context of the works to the average, especially inexperienced reader. But this two-sided significance of literary works – their contemporary meaning to the author's contemporaries and their subsequent significance that the work has to new readers at every point at a later time – are two continuous and permanent measurements of the value of a literary work[51]. It is just that a valuable or the most reliable appreciation of literary works at different points in time may be expected from and given only by the educated. The assessement that comes from ordinary readers may at best provide intriguing topics for conversation or stimuli to it, with literature remaining only an inexhaustible resource.

The reason for such an elementary application of the classics and of European and American classics of the New Ages is obvious. It derives from the average general education, as a rule, without a broader humanitarian background. Compulsory secondary education, which was given free to all in the second half of the twentieth century, has produced countless numbers of people barely literate only in their own language. It stands to reason that the literate masses certified by schools of general education had learned only "one or one and a half languages". Such an output from schools of general education has been known throughout all Europe. Mr Taras Gresco has given a name to the people so educated; he called them *sesquilingual*, and applied this name to most in modern Europe, *viz., the sesquilingual Europe* (Gresco, 1998).

There are numbers of reasons that explain why the authentic impression of the meaning and sense in the classics and in classical European and American authors of the New Ages is distorted by the modern reader or is bypassed by him. This fallacy was less frequent among the readers of the pre-war generation. It is not nostalgia that elicits this note, it is rather the reality of today. One of the most deplorable causes has been

51 I gratefully acknowledge this idea of a clear concept of the contemporary sense and value of literature, and of the value literature retains to the human descendants of other epochs who should not, if they understand it adequately, ignore the original sense of literary works. I owe this idea to Professor Eugenija Ulčinaite, of the Department of Classical Philology, University of Vilnius. Cf.: Caute, 2003, xiv.

the separation of language and literature in school programmes, much regretted by major authors of the twentieth century (cf.: Lucas, 1955; Quirk, 1974; Povey, 1976a; Prator, 1984; Widdowson, 1992). Another cause is the poor knowledge not only of foreign languages, but also of literatures, French, English, American, Italian etc. Minding such an advancement in foreign language learning and in general education, I can sadly conclude that the generations of the 1960s to 2000s have on the whole simply passed by the literary treasures of Europe and the USA, and even those of their own countries. Thus, taking an average sesquilingual East European as a model, we shall not part with the truth if we assume that the contemporary average young man is not familiar with classical antiquity nor with the Europe of the New Ages, to be able to see any work of classical European literature in its authentic context and then appreciate what he perceives in a literary work as a modern reader. And so misreading and ignorance spread, while the literary heritage of classical antiquity and that of the Europe of the New Ages, as of the United States, becomes a hidden treasure[52] (cf.: Drazdauskiene, 1997). But this treasure exists, and we naturally wonder at what would be gained if it were buried from generations of human descendants when teaching foreign languages degrades.

In this context, I remember the tasks set by the Society for Pure English, founded in 1913, when English was becoming a world language. The scholars and poets of the period were worried that even the native speakers of English, who lived and worked dispersed all over the globe, seemed to lose proper sight of and familiarity with English literature. The question was what should be done to preserve the relation of routine usage with English literature. The result, as it looks today, was real and the relation was preserved: the English language exists not only as a medium of communication and of voluminous literature but also as an enormous verbal body fixed in the Dictionaries. English literature today may be read not only as continuous texts but also jumped in to at any point for re-reading with the help of dictionaries, concordances and encyclopaedias. But it is only the people who live with the literature that can make use of the sources of reference for a rewarding re-reading. It is only this kind of professionals who indeed can be seen as capable to return to the works read, to embody literary works, live with them, and pass their knowledge on to their students. They are familiar with the works they read so well that they reiterate series of quotations in their silent arguments, they relive concrete episodes, and their imagination remains bound to concrete contexts from the works with which they have been familiar for so long.

However inadequate my own classical education is, the idea of this Chapter and the general design of this paper require to begin a more or less credible consideration of the influence of the word from old texts on man and its embodiment in man's consciousness from the classical myths and the literature of classical antiquity. I shall try to show how ancient Greek myths and classical literature can transform the reader's consciousness when he internalises their concepts because of their appeal through their images and their word. Such a reader embodies them, as it were, through the word in

52 The subservient education of today, with practices called Macdonaldism by some critics, when entertainment rather than learning is encouraged and the limited knowledge of the young of the twenty-first century is treated as passable is deplored by Lithuanian classicists (see: Ulčinaitė, 2011; Adomėnas, 2011). Lithuanian classicists have been actively engaged of late in reviving classical education and the prestige of schools, as well as that of teachers in Lithuania.

effect[53]. Such a transformation is accessible only to the classicists or the devoted students in the humanities. It is a sign of what has been known as elite culture. This may be a question of contention to general educationists and the broad public in the present century, which has completely parted with the classical tradition in education. But then it would be the same contention of those who insist on the priorities of businessmen and consumers even in the teaching of languages and literature. These representatives of egalitarian culture have already done a favour to ignorance and hastened the loss of humanitarian culture, even at universities, by degrading the standards of learning and by degenerating publicity, which paves the road to popularity[54]. The problem is that the modern reader of classical literature, whose concept of the world and literature has been shaped by his frail and wasted physique and by popular culture, *i.e.* the media and light reading, often of the worst kind, is unable to perceive the classics in their original context, to say nothing of the perception of their spirit. Readers and students of this category respond to all literature from the angle of vision of their narrow psychology and experience showing revulsion to everything that is above their comprehension. The classical literature which was closed to many because of the language barriers at the beginning of the twentieth century (cf.: Vallins, 1970, 73-74) has become alien and incomprehensible beyond appeal to almost a whole school-age generation of the end of the twentieth century in some countries.

The point of this short chapter therefore is to highlight the state of matters, to pay tribute to classicists and to the dying-out generation of readers who could and knew how to appreciate the sublime in literature. A challenging point in this consideration might be the greatness of the concept of the world, of the gods and man in the Greek myths and the intricacy of their rational design. A supporting premise might be that it was the potency of the myths that have made the word's power lasting. However, no one could deny the credibility of another premise, which is that the Greek myths and their beliefs would not have survived without their verbal expression, with the prac-

53 There are authors who have emphasised the overwhelmingly convincing and lasting impression of the beauty and being of the Greek Gods to the modern man. Equipped with deep conviction of the rational origins of the ancient Greek Gods and of their being derived from the fancy of the ancients, the modern man, nevertheless, finds their appeal so irresistible that he has to put in "not a little of mental energy to rid himself of that sparkling sight" (V.Ali cit in: *Mythological Library* In: Apollodor, 1972, 99). This statement alone confirms that the influence of the ancient Greek myths is greater than the power of reason over the senses of the modern man. It also means that when the myths find a way to the perceptive powers of the modern man, they become part of his consciousness to rival his reason.

54 English poetry records a nobler criticism of popularity, which nevertheless points to popularity's regretful influence: *"Oh, popular applause! what heart of man / Is proof against thy sweet seducing charms? / The wisest and the best feel urgent need / Of all their caution in thy gentlest gales; / /.../ Praise from the rivel'd lips /.../ Is oft too welcome, and may much disturb / The bias of the purpose*" (William Cowper. *The Task,* II. 481-493). It is worse with the present standards of learning. Easily obtained, superficial education trades cheaply in any media, and we have to take the Poet's words for granted: "*A little learning is a dang'rous thing*..." (Alexander Pope). Reiterating the appreciation of the inspired poet's words and their prophetic sense, mentioned above, and of the value of the feeling-based concepts in poetry, which are no worse than those that can be physically and statistically tested, considered in the present Chapter, below, I tend to resort to Alexander Pope's further words in the same work to remind the modern educationist that "*shallow draughts intoxicate the brain, / And drinking largely sobers us again*" (*An Essay on Criticism*). Minding that this conclusion, which might be turned into a timely precept, has evolved from an allusion to the Pierian spring, the overpowering influence of the ancient Greek divine concepts of the Gods, might not require any further commendation to the modern world.

tices discontinued for over two thousand years. Whatever the counter argument, the greatest tales in European culture have remained extant in texts, the power of which to influence man's mind and spirit is obvious to the observant and informed modern man.

Belief in Tales and Man's Spiritual Grandeur

Belief in tales begins in childhood. Children take tales deep to their heart, with pain and longing, and link their childish imagination with them. That is why they are brought up with tales and some live even into their early twenties with a dream of Cinderella's lot or Egle's[55]experience and love. But, like many other love stories, Egle's fortune did not have a happy ending. With a tragic motif adorning the great feeling, such tales fascinate even adult minds. It is only adults aided by experience who can appreciate Egle's fate, as the bliss and tragedy of the world famous major characters, such as Dido, Cleopatra or Francesca. Therefore it would be too trivial to associate a belief in tales only with the children's minds. Tales themselves differ as their appreciation does, and the simplest tales can have different readings (cf.: Greimas, 1990, 11, 19-25ff). The simplest examples mentioned above can also elicit different responses. Fantasies can reverberate with meanings, provided they offer a generalised pattern of human experience and especially when they are told in elevated language, like *Egle* in poetry.

Even without any elevation, the *Cinderella* tale, which had definitely drawn on the pattern of magic tales and has had multiple versions of the same structure, may have its sense magnified to an adult. For one, a person can enjoy what she had enjoyed as a child. But she can find in it quite a different story. For instance, a woman, who had grown up enraptured with an elaborately illustrated book containing the text of Charles Perault, can discover a new aspect of the tale when she reads (to her grandchild or by herself) the Hemma publication of *Cinderella*, a mini book bound under a door-shaped cover. The small book in French contains a digest of the tale and its illustrations show a child's fancy world crowded with its familiar things and animals. In such a version of the tale, the dreary world of the kitchen-bound girl disappears to be replaced by children's games, while the splendour of the king's palace comes to be replaced by the

55 This is a tale of a country girl who once, on bathing, happened to be accosted by a grass-snake coiled in her clothes, demanding her hand in marriage. Her consent in fear rid her of the unwelcome creature only to be forgotten by herself. On the promised day, however, the snake, a whole bunch of them, arrived to expatriate the frightened Egle (Fir) from her home by trial and error. The tearful parting on both sides was forgotten by Egle when, deep down in the sea, Egle was met by a beautiful prince in an amber palace: Žilvinas had fallen in love with Egle as she wept by the sea, maltreated by her brothers. Blessed in love and prosperity, deep in the sea and bringing up four children, Egle lived happy and forgetful of her parents' place. On remembering it once, she was dissuaded by her husband and was given work by him to do, on which an evil spell had been put to keep her back. All was in vain, though. Forbidding to use his name there at home and giving a password to return to the sea, Žilvinas parted with Egle and the children expecting their return in nine days. But, having learned nothing by beating up her sons, Egle's pugnacious brothers wheedled the name of her husband by threats out of her youngest daughter Aspen. It was only a wave of blood that the sea returned on Egle's call on the seashore, which was the sign that Žilvinas had been killed. Facing a stormy sea late at night, with all having turned alien on land, Egle uttered a curse on her children to turn them and herself into trees. The tale is known in Lithuania as a folk tale, a tale in verse by the renowned poetess Salomėja Nėris, an opera and a ballet of the same title (see The Concise Oxford Dictionary of Opera, for *Eglė Žalčiukaralienė* (*Egle the Snake Queen*) under 'Lithuania').

small world of the child's imagination. Then suddenly, the adult sees that the dream associated with marriage in the palace enjoyed by teenage girls as the pinnacle of the tale, in the 1950s and 1960s in countries other than France, disappears, to give its place to the world of the doll's house and a child's fancy. Then, suddenly again, the adult sees that the princely splendour which had been essential in the tale when the reader was a youngster, had to have been magnified not a little by the then reading teenager's imagination and that the tale can have a much more modest and simpler meaning without any emphasis on the gratifying issue in the dreams of budding girls.

Still other contexts and associations can provide one more reading to the tale, worthy of an adult and of the teaching of the French semioticians. When I consider what role the discipline of the body and the clock precision of the day regime plays in the life of prima ballerinas and how single-minded they are about it, I can see analogies between the iron rule of a prima ballerina to depart at the same early hour in the evening from any enagagement to keep regular hours, and the injunction given to Cinderella by her Godmother to depart from the ball exactly at the stroke of twelve. The iron rule of the ballet dancer keeps her fit to splendour. If magic is something extraordinary, mysteriously charming and unbelievable, thus what a man or woman, who ordinarily treads the earth, sees in the performance of a star ballerina is extraordinary and unbelievable, and only the dancer who observes the iron rule of discipline can produce the magic. If the dancer gives up her discipline, the magic is gone from her performance and with it her star is also gone. An analogy with the disappearance of magic in Cinderella's tale and in a prima balerina's performance is obvious. It is only that the power of magic and its permanence is translated into temporal terms or minutes in Cinderella's tale, while the technique of the dancer is an accomplishment in which the discipline of the body and the clock precision of the day are vital necessities to the accomplishment built into it.

When we become aware of the likelihood of such analogies and start reasoning like adults, we subconsciously part with the known childish notions as we perceive a credible sense of magic. The magic that we had admired in tales as children, which is the production of the desirable out of nothing in the shape of palpable and usable things, and which is senseless to an adult, lends its place to the magic that is the acme of achievement and often approximates the sublime. The perfection and achievement of the masters, especially in the performing arts, offers a credible explanation: perfection in the arts is a coincidence of the subtlest vibrations in the brain under an extreme strain with the subtlest execution that has perceivable shapes, which is imperceptible to lay people even in the physically perceivable shapes and forms, and is often as temporal as the magic produced in Cinderella's tale. These coincidences are perceivable only to the connoisseurs who can admire beauty and discriminately appreciate excellence. Consequently and generally, the connoisseurs extend their appreciation of art forms to the appreciation of man at his best – the artist, the performer or the sage. Magic, then, becomes reality, although it has completely parted with the concepts of Cinderella's tale. Again, all this is inconceivable to a common man ordinarily treading the earth, not because he may be absolutely blind or deaf but because the subtlest coincidences which effectuate beauty are the product of the dreariest routine. The common man identifies artistic routine with drudgery instead of lifting it up and identifying it with sublimity. In other words, the magic in the masters' performance is incredible to

the common man not a little because of his lack of familiarity with the subtleties in the arts. There might be some disagreement on account of perfection in terms of magic among the educated, too, but in this case the delusion is merely statistical. What fairies and Cinderella's Godmother can produce at a touch of the wand, the prima performer can do only after an endless routine practice or countless attempts. However, the end result is the same: the magic of Cinderella's Godmother is momentous to appear and disappear, and so is the magic of a dancer or a musician. Although sculpture and painting, the ignored fine arts here, would defy this explanation, the life stories of the masters would often confirm it. Such a transformation of the concept of magic is likely to be intellectually satisfying to the adult and yet does not exhaust the potential of tales.

What is most surprising is that a return from memory to the tragic tales can temporarily purify man's soul even in mature years as he reads new meanings into the remembered rhymes of a childhood story. It is true, we can hardly expect such a reaction from a child or an adult suffering permanent poverty and privation as they re-read the *Egle* or *Cinderella* story. Distress and indigence, which had sunk too deep into man's senses and mind, are likely to incapacitate him emotionally and intellectually, and deprive him of the faculties to feast on fantasies. But a moderately provided person is sure to respond with emotion to the story he had known for years if only she, even an adult, can identify with some experience in it. Here is testimony which encourages me to believe that tragic tales move adults, provided they can trace some identity not only in their own but also in their children's experience. Such a concept may have a feminine bent, but it reflects the inclination of man's mind to draw even on naive stories that had once appealed to him.

The above mentioned stories being children's tales with a feminine note, I cannot argue too strongly for their lasting influence and value in man's life. But if I consider Dido's story as it is told by Vergil, I have a specimen for a long lasting memory which only adults can relive and to whom only it has significance. Even in a primitive and distorting modern interpretation with psychological digressions, this tale is impressive to both men and women alike: to men as an adventure and an exploration in the greatness of the feeling they can stir in a woman's soul, while to women as the greatest attraction which identifies with love (*Aeneid*, IV.23). But Dido's love in Vergil's epic is not about the psychology of the feeling. It is of the very peak of the feeling, which is a noble suffering accompanied by painful sensations[56], restlessness[57] and fleeting desires[58]in frustration to hold and attract the adored[59]. The peak of the conflict or drama had been

56 At regina gravi iamdudum saucia cura / volnus alit venis et caeco carpitur igni (*Aeneis,* IV.1-2); ...est mollis flamma medullas / interea, et tacitum vivit sub pectore volnus (IV.66-67); .. uritur infelix Dido (IV.68); The wounding sensations and the violent emotional commotion in love, so well reflected in the classical literature, is the first clue which leads a student to suppose that the physical potential of the ancients and their sensual experience were above the comprehension of the modern man (see further in the present chapter) and that they had to have actually physically experienced the sensations which they had imaginatively associated with instrumental wounding.

57 ... Dido totaque vagatur / urbe furens qualis coniecta cerva sagitta, / quam procul incautum nemora inter Cresia fixit / pastor agens telis liquitque valatile ferrum / nescius, ... (*Aeneis*, IV.68-72); saevit inops animi totamque incensa per urbem / bacchatur, qualis commotis excita sacris / thyias, ... (IV. 300-302);

58 Iliacosque iterum demens audire labores / exposcit pemdetque iterum narrantis ab ore (*Aeneis*, IV.78-79); ..tempus inane peto, requiem spatiumque furori, / dum mea me victam doceat fortuna dolore (IV.433-434).

59 It is Dido's begging and entreaties addressed to Aeneus and to the gods that are heart-rending: si bene quid

known as the typical start and drive in the Greek tragedy; it had been placed at the end of a story to build up the catastrophe in the Shakespearean tragedy (cf.: Haigh, 1925, 337-339).

Partly because of its dramatic charge and intensity, Dido's story exercises an extraordinary impact on the reader, even when he reads the epic in translation. Dido's story in *Aeneid* is appealing to any reader because it interprets love as a reality, at the pinnacle of tumultuous emotions. These clashing feelings and sensations appear so real that a common modern reader happens to resort to his own psychological perspective in his perception of them, which is certainly inadequate. A deeper view of the complete range and intensity of Dido's emotions would shatter and sweep such a simplified perception away. Vergil's image of the love-wounded Dido is intense to the point of explosion as it ranges from reticence in love (*Aeneid*, IV.74-75), spiritual torment (*Aeneid*, IV.408-415; 529-532) and pensive mood (*Aeneid*, IV.82-85; 648-652) to reproaches and entreaties (*Aeneid*, IV.304-306; 321-323; 365-366; 314-319; 327-330), frenzy (*Aeneid*, IV.589-591), wild thoughts (Aeneid, IV.593-606), to a threat (*Aeneid*, IV. 380-387) and a curse on Aeneus (*Aeneid*, IV. 607-629). No lover of classical antiquity will deny that he can identify with and respond strongly to the countless aspects of the feeling in Dido's story every time he re-reads it, because it is all-embracing. He can admire Dido's love and aspire to the image, but he cannot treat it like a consumer. This is so because the epic elevates the experience on the universal level of meaning and sense, on which commonplace human notions are not functional (Bakhtin). An analogous concept of the elevated spirit of the myth might derive from those authors who considered that, in the Greek mytho-rhetorical culture, the word was a ready unit which contained in itself the sense of speech in general and meant whole fantasies and fables to which it had previously belonged. As a poet's work built on the attending imaginary contexts and whole myths to which the words allude by their contextual meaning, the epic evolves in grander measurements than reality and even grander than those of lyrical poetry. The events therefore acquire a different measurement in time and space. This instance alone shows the breadth of representation in the classical literature and indicates the causes why the classics have remained eternal. The classics had had a grasp of the very essence of the spiritual torment of man as they placed their heroes torn by conflicting emotions squarely in the focus for love to be represented in a purified guise and to purify thereof[60].

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de te merui fuit aut tibi quiequam
dulce meum, miserer domus labentis et istam,
oro, siquis ad huc precibus locus, exue mentem. (*Aeneis*, IV.317-319)
saltem siqua mihi de te suscepta fuisset
ante fugam suboles, siquis mihi parvolus aula
luderet Aeneas, qui te temen are referret,
non equidem omnino, capta ac deserta viderer.' (*Aeneis*, , IV. 327-330-).
testatur moritura deos et conscia fati
sidera; tum, siquod non aequo foedere amantis
curae numen habet instumque memorque, precatur. (*Aeneis*.., IV.519-521)

60 The ancient Greeks were unsurpassed in this. The grasp of the classics of the quintessential, the tormenting and the sublime, and the peculiarities even of the structure of the Greek tragedy determined by their sense of the intense and the harmonious have been noted in literary studies, specifically comparing the

The sense of the story of Dido's love is magnified by the accompanying circumstances. This is the role of the Gods and its significance as it is interpreted by the modern reader. One motif of the Gods' interference for the Romans might have been a justification according to their moral code. This is especially evident in Juno's reproach to Venus (*Aeneid*, IV.93-95). The Gods' instrumental interference reduces the woman's guilt by presenting her merely as a victim of the superior powers. But there is another reason which is not minor and that is the issue of the physical and emotional experience of love from the superior powers. The Gods and Goddesses of antiquity appear to share physical, emotional and intellectual experience with man: Juno's insight into Dido's feeling (*Aeneid*, IV.100-101) and the Gods' warning to Aeneus (*Aeneid*, IV.265-276; 560-570) imply the same conceptual level in the Gods and man's relations.

Such a sharing to the modern reader initiates further queries: it keeps his mind wondering whether the Gods of antiquity were creatures born by the imagination of the common men who hoisted the Gods above themselves, probably out of fear, or whether they themselves sensed what they ascribed to their Gods and were as good to hoist the Gods in their own image because that was the only reasonable turn of fancy. The Roman and especially the Greek literature of classical antiquity provides numerous indications of the latter concept and is endless in its significance. This is to be considered with some confidence further on in this chapter to argue the power of the input into the word and still more the power of the word to aggrandise man as he embodies the concepts of antiquity in wonder and appreciation.

Considering the phenomenal tragic aspects of love, as well as man and the Gods' relationship, Dido's story weighs on the reader's mind and broadens it. It often becomes the mean to appreciate all subsequent love stories. Then, when I think of how many love stories with similar issues and a melodramatic touch were told in the New Ages, I get lost and fail to point out a single one which would be as lasting in its greatness. It is not only the power and purity of the feeling that enriches the mind. It is the knowledge and wisdom of the story teller, which make the reader wiser and enlightened. Like many other stories of antiquity, Dido's story challenges and tests man's senses and imagination, equips and balances his mind. It makes him wiser for long and, when he familiarises himself with minor fictitious love stories, it gives him an extra dimension to his life experience and a sense of a different world in addition to that of his own. The reader who perceives so much in the *Aeneid* rises above the common man and bears such a mark.

The ancient Greeks, whose concept of the world and whose literature the Romans took over, have left behind them the commonly shared stories which are the Greek myths. It is the myths that gave fulfilment to the conceptions of this people and fascinated generations on generations of Europeans to attest the greatness of the ancients. The Greek myths are not simple stories even to the proud modern man[61] and they had

Greek and the Shakespearean tragedy. Cf.: "The principle which underlies the structure of the best Greek tragedies is the desire for intensity rather than variety of expression" (Haigh, 1925, 337). "What Shakespeare gave, ... was a many-sided representation of life; what the Greek dramatist gave was an interpretation" (Dickinson, 1965, 145). "In the Greek tragedy the general point of view predominates over the idiosyncrasies of particular persons. /.../ Man is the subject of the Greek drama; the subject of the modern novel is Tom and Dick" (Dickinson, 1965, 148).

61 The detailed genealogy of the Greek Gods and heroes, the careful explanation of causes and consequences in the lives of the heroes, the succession and interdependence of the events and issues, demand alertness

been an integral part of beliefs when there was no doctrine of belief. All classicists are familiar with the truth that the Greek myths identified with their religion, although the moral code of the ancient Greeks was far more rigorous. Even today, a common Greek treats the myths as the background extension of history[62], while they had actually been both history, physical and social, and religion.

It is easy for a dilettante or even for a lover of antiquity to fall into two kinds of error on account of the myths and religion of the ancient Greeks. One fallacy would be an enthusiastic conception that the ancient Greeks really lived the way of life depicted in their myths, sharing it with the Gods and relishing all its pleasures. Another fallacy would be an identification of the immaterial, fetish-like and ascetic concept of the Christian God with the grand and beauty-bound mind of the ancient Greeks, in which there actually was no corner for the tortured images.

There exists an excellent study of the Greek view of life which elaborates on the religion of ancient Greeks (Dickinson, 1965). The first and essential thing that G.Lowes Dickinson acknowledges is that the ancient Greeks had neither the creed nor the ritual with which modern Christians are familiar. A second and no less important thing is that, without the distinction between poetry and dogma, the ancient Greeks really believed in the Gods they worshipped – Zeus, Apollo, Athena, Hermes and the others, although the histories of these Gods "were in part the inventions of the poets" (Dickinson, 1965, 11). But the most important point made by Dickinson is the statement that the myths, *i.e.* the stories of the Gods, were actually and essentially true both to the ancient Greeks and to the poets (Dickinson, 1965, 11). It is a pity that this author did not develop further this statement with respect to the Greek view but turned rather to its rational interpretation in the concepts of a modern man.

Explaining the conception of the Greek Gods, Dickinson focuses on Greek religion in its relation to an interpretation of nature and of the human passions, on religion and society, on the Gods and man. Concerning Greek religion and nature, the expla-

and intelligence even from an educated reader and signify the potential of the minds which produced the myths and the spirit of those who upheld them. To mention but a single example: we can consider the godly descent of Achilles according to Apollodorus. Although Achilles's direct relation to the Gods was his mother Thetis, daughter of Nereus, who, in his turn, was the son of Pontus and Gaea, Mother Earth of the first generation of the Greek Gods, through his father Peleus, Achilles could trace his descent from Zeus himself. That is a long and complicated story. Achilles's father Peleus won Thetis for his wife on Chiron's advice and Zeus's will to give her in marriage to a mortal. Peleus was a son of Phocus and brother of Telamon. His father Phocus was a son of Psamathe, daughter of Nereus, and Ajax who was a direct offspring of Zeus from his extramarital relations with Aegina, one of the twenty daughters of the River god Aesopus, son of Poseidon or Zeus, and Metope, daughter of the River Ladon (Apollodor, 1972, Bk. III, XII(6), XIII(4,5,8)).

62 It is first-hand knowledge to me that mythology to a common Greek today is what there had been at the beginning, the unwritten, while history is what followed and was written. The concept of myth, however, is not so simple in scholarship. Some classicists point out at least three identifying concepts of the myths of antiquity and some four method-based concepts of myth in contemporary literature (Dilyte, 1999, 19-23). Still other authors maintain that myth was history to many ancient Greeks. For them, myth reached the events far back in time and in the disappeared world in which their ancestors lived and the events that had taken place then had been so great as to be thought true. This must have been a decisive condition because even Homer's commentators referred to different variants of the myths as histories and indicated their sources (Mythological Library In: Apollodor, 1972, 100). Even an ordinary mdern Greek woman assesses today that history is "what has been recorded while myths are what had been before records were made".

nation is simple and very modern. At the mercy of the powers of nature and fearing the often destructive phenomena above him, the ancient Greek is said to have sought comfort and, in his search, invented Zeus, Poseidon, "the sunny-smiling Pan" and other deities who could be worshipped in their concrete form, thanked when generous, and appeased when angry. Thus conceived, the world was supposed to have become "less terrible because more familiar" (Dickinson, 1965, 11-12). The reasoning of the ancient Greeks is assumed by Dickinson to have issued from the simple identification of nature, sometimes pleasant, and sometimes hostile, with himself, "only with a lucidity and precision peculiar to himself" (Dickinson, 1965, 11).

Dickinson further contends that the ancient man could have also been distracted by the powers in his own heart, which often were as alien as the powers of nature. These inner powers, the passions, though within him, were often above him because they "came upon him and possessed him without his choice and against his will" (Dickinson, 1965, 15). A desire of the ancient man could have been to manage the inner powers. Dickinson reasons that, to do this, the ancient man attended to the problem in a way similar to that of nature: he shaped those unmanageable inner powers into creatures like himself: "To the whole range of his inner experience he gave definition and life, presenting it to himself in a series of spiritual forms. In Aphrodite, mother of Eros, he incarnated the passion of love, ..., in Ares he embodied the lust of war; in Athena, wisdom; in Apollo, music and the arts" (Dickinson, 1965, 15). This is certainly consecutive in Dickinson's text, but a little too simple to be really convincing. However, being consecutive in his argument, Dickinson concludes that, by inventing the powerful and extraordinary deities in the human form, the ancient Greek could spare attention and interest to the passing hour without doubt and fear because his imagination and inventiveness "made him at home in the world" (Dickinson, 1965, 16). The argument is doubtless reasonable, if only a little too straight and elementary.

Dickinson continues on the question of Greek religion and society emphasising that their Gods were believed to share the human life by intervening into men's affairs, furthering or thwarting their undertakings and even begeting children among them[63]. This was not mere fancy as separate races were believed to have descended from the sons of the Gods – the Dorians from Zeus's son Heracles, the Ionians from Ion, son of Apollo – or some other "heroes" who were "children of the gods and deities themselves" (Dickinson, 1965, 16). Even the functioning of the state and the political life of ancient Greece were permeated by religious ritual. It began in the family and family corporations in which the father acted in the capacity of the priest or which were guarded by some common God. The state which was divided politically is also said to have found the idea of unity in the Delphian Apollo. Every person who, returning home, observed Athena's spear glittering on the Acropolis, himself identified with the state. Dickinson concludes very convincingly on this point by arguing that if there was no church, "the state in one of its aspects, was itself a church" (Dickinson, 1965, 16). The Gods themselves were not purely spiritual powers, the way they are found in Christianity where they are "approached only in heart by prayer" (Dickinson, 1965,

63 This is in no way an understatement. It is in fact a matter of study rather than mere reading that permits one to memorise and keep count of the demigods, *i.e.* of the children of the Gods and mortals even in relatively late accounts of the Greek mythology (cf.: Apollodor, 1972: Bk. I, VII(5), Bk.II, I(1), Bk.II, V(5), V(11), Bk.II, IV(1), Bk.II,IV(5), Bk.III,I(1), I(2), Bk.III, II(2), Bk.III,V(5-6) at least).

16). As has been mentioned, the gods watched over and intervened into human life and could be approached as humans. The fact that "there was no ecclesiastical religion" does not overrule the depth of the belief and the effect of the practices because "there was no secular state" in ancient Greece (Dickinson, 1965, 17). This concise summary statement does add sense and significance to the above identification of the Gods and man, but does not really explain its reasons.

Concerning the relation of man and the Gods in ancient Greece, Dickinson is very certain that it in no way reminded one of that of the Christians. First, the belief of the Greeks did not touch upon conscience or imagination and intellect. The Greek Gods are said to have been very much in man's guise as far as their spiritual and moral attitudes were concerned. The Gods were basically their superior outwardly – physically, in strength, beauty, and immortality. Although admired and admirable for their power and beauty, the Greek gods were not solely benign creatures. They not only blessed but also punished. One can remember and consider how Zeus turned Alcyone and her husband Ceyx into birds for their pride on calling each other Zeus and Hera (Apollodor, 1972, Bk. I, VII.3-4), and how Dionysus set madness on Lycurgus thus making him kill his own son Dryas and later fating death on Lycurgus himself because he had offended Dionysus by banishing him from his land (Apollodor, 1972, Bk. III, V.1-3). All this and other trials sent on disobedient beings are meant to prove that Dionysus was a god. Similarly, the daughters of Lysippe were visited by madness because they had insulted an old wooden statue of Hera (Apollodor, 1972, Bk. II, II.1-2). Poseidon was as severe in sending drought upon the land of Danaus in fury over Inachus having announced that that land belonged to Hera (Apollodor, 1972, Bk. II, I.4). These glimpses of the mythological disasters confirm that the ancient people often suffered as victims of the rivalry of the Gods, but the Gods also punished human vices.

Since it was difficult to move the will of the superior Gods, the ancient Greeks had devised "an elaborate system of sacrifice, prayer and divination ... which had no connection with an internal spiritual life" (Dickinson, 1965, 22). Dickinson concludes that, for this reason, the relation of man to the Gods in the world of ancient Greece was mechanical, *i.e.* not motivated by or based on any spiritual concept. Appreciating and admiring Dickinson's study and argument, I cannot help questioning whether there might have been a reason and whether there might be a missing link between the worship and the ancient man's mind in the development of Dickinson's argument.

The idea of this very superficial summary of the Greek view of religion in the superbly written book by G.Lowes Dickinson was to point out the integrity of the ancient man's being and his beliefs as well as the effect of these beliefs in the myths and their contribution to the spiritual magnificence of man. To explain the influence the myths had then and now, one has to focus on their conception and on the mind which had conceived them. To do this, it seems necessary to make an attempt to find the missing link between Greek religion and the powers of the ancients.

As I have mentioned, the book by Dickinson leaves space for questions at points, at least from a reader with essential familiarity with English as a foreign language, literature and the classics in translation. First, when the author rationalises the invention of the Gods out of the fear of irreconcilable nature which frightened man, I ask how the frightened man suffering all the natural discomforts could have begotten the idea

of the pleasant and beautiful gods, for instance, that of "the sunny-smiling Pan", in Dickinson's words. I would tend to emphasise strongly my point made above in this section that a deprived suffering man cannot react to a tale in a luxurious setting with any amount of pleasure. Similarly, one tends to doubt the capacity of the tortured and exhausted Christian God for physical love. This is why it is quite reasonable to interpret this sacrifice in a purely rational conception as that of God's son sent to salvage the fallen man. Hence exists the purely spiritual concept of the goodness of one consciously sacrificed. But when one thinks of the joyful gods of the Greeks and of all the beauty they possessed, I start seeking the source of their potential of joy and beauty, and I refuse to believe it could have been for the fear of nature[64].

Second, when Dickinson argues that the terrible powers could have been made familiar to the ancient man by identifying them with himself and by interpreting them in his own guise, I tend to question the reason of such an identification. There had to have been a reason for the ancient man to identify with the unmanageable nature. The question is what it was. Third, Dickinson seems to be as straight with the invention of the Gods for human passions, but I keep asking why again the identity had been with himself and why so illustrious. I can agree that the invention of the Gods made the ancient Greek at home in the world, but I cannot help seeing the reasoning of a very modern man in it. Fourth and finally, when Dickinson assumes that the religion of the ancient Greeks had no relation to their conscience, imagination and intellect, and that their relation with the Gods was purely mechanical, I really miss some essential causal link in the consciousness of the ancients. But I cannot deny that Dickinson's reasoning is consistent and is based on professional knowledge of the literature.

In attempting to give an answer to these questions, I can contemplate a hypothetical idea. To begin with, it is relevant to quote one statement from the very beginning of Dickinson's book, which had not been developed by the author: "whatever the religion of the Greeks may have been, one thing at any rate is clear, that it was something very different from all that we are in the habit of associating with the word" (Dickinson, 1965, 11). Indeed, it had to have been different in its very root and there had to have been causes. Judging by only a few major studies (Sikes, 1969; Dickinson, 1965; Grant, 1962; Haigh, 1925) and certainly by the Greek myths, epics and poetry, I can suppose at least one obvious thing: the ancient Greeks must have been physically very powerful and potential people (cf. the initial hint at this notion in this Chapter, above). Their rationalism was also less prominent than that of the moderns. This assumption is based on the idea that the author's emotive-intellectual stance always leaves an imprint

64 I would reiterate that the explanation of the origins of the Greek gods by the fear of inhospitable nature seems shallow and elementary. Such a line of reasoning and conjecture may be convincing in simpler cases. For instance, a known explanation of the myth of the Amazons among the Greeks assumes that it must have been the female riders among the Scythians, who not only surprised the Greeks, living in a patriarchal community, but stirred their imagination to fantasy, which transformed their impressions of the real encounters into the myth (cf.: Apollodor, 1972, 149-150). The same commentator assumes that the Greek concept of the centaurs may have arisen from the impressions of their first encounters with riders on horseback. An explanation of the colour and the place of the pasture of Geryon's cows offers a similar case. Geryon's cows are said to have pastured on the island of Erythea, later known as Gadeira. The name Erythea derives from the word 'red', and the cows are said to have been red. Apollodorus and his commentators associate this redness with the geographical place of the island in the far west where the setting sun would colour everything distinctly red. The commentator therefore assumes relations between the myth and the cosmic phenomena to be quite credible.

in his work[65]. We can find it difficult to trace and expose this stance in the poetry of the Modern Age, but cannot help noticing its presence in Greek literature. The authors, whether original or anonymous, are so unique and colossal in their global concepts, so systemic and general in their view of the world, that the only explanation of this greatness of vision in the Greek epics and poetry can be their physical and spiritual potential. The weight of their peace of mind and their focused observation of reality testify to the ancient man's intellectual and emotional power. Since the characters in Greek literature are endowed with similar features, we can make the conclusion that the authors depicted their likes in their works. I tend to believe, therefore, that it would not be a great flaw to turn to another supposition which is that the ancient Greeks could have sensed the physical world in an entirely different way than the modern man.

To begin to hypothesise, we have to consider man's capacity in his physical perception. Even in the noisy and proud modern world with its crude and superficial ideas extracted from mediocre intellect (cf.: Dilyte, 1999, 20-23), there is some evidence to admit that man, with a powerful energy potential, can in challenging and noble undertakings involving risk, experience physical attraction issuing from the space beyond his physical vision. As man rises intense in his undertaking, the attraction overwhelms him by its infinite power crowned with grace, and he identifies it with the feeling of the physical attraction in love. In effect, it generates extremely gratifying feelings such as a sense of the very peak and vulnerability of success, a sense of beauty, of an extraordinary devotion in bliss, of an urge to and total humbleness in worship, and very humble gratitude. This issues from the sense of a power that is not only supreme but infinite and therefore gratifying. Compared to this, any man-made power is limited and its ultimate issue is destruction. A sense of the power mentioned here measures with an access to the realm of love itself and extraordinary grace. Minding that the sun is different in Greece than in other parts of the world even today in its relaxing bliss, and minding that man's energy potentials may differ, we can imagine man's physical and spiritual potential to be intensified under the Mediterranean sun. We can admit its effect on the body of the ancients and, consequently, on the origins of their concepts because the ancient Greeks could have been physically more powerful than the moderns, they must have sensed the world differently. They must have contemplated and appreciated what they may have felt, and it must have been their power of perception of the infinite that stirred them to its appreciation. Therefore they lived and believed in the movement and attraction of the celestial bodies, not only lived and moved on this one planet themselves. They may have felt the attracting powers of the Galaxies which measure by infinity to contrast the finite man-made and ordinarily perceivable powers. The attraction of the infinite universe is gratifying and uplifting and compares only with attraction in love and its pleasure. The senses and feelings identify in effect with reason, while the heart overflows with meekness, gratitude and devotion. Man feels truly submissive at the greatness of sharing in such an infinite power. It is only a mature mind charged with the gold of knowledge and secure from base involvements that can experience such an attraction. But when it does, grateful sacrifice at every turn and responsive, instinctive worship are as immediate as they were for the ancient Greeks, at least as reflected in Homer's *Odyssey*.

65 This assumption may be tested even on modern poetry (cf.: Drazdauskiene, 1998), although its proof yet requires elaboration.

It may have been thus because nature could have existed in physically perceivable hierarchical measurements to the ancient Greek – the immediate, both pleasant and destructive, and the distant, eternal, overwhelming and attractive. The immediate was pleasant in the guise of a warm sun, favourable winds and rain, and destructive, as the irrevocable lightning, droughts, adverse winds and storms. The distant was always pleasant in its infinite power, in the senses gratifying the attraction of the Universe, identified with the pleasure of attraction in love and with a naturally issuing glory of the unfathomable and therefore superior Cosmos. Hence must have come their conception of the Gods and their worship as recorded in their literature. Since the attracting sensation of the Universe may have gratified the way one felt it in love, their gods loved the same way, feasted in joy and pleasure known to man, and lived among them. Since the sensation was uplifting, they worshipped with the deepest heart-softening piety at every responsible step. Since the sensation was blissful, all encompassing in its wholeness of pleasure to the senses and reason, and great above measurement, they called it harmony and beauty and identified it with the Cosmos. There was no better word in the language to equal the grand sensations issuing from the infinite, immeasurable and always gratifying universe.

Given the perceptive powers described above are active, man becomes sensitive of and instinctively discriminates the infinite and the finite because he can sense the extremes in their physical and precipitous impression. He can subconsciously and in all circumstances intuitively weigh the risk of the extremes and appreciate the security and bliss of the mean. It takes a man with such sensitivity to praise the golden mean as a principle because his being embodies it. There is a great difference between μηδεν αγαν or the *aurea mediocritas* of antiquity, and this concept in the words of a mother or a teacher in Eastern Europe today when they warn their husbands and children by saying 'See you don't take a drop too much' or 'Don't climb too high, lest you should fall', speaking figuratively. There is also a difference between them and the Greek Minister of Foreign Affairs who, in the spring 2000, commented on a possible resolution of the military conflicts in Europe over the BBC World Service saying that, as a Greek, he would propose moderation. In Eastern Europe today, it is words, words, words. In Greece, even today, it is the principle. Although probably all languages have sayings on the safety of temperance[66] and all nations are familiar with them, today they are mere words, only sometimes enlivened by the context at best[67] and a product of pure reason at worst[68]. To both the parent and the child in Eastern Europe today, such and similar warnings come by reason alone. The difference is that the former can appreciate his judgement by experience, while the latter does not know even that.

The concept of the mean as safety must have been different to the ancient Greeks and Romans. It must have been a familiar idea, and this is why it was *the golden mean*. When one reads Archilochus[69] or Horace[70], one cannot help feeling that there is a fe-

66 Cf.: *festina lente; hatez vous lentement; look before you leap; eile mit Weile;*

67 Cf., for instance, the saying of an American lady at UCLA, *Don't stretch yourselves too thin,* in her advice on the spur of the moment, given to foreign students of English as a foreign language, urging them not to opt for too many courses within too short a period.

68 Cf, for instance, a parent insisting on a child's submission on his repeated warning to keep away from the fire: '*Don't. You'll scorch your hand if you touch it'.*

69 Cf. the *Iamb, Frg.67a* of Archilochus (*Anthologia Lyrica Graeca,* p.29; Dilyte, 1999, 75-76).

70 Cf. the famous opening lines from *Ode 3,* Book II, by Horace:

eling in their words, not a rational idea. If it had been only the idea, it would not have lasted from the seventh century BC of Archilochus to the first century BC of Horace with so much emotion.

None of the *Odes* (II.3 and II.10) by Horace contains a prescription of moderation in the form of a judgement. Although the first stanza in *Ode* 3 from Book II employs the grammatical form of the imperative, its sense sums up as advice. The statement is too long to sound prescriptive. Because of the contrast (*rebus in arduis* and *in bonis),* of the beautifully worded emotively conceivable reference (*aequam mentem* and *ab insolenti laetitia)* and because of both the views combined into one utterance, the attitude expressed is that of a deliberating philosopher. The apostrophe (*moriture Delli*) being a personal and grave, yet unarguable reminder, the generalised significance of this stanza amounts to a voiced advice of the speaker to whom his awareness of the adverse circumstances associates with sensitivity to pain and reminds of it. Finally, in the complete context of *Ode* II.3, the warning in the first stanza implies comfort as it reminds the person addressed of the safest and therefore the best condition which can make man's short life blissful. At least the sense of the first stanza of *Ode* II.3 in no way sums up as a rational rule.

Similarly and even more poetically, *aurea mediocritas* is deliberated in *Ode* II.10 by Horace. Its first stanza (lines 1-4) contains a deliberative statement of the unappealing opposites, one of which is man's inclination to adventurous and risky voyages (*altum semper urguendo*), while the other is the excessive caution which bounds man to a morbid and landed existence (*premendo litus iniquum*). This is followed by an explicit naming of man's best condition in life in the second stanza (lines 5-8), but the statement in it is a conditional (*auream mediocritatem quisquis diligit, tutus caret...*), which is extended by contrasting and colourful images (*obsoleti sordibus tecti* and *invidenda aula*).

Stanzas 2 (lines 9-12) and 3 (lines 13-16) make up another contrast between one dangerous extreme of excessive superiority expressed metaphorically by images of a tree (*ingens pinus*), a tower (*celsae turres*) and a mountain (*summos montes*), and the other that of inferiority, represented by man, a very minor creature, who has a sensitive heart and has to forbear discomforts in sadness and in gladness. This meaning is only implied by the contrast between the two stanzas. Otherwise, stanza 4 (lines 13-16) praises the forbearing man metaphorically (*bene preparatum pectus*), which implies man's sensitivity and vulnerability. Stanza 4 presents an image of the safe mean in man's life by praising his forbearance and by the contrast of adverse conditions (*infestis* and *secundis*).

The meaning of *Ode* II.10 grows in intensity in stanzas 5 and 6. In stanza 5 (lines 17-20), a comforting remark (*si male nunc, et olim sic erit*) is placed between the images of bad and good fortune expressed by the metaphor of a bitter winter (*informes hiemes*) (line 15) and that of the burst of music (*citharae tacentem suscitat Musam*). Both metaphoric images are of godly origin (*informes hiemes reducit / Iuppiter, idem /*

Aequam memento rebus in arduis
servare mentem non secus in bonis
ab insolenti temperatam
laetitia, moriture Delli.

Cf.: *Ode* 10, Book II, by Horace.

submovet (lines 15-17) and *quondam citharae tacentem / suscitat Musam neque semper arcum / tendit Apollo* (lines18-20). But the allusion to the Gods' governing influence can be perceived as metaphors only by the moderns. The Gods' image in this *Ode* must have meant the accepted order of the world to the Romans of the first century BC.

Stanza 6 (lines 21-24) sums up the concept of the golden mean in the imperative form. Since, however, the advisable is stated literally only for the difficult condition (*rebus angustis animosus atque fortis appare*), while the advice to be followed in success is related by the metaphor of sails in the wind (*sapienter idem, / contrabes vento nimium secundo / turgida vela*), the generalised sense of the last stanza combines both the encouragement and warning of a man who had sensed his own vulnerability very sharply when fortune favoured him. In effect, the message moves the reader by the notion of a tender sensitivity no less than by his wisdom. Therefore even the modern reader has to acknowledge the sensitivity of the ancients to something that is known only in the abstract to the moderns. He has further to acknowledge the deep-felt human concern of the poet of antiquity for his own kind.

The texts of both poets imply a keen sense of man's vulnerability, and both the poets sing an elevated feeling into their concept of moderation (cf.: the contrast between *rebus in arduis* and *in bonis*; and the mean metaphorically yet very precisely focused in *aequam ... servare mentem* and *ab insolenti temperatam laetitia*). Although the rhythm of Horace's opening lines in the above quoted *Ode* and even that of Archilochus's text imply difficulty in preserving *a peaceful heart* and *a calm mind* in challenging circumstances, the general sense of the poems centres on the minds familiar with the bliss and joy of the secure. It would be next to impossible to prove the rationalisation of the concept of the golden mean in either of the poems because both the poets have left a touch of a live human feeling in them.

To stretch the evidence of the two poets' positive and sensitive emotive stance a little further, would be to say that these little fragments of the poetry of antiquity are a fragile proof that the ancients had a different feeling of the world than the moderns. They seem to have lived what they sang and what they worshipped or imagined. This conjecture is not entirely groundless because experience through feeling is subtle and may apply more readily to many a person, who is a very sensitive individual, while a researched and calculated design is likely to injure many a person because it is insensitive although tested for certainty. This is why poetry can "foster the best emotions, such as the pleasure of love and spiritual joys", to quote Plato (Plato. *The State.* Bk. 10 // *The Classical Thinkers on Art*, 1938, 104), this is why poets "have always been the instructors of mankind", to refer to Aristophanes (Dickinson, 1965, 143), and this is why "poetry is something more philosophic and of graver import than history" to quote Aristotle (*Poetics*, IX, 1451b, 5-7 // Aristotle, 1954, 235). It is the modern age of science and technology that has posed and enshrined the new concept of value by the test of resistance and that of confidence drawn from the simple recurrence of the identical. The poet's proof has come under suspicion because of its singularity. But the poet's truth is the truth in humanitarian values and even in routine life because it is the truth that had been felt without the exclusion of reason through the subconscious. Similarly, children sense reliability guided by feeling and only those adults can appreciate excellence immediately and with confidence whose knowledge is aided by feeling. It is not for nothing that intuition and sensitivity crown the concept of the

gentleman in Western Europe. This is why the Poet William Blake was right when he assessed that "Enthusiastic Admiration is the first Principle of Knowledge and its last" (Blake, 1978, 574).

Moreover, what is rational is subject to analysis and proof. These are questions of logic and mechanical test and can be shared, whereas experience by feeling is individual and unique. Hence is its wider application. This is why the uniqueness of all art derives from concrete and sensitive perceptions and this is why the Greeks have left so much beauty in art forms and in myths so magnificent, which were their religion. They must have had the sensual experience which could find no better expression than beauty in their sculpture, architecture and poetry[71].

Minding that the ancient Greeks had to have felt differently, their myths and religion could **not** have been an issue of imagination alone. This realistic reasoning would deprive the Greek beliefs and imagination of some of their mystery. But minding that they believed the greatness of their imagination adorned by sensual experience, one would lift up the power of their senses and mind to greatness. Finally, minding that they believed in and appreciated the harmony and joy they sensed in the universe and practised them in their life and arts, one would have to acknowledge humbly the greatness of their sensual experience, of their attending imagination, and the mutual subsequent influence of both. For they transformed the beauty and joy they had sensed into material forms to enchant even those heirs down the track of history, who have not got the potential even to conceive of their power of feeling and still less of its causes. Had the powerful ancients lived without their stories which we know as the myths, they could not have made them a common belief even among themselves. Since they have left them in word and in their arts, even the shell-like modern man can appreciate their greatness. But the point in this argument is that the word of the Greek myths can extend the mind of man several thousand years later when he studies their myths and literature with devotion. The word as a micro medium has the power to transmit the greatness of their senses and mind to make even the twentieth century's minds and spirit of their learned heirs greater than those of the ignorant.

Whatever the actual cause of the Greek myths, they have survived scores of thousands of years by their word alone and only by their word they have preserved their influence. Whatever their individual effects, the Greek myths enshrine the greatness of man, whether imaginative or sensual or both, as they do the greatness of man's spirit. The active medium in the process is the word: it is language that embodies the spirit of the ancient Greeks and instils it even in the modern man. Those who become familiar with the Greek myths and find attraction in them, become sources of light and spirit even at the end of "our tormented and demented" (F.L.Lucas) century.

There has never been a grander spirit than that of the Greeks, probably partly because the mythical tales were part of their lives, a lure to their imagination and were

71 To reappraise the power of reason, I can consider contemporary routine rationalisations of the Bible and compare them with the inexhaustible resources of the ancient Greek myths and art retained for twice as long a time. Finally, to have an example in words, the moderns can compare the American genius Benjamin Franklin's *First Principles* from *Articles of Belief and Acts of Religion* (Howard et al., 1955, 179-180), representing the Age of Reason, and an essay of the 1980s on an analogous subject and using analogous concepts, written without the knowledge of the previous, to see the difference in the experience and to experience the difference in appeal (Drazdauskiene, 2016, 143-150).

embodied in their religion. As has been mentioned in the section on school reading, the spirit and commitments of the Greek heroes make the reader feel larger than life and so do their Gods. Familiarity with the Greek myths and literature make people grander and greater than their peers even today. The label prestige or élite attached to education in English and the classics today is not an empty word. Classical philology in the Universities throughout the world is represented by the select and superior personalities. This is so because the Greek myths and epics even today make their students not only feel larger than life but greater in actual fact. The Greek myths and literature represent man and the world in their wholeness, in their essential and compelling entanglements, and classicists embody the spirit because the pattern of representation arrests man's intellect, feelings and imagination to the effect of moulding and altering them. The expanse in which the mind of classicists functions and their imagination wanders, far exceeds the limits and limitations of the physical world known to the modern man, in quality and quantity. With the concrete concepts of the myths and those of the poets on the essential in man and the world added, the classicists can view the contemporary world with superior wisdom and discrimination, see it at a distance and in a respective light. This is what makes classicists hushed and composed in unparalleled greatness. It is the education that approximates man's mind to that of the Greeks, and makes him superior to the commoners even in modern democratic societies, which are so advanced compared with ancient Greece, so keen on egalitarianism and vulgarity – that one can take it or leave it.

To make the conclusion of this section still more concrete, I might note that modern philologists differ depending on which language they study. Those who study the ancient Greek and Latin languages, literature and culture, are hushed and weighty with knowledge, and even their glance is polymeaningful. The teachers and students of modern West European languages are noisy and cheerful, trading in words, while the students of some minority languages are humble and slave-like meek. This encourages reflection on the world beyond the languages and on the influence of the literatures, accompanied by respective beliefs. Belief in tales, mythical or original, would associate with the nations and with the leading images in them. The Greek and Roman would be global and grand, the French – romantic, the British – of warrior spirit and mysterious, while the Lithuanian – pious, humble and mundane. This has been reflected in generations of readers. The literary minded of the inter-war generations in Eastern Europe genuinely appreciated the greatness of the myths and West European classics because they had read with devotion and viewed the literatures with intelligent insight and emotion, from a respectful distance. The post-war generation was more naive than the present, but it read literature with immersion and appreciation, to internalise it. Therefore most of them were dreamers and idealists, which is not to be said about the generation of the 1960-1980s, drowned in noise and chaos and in casual reading of anything.

The question of whether literature influences man's mind and thought was not actually answered in the previous chapter because it was based on the data provided by the students of the generation of the 1970-1980s whose reading had been modern classics at best and, only with some, the classics. If their devotion in reading could not be denied, their perceptive powers and refinement in response to their reading could not have been the greatest because of their young age. The volumes of texts that make

the reading of the young today, too, may have reduced their response to literature and, consequently, the influence of literature was questioned rather than proven. Although this runs counter to the belief of many an author[72] modern readers and modern literature seem to be at variance[73]. It is not so with the readers of the Greek myths and the classics, especially with those who read them in the original. Devotion is a *conditio sine qua non* to the readers of the classics because neither the tale can be followed nor the message is accessible without it. The important thing at the present point of this argument is the generality and depth of the concepts and statements in the classics and the deceitful simplicity of their stories. Since all the heroes and all the events are related by cause and consequence relations to the past histories, embellished with oracles, which they defy but never escape, the mere plots in the myths and the classics, like in Shakespeare, are far from simple to follow. It is true, the calmness and wisdom of the narrator in the classics relax the reader somewhat, giving him confidence, but the depth of the insight, the reasoning by observation and knowledge of the preceding history, together with the keenness of the observer on the essential, the wounding and the sublime, entice the reader to extricate him from all else. With the impression rendered by the language of the original added, the myths and the classics so engulf their readers that the colossal stableness of the world, the conflicts ever testing the mind and feelings of the heroes and the uncorrupted human interests appeal to the devoted reader's mind and imagination to extend them in effect. The mind of the reader so involved cannot but internalise the wisdom and the imagination's product and that is how and why he embodies the verbal reality.

72 Cf.: "For one thousand years of antiquity this poem (the Iliad) was the greatest unifying, civilizing factor in Greek and Graeco-Roman history, exercising influence in a thousand ways upon literary, educational, political and moral thought." (Grant, 1962, 58) E.M.Forster's conviction that literature does have an influence on the reader has been mentioned above. A modern American author, Michael Chabon, believes, for instance, that it would be difficult to point out a modern book that would have had an influence to parallel that of Dickens's *Hard Times*, but the fact that literature influences man's thought and emotions is unquestionable. Cf.: "*Uncle Tom's Cabin* stands as one of the few examples of a novel that clearly had a major impact on popular thought" (Greene, 1982, 51) This idea is also reflected in Michael Chabon's further concept on the book: "It's an extremely pleasurable thing to read a good story. Nothing can replace the pleasure of reading the book. People have invented different forms of entertainment and they don't replace one another, they add to the existing. Nothing will ever replace the book" (Michael Chabon. A Public Talk. - Vilnius, The American Centre, 7 June 2000)

73 The triviality of modern literature can also play a role in this estrangement. The deficiencies of modern literature compared with the classical have been noticed time and again. A note on the loss of communicativeness to gain originality has been quoted above. In the middle of the twentieth century, the English stylist F.L.Lucas complained of "too much tipsy literature", of the egoism of modern literature in the form of "private maundering" of the authors to themselves and concluded that he believed "the future will find two qualities fatally lacking in most twentieth-century literature - dignity and grace" (Lucas, 1955, 68, 128). A recent tribute to Iris Murdoch noted this author's merit in the day "when fiction has grown more commercial, sensational and morally empty" (Bradbury, 1999, 1). The triviality of the plots in modern fiction has been expressly illustrated by comparison with those of the Greek tragedies earlier in this chapter. To add to the criticism of the idiosyncratic character of modern literature, I can say that it was above me to choose a character(s) even from English classical literature to compare with Dido in the consideration in the present Chapter. Modern literature appears quite diluted when compared with the classics, and the readers cannot gain much from it. Nevertheless, reading magnifies man.

The Forgotten Image of the Foreign Language Teacher[74]

Thinking of the reasons for a consideration of the foreign language teacher, one invariably wonders what makes the best teacher. But, whatever the category, one first remembers a hearsay that in major English-speaking countries teaching as a profession is popularly taken for granted, seemingly requiring no training. The idea, in short, might be said to be that *magister nascitur non fit.* This is a modern idea. Should this belief be confirmed by practice, learned tradition and research, the problem would be almost extinct. And it was. The generation of academics of the 1940s in the humanities remembers their teachers as composed, well-read, correct and knowledgeable about a far broader field than their subject required while holding no academic degrees. They were strict rather than liberal and they were cultured and reliable.

Literature was part of their life, but they lived seeking perfection, yet in the world prior to the information explosion. They had not known what text analysis was. They were readers, interested, quiet and focused. They read immersed, but I would not identify their reading with Laurence Perrine's "house-wife's reading". I would not mainly because they were a leisurely class who could read and live, read and discuss the delicacy of literary emotions and the subtlety of images. They had not been career--persons in the hustle-bustle of urban life. Sensitive reading polishes a person, and the language of the book rubs off on his thoughts and words. The pre-war generation of teachers were this kind of polished people and cultured individuals to whom ethical principles and the rules of etiquette were virtually inborn. They were born with a feel for the concept "Everything that is unknown is great". Their disposition is comparable to the grandeur of the ancients as they definitely shared in the classical tales of the spirit of great men of antiquity without rationalising too much. Their human image also depended on classical national literatures of the eighteenth and nineteenth centuries, when literature was based on the ideals of beauty and harmony and enshrined them in its images. They were also very well familiar with history. It seems that some people of the generation of the 1930s are still living to impress the image of the former teachers on us.

An educated and thus enlightened person in the classroom is a harmonious personality who treats the subject, the world and his own behaviour in a tranquil and thoughtful manner. His culture shows in his every word and his words are selected, while information from him is essential. This makes teaching good. Such a manner is conducive to the best instruction, and the teacher is a figure hoisted by his own splendour. It is true, the pre-war generation of teachers attended to no whims of their students and liberalism had not been aggressive. Saying this means no fancy images or nostalgia. Such teachers were real and a generation of their pupils has had an imprint in present-day education, which has been "reformed". But this generation of teachers is almost gone.

74 My paper on this theme was originally proposed as a presentation at the 10th World Congress of Applied Linguistics in Amsterdam in 1993, for which I owe an acknowledgment to Professor Stathis Efstathiadis of the Aristotle University in Thessaliniki. There appeared no generous patron to me at that time and I could not go to the Netherlands to give the presentation then, although Professor Statis Efstathiadis had included the proposed presentation for the closure of the Congress. The present Chapter is based on the manuscript of the 1993 paper.

They were the result of the classical tradition in education. Their pupils were so well educated that they represented the intelligentsia on finishing only a secondary school. Their time was the time of no television, scantily found newspapers and fewer books. But both they and their pupils were familiar with the names in letters, with classical national literatures and the classics. They could discuss every volume they had read with understanding, explain their concepts and appreciate literary subjects and images. They were the informed and sensitive theatre-goers, they relished moderate social life, stable families and represented a cultured community. They were the last generation in living memory who had taken over first-hand the ideals of the nineteenth century. This tradition has died out. What remains of them is a definition of culture given by Emily Post: "Culture is the best possible education plus a sensitive and discriminating appreciation of excellence" (Post, 1945, 32).

The idea spreading from English-speaking countries at present, which is in line with recent scholarly assumptions, is that the best foreign language teacher is a trained professional, not merely a native speaker of a language (cf.: Powell, 1991, 141-142; cf.: BBC WS news of 4 June 1993 on an attitude to 'mum schools''graduates in Britain; cf.: Beloff, 1968, 187). This means instruction in education matters (methods and psychology, at least), as well as a rational linguistic training even of the native speaker, to say nothing of the foreigner. This is done so that an efficient teacher could meet the requirements of linguistic proficiency and of skills in methods in addition to natural and/or culture-bred properties, such as personality appeal and ethical principles. In modern understanding, the efficient and successful and therefore the best teacher would require all of these properties because he is expected to activate and optimise the student's receptive powers even when and if the student lacks interest and motivation. It all might be achieved in **educating** rather than **training** a foreign language teacher. The teachers of the first half of the twentieth century knew nothing of the tasks like these; they were intelligent and polished individuals rather than the career-labourers of today or servants in the guise of Anne Bronte's Agnes Grey.

Although only linguistic proficiency and skills in methods can be credible aims in education, the notions of personality appeal and ethical principles should also be alive in the consciousness of modern educators because these principles may be bred in the process of education. I would even claim that personality appeal and ethical principles are related to and depend on the linguistic proficiency of the teacher, if this property is really profound. Linguistic proficiency achieved in the context of literature is the quintessence of a good overall education which, like great wealth in cultured hands, determines man's attitude to the subject and the world, shapes his concept of others and himself, and makes him discriminating, appreciative and appreciating. What can have a greater exterior appeal and the power of interior determination than an accumulation of intellectual and spiritual values drawn from literature? Such linguistic proficiency and literary education must not be separated in foreign language teacher education, the more so that "language is part of the total culture of a society" (Strevens, 1964, 24; cf. also: Benveniste, 1974, 44-45; Quirk, 1974; Widdowson, 1992). The attainment of linguistic proficiency and literary education, thus, treated as a major goal, is likely to present some problems in foreign language teacher education today, and the scope of the concept might have to be defined.

It is my belief that linguistic proficiency is not only a mastery of the grammar of a language, descriptive and communicative, and of the vocabulary (cf.: Ek, 1990), although it is mainly these that are tested in proficiency tests. Linguistic proficiency has not a little to do with confidence in discrimination in usage, and finally depends on one's linguistic instinct (or its supplement) as the acme of proficiency. Both linguistic instinct and discrimination (which is one whole), presuppose a person's familiarity with permissive and restricting factors in usage. It is not for nothing that Professor Widdowson highlighted freedom and constraint in literary perception, claiming that these features are conducive to citizenship in education[75]. It is also conducive to the teacher's personality. Literature, when read well, educates man wholly, polishes his language, and a rational explication of its influence can hardly improve the effect.

The permissive and the restricting factors in verbal usage have the same interdependence. With the abundance of descriptive grammars of English (in the case of the EFL teacher's education), the permissive factor may be discounted as problematic. But the restricting factor is a far more intricate matter, almost inaccessible fully to the foreigner. Some of it, though, may be gleaned from *A Communicative Grammar of English* (Leech and Svartvik, 1983), letter writing handbooks (Thomson, 1980), as well as from guides on usage and etiquette (Greenbaum and Whitcut, 1989; Measures, 1974; 1955; Post, 1945; Post, 1992 and others) and from the dictionaries. Some of the knowledge of the restricting factor in usage derives from the person's actual experience and familiarity with the texts and contexts of English. This, however, costs almost a lifetime to a foreigner to be really effective, but is a sure way because it leads the person into the realm of culture and into what theoretically has been called the potential meaning of language. A well educated teacher has to be informed in and sensitive to restrictions in usage, and the shortest way to this knowledge is through literature. My permanent quotations from imaginative literature may have suggested more to the reader than the points stated. Every person who is well versed in literature resorts to its metareality continually and with confidence and his language has a foundation rather than scraps of phrases picked up on the streets. Such knowledge of English as a foreign language enlarges an individual's personality and gives him poise. Moreover, as I have argued elsewhere (Drazdauskiene, 2009), literature can credibly replace the native environment with an enormous gain to man's mind, intellect and feelings.

A really well-read teacher internalises in him a huge body of language with a great potential. He becomes an embodiment of the language with which he is familiar and of which he is a carrier. Although the language of literature makes use of the common language of a people (cf.: Falck, 1991, 62; Harrison, 1971), it is more variable and vivid than the common language. Every word in it is used to exploit its potential and enrich the concrete contexts. Literary language is contextualised, and this keeps its potential relevant to that of the common language. The person who internalises literary

75 Cf.: "Poetry has the potentiality, …, to promote diversity which can work to the advantage of both the individual and the social self. The argument is based on a consideration of two oppositions: work and leisure, …, freedom and constraint …(leisure is not absence of work, constraint is not simply the absence of freedom) … there is a crucial interdependency between the concepts, and this interdependency is a fundamental educational matter which needs somehow to be incorporated into the curriculum" (Widdowson, 1992, 79-80).

language through reading creates a resource in himself, and whenever he resorts to this resource, his expression is richer than that of a common man.

A well-read teacher can comment on his student's language with much knowledge and feeling and such comments are no worse than hearing the language used by native speakers in conversation. Such comments are made instinctively rather than through the rule being referred to and they are very enlightening. They actually embody aspects of natural conversation. Therefore a well-read teacher is an asset in a foreign language classroom.

To say how a reader can internalise literary language is to say, naturally, in reading. But he also should be aware of the language of literature. He should also try to memorise some of the literary language as texts in quotations and as expressions that he likes. Gradually his memory may adapt to this process so that he can continue memorising more and more from what he reads. It is also advisable to commit to memory a few major extracts or a whole shorter work of an author, as for example the tragedy *Macbeth* by Shakespeare. A larger extract or a complete work becomes a mental source of reference to which other pieces of literary language stick on and enlarge, like a snowball rolling downhill. There is no richer way of learning a foreign language than learning it through literature. Literary language also makes the learning of the natural language of conversation richer, more solid and effective. He who begins with snatches of conversation on the streets will never achieve the proficiency of the one who began with literary language and then familiarised himself with natural conversation in a couple of months. This is an expensive way of learning a foreign language, but it is the best way. It would be relevant even to ESP. There have been plain statements in language and culture studies that English, which has spread internationally, is the language of science and technology, "not specifically the English of the United States or the English of Australia" (Kaplan, 1992, 13). I agree with this statement without any further argument, and see its general sense. ESP is only a reduced kind of language, and it is only imaginative literature that can improve the student's concept of English as a national language. A teacher with a good literary education can be helpful even in this context. A literary-minded teacher in a foreign language classroom should be resurrected in education if we care for quality in its result.

Reading should not require popularisation as it is mostly a pleasure. The problem lies in the difficulty. The potential meaning of English as described in the previous chapters is a difficulty; it is a restricting factor in usage which is realised through the units from which it derives. But the sources of the origins of the potential meaning of English differ (Drazdauskiene, 2001a): some of it derives as instances of conventional usage in routine contexts, some develops and is associated with original contexts and images in literature. Consequently, many difficulties caused by the potential meaning of English can be resolved with reference to imaginative literature. The story of a local form of address in Eastern Europe is illustrative. For want of a local culture-bound form of address in conditions of ideological constraints, the word 'comrade' was picked and had currency with varying popularity in different regions down to the late 1980s. Neither *The Oxford Advanced Dictionary of Current English*, nor the Compact Edition of *The Oxford English Dictionary* or any standard American dictionary record 'comrade' as a common form of address. The former Dictionary, which is a dictionary

of usage, defines its meaning as "a trusted companion, loyal friend, fellow member of a trade union" or "a (left-wing) political party". The latter Dictionary illustrates its use in Shakespeare and has a note, "less commonly said of women". The mentality of East Europeans might have been satisfied with the association of the word with a left--wing party and, ignoring or ignorant of the non-existent functions of the word in the native speakers' society, found it just the form of address required and applied it both to men and women indiscriminately. A keener mind could have been critical, but mute, and reactions were blunted. But when *Animal Farm* by George Orwell had had some currency among the reading public, 'Comrade' as a form of address lost its popularity for good in some regions and, where it persisted, it used to cause overt reactions even from casual participants, non-native speakers of English. On the other hand, modern realistic English and American fiction stimulated somewhat the use of the genuine British and American prefixes to family names among East Europeans. Fiction can and does improve the expertise of an advanced learner of English in the use of common English words and it does so even for young students, but this is a question in its own right and need not distract us from the main line of the argument.

Apart from the uses of fiction mentioned here, there are others, no less important. It may be stated in a gist that familiarity with fictitious contexts enables even a foreign learner's mind to wander among the works and compare one author's use of words and concepts, the words in different works of the same author, and in different works of different authors. This is mental travelling in different worlds, as it were, because a complete book is, in a sense, a world complete in itself. Lliterature, especially the classical and national classical literatures, if well studied, shape man's imagination, understanding and intellect and visibly enlighten him. Literary texts create and preserve a powerful and permanent visionary reality (Kerr, 1965; Widdowson, 1992; Miller, 2002) to a professional teacher or scholar, which is always more than a single physical and even spiritual life of an individual (cf.: Keats, 1974, 70-72). In a university known to me, it is the classicists who have the most distinct aura as personalities, then follow linguists with a philological bias, literary scholars who trace the author's stance in his works without a flaw (Kirvaitis, 1974) and language teachers with good knowledge of national classical literatures. Such a teacher need not ever rationalise on personality appeal and even on ethical principles, which derive of their own from his composure, and influence and educate by the mystery of the personality.

A conclusion would be that a study of literature (I consciously drop the word 'imaginative' to include the classics), accompanying foreign language teacher education must be valuable. Literature is worth studying devotedly even if only to enjoy the represented world and human images, and to master the potential meaning of a language even if it costs a lifetime. Since expert knowledge of literature requires time, such studies have to be constantly renewed and complemented, but literary studies have to find a place in foreign language teacher education at all stages of development if the best category of a foreign language teacher is required.

Many grievances have accumulated in foreign language studies because of liberalism, democratic vices, ignorance or obtuseness. Two points need to be made to conclude. One is the necessity to restore the image of a literary-minded foreign language teacher in the context of a boom in modern methods, continents without borders

and ESP. This requires that curricula and syllabuses reshuffle and for there to be some expenses, which pay if such a teacher is required. The other question is how to do this. The integration of imaginative literature in English studies has a tradition in Britain at least, and, as a foreigner thinking of my own country, I can only remind of it. Agitation and commotion would hardly help the interested in the countries which lack the tradition, but a few authorities might. My constant reference for years has been the British stylist F.L.Lucas who plainly stated that "what matters at school, at the University and in after life is not new interpretations of Shakespeare. They are usually false, not new theories of criticism – they are usually futile, but a knowledge of the best that has been said or written" (Lucas, 1955, 26-27). The longer we live into the twenty-first century, the more sense these words seem to carry. The statement is as good as a law in more areas than one and would apply to the education of foreign language teachers if the ideal were to be pursued. But to select the best at the time of a literature explosion, Oscar Wilde's idea might be valuable for a start. One hundred years ago, in his letters, Oscar Wilde not only advised and urged "to tell the people what not to read", recommending such an undertaking "as a mission to the University Extension Scheme", but also added up a short classified list of literature (Wilde, 1962, 185-186), all of which can orientate the interested.

It is my belief that the image of a literary-minded foreign language teacher should not remain a forgotten past, in East European countries at least, but be rather a living ideal. However, this category would be an expensive category of foreign language teachers, not to be produced and used *en masse.*

But teaching has continued as a ceaseless process for centuries and teachers continue being trained or educated. There is more to be said about the teacher minding the data about the potential meaning of language. Learning a foreign language has always been a difficult task. What I have discovered about the potential meaning of English explains why the task is difficult and raises requirements for the teacher. A teacher in EFL has to be competent in English as a foreign language, be well read in English literature, in pedagogy and methods and be familiar even with the rudiments of a relevant linguistic theory[76]. What has been said here of the potential meaning of English has to be known to a good teacher in EFL. His readiness to explain language questions and ability to produce a genuine phrase on the spur of the moment are indispensable in today's classroom when the computer and the internet rival the nobler sources of information. The teacher whose image has been forgotten was a ready and knowledgeable person and their students are still praised in the new century. Saying this, I do not mean that the teacher has to be a walking dictionary or encyclopaedia and shower his knowledge ceaselessly on his students. When the pre-war generation of teachers were active this remark had to have been irrelevant. But that generation is gone and the culture has changed, and modern teachers have to be reminded that knowing much should be a resource and a psychological resort. It should not tire the student. Well selected and timely information is what is required. Spontaneous remarks and comments in

76 Cf.: "My advice to teachers is, "Be professional. Get a good education. Provide service." If you're a native speaker of English, that does not qualify you to teach it. Quality teacher education is still the heart of the matter. What teachers need is linguistic sophistication, pedagogical soundness, and cultural sensitivity. I don't mean linguistics with a capital L: I don't think we all have to become theoretical linguists." (James Alatis. In:Ancker, 2004, 4)

concrete contexts and on concrete questions are also invaluable, but they have to be apt and to the point, without unnecessary stories. Only a knowledgeable person can react so, and this has to be taught today because this is equivalent to the reactions of native speakers in the context of natural conversation. It has to be taught because the culture has changed. The pre-war generation of teachers was a cultured generation: they were sophisticated in their knowledge of language and literature and in their behaviour and it is simpler for those who remember them as a model. The plight of modern, especially young teachers, is that their knowledge of language and literature is superficial. They tend to speak much and say a lot of what is irrelevant and indiscriminate, stylistically and culturally. Even if a contemporary teacher ignores these delicate matters, he has to mind the student.

A student requires select information according to the rules of pedagogy and in accord with the conditions of the century. The present age is the age of tempo, talk and technology. If the teacher fails with prompt and accurate answers, the computer replaces him, with all the verbal mess we can imagine. Students are in a hurry to rival technology, to graduate soon and successfully, and to enjoy a good income. The teacher has to be a model who rivals all the technology culturally and intellectually and should at least give the impression that he does not detain the student. The question of talk is most sensitive. Students live in a stream of unclassified speech and they are tired of it. They themselves speak in the same manner. But, most importantly, they switch off their hearing when speech becomes tiresome. And it is constantly tiresome. This is what I have encountered, sadly.

When I used to ask my students to read much when writing their term or graduation papers, I tended to check how they read. What would surprise me was their reaction. Their answer to my question whether they read a particular article or a book once was, "I have Xeroxed it." I was stricken on hearing it. But that is not the end of the story. I have noticed that teachers at the point of retirement, myself included, had to read with greater effort than their young colleagues; they would read several times, they would read forward and backward and finally they would require a company to put it into practice. This is indeed problematic. Unused knowledge is wasted knowledge. He who wants to remember has also to use it. The practice to remember through repetition or exercise might be ascribed to deficiencies of the advanced in years. But it was just the other day that I happened to talk with a girl of four whom I asked whether her mother read to her while going to bed. She said, Yes, and brought me the book to see. It was a tale in verse, rhythmical and illustrated. I naturally asked what the tale was about. The girl paused for a moment and said, "I don't know, I shall learn today." This was of a tale in verse which was read to her every night. Was it not interesting to remember? Had she been too tired to listen? Did she miss the story in the music of the rhythm and rhymes? Was she… Neither. She most likely had been too tired of ceaseless talk in the kindergarten, in the yard and at home, and she tended to switch off her hearing to protect herself. Both hearing and interest have gone. Students can be in very much the same situation. The teacher therefore has not to overdo the talk, make it relevant and measured, and obligatory. Only a well educated and cultured teacher can master this.

Even conversation skills can be trained in this kind of measured communication rather than in a ceaseless, trivial and irrelevant talk. One has to mind that cultured co-

nversation and cultured participation in it comes from habit rather than knowledge or both, but habit has to lead. A cultured teacher who speaks while thinking, articulates when speaking and is polite, can help his students form appropriate conversation habits. Acceptable and correct conversation does not mean ceaseless talk. Ceaseless talk may be perilous to the foreigner. I have quoted fiction further Four to draw attention to how funny an energetic and mediocre speaker can be in conversation. A good teacher should behave so as to prevent situations like those described by Wouk in the novel, *Don't Stop the Carnival* (see p. 207, below).

A well educated and well read teacher should also be an adviser to the student in literature matters. I have shown in this chapter that students like some books and dislike others. They may be coaxed into reading some which they cannot yet appreciate. They can be advised to read those which are beyond them and be lured into reserving them for re-reading some day to get full satisfaction. But a teacher has to be knowledgeable and well read to do this. In my experience, young students of the 1960s used to read Ernest Hemingway, Carlson McCullers, Joyce Carol Oates, John Steinbeck and numbers of extra curriculum authors for pleasure. But they avoided James Joyce and C.P.Snow. The previous was too modern and incomprehensible, while the latter was boring to them. No teacher, happily, caused problems on this account, but the authors remained considerably ignored. I remembered the problem and kept wondering where the enigma of C.P.Snow lay until I read a doctoral study on this author (Kirvaitis, 1978). I know now that the novel of reason does not stand a stranger in literary history. The novels of C.P. Snow counterbalance the stream-of-consciousness novels and volumes of trivial fiction, which have increased the output of publishing enormously. This author, who had contemplated the culture of science and humanistic culture, found that individualism in literature and the focus of personal dramas diminish literature and do not reflect the real problems, which are the injustice, general vices, alienation and loneliness of man. Many of these universal problems remain covert when authors are committed to extreme individualism, to vagaries of techniques and symbols. Now when post-modernism has initiated a return to classical humanitarian ideals and styles in literature, when feminism has burst on the scene and receded and when shop-girls find it their call to produce a novel, the literary and moral stance of C.P. Snow acquires significant value[77]. As I have said, no teacher caused problems to the students bored with C.P. Snow but that is how they buried a major author. The teacher has to know, to live the literature he reads or teaches and never miss a moment, formal or informal, to enlighten the student. As this episode implies, all misfortunes of the students arise from their ignorance, which they refuse to admit. The rebellious character of the young to admit their deficiencies and brace up doubles the task of the teacher in all his numerous engagements.

Thinking of the contentious question of what English it is the duty of educators to teach in the twenty-first century (cf.: Harmer, 2006, 1-11; Dziubalska-Kolaczyk, et al, 2006; Tsehelska, 2006; Trudgill, 2008; Farrell and Martin, 2009; Drazdauskiene, 2009a; Spaventa, 2011; Deubelbeiss, 2015), I have to reiterate what I have already

77Cf.: "If art is locked between perception and introspection, it impoverishes the life which it intends to enrich and empower; if an author is focused exceptionally on his own "unique tragedy", he loses his sight over humanity because there is much grief in our life, which does not depend on fate, and which has to be attacked if we are human" (Kirvaitis, 1978, 25-26) (The English translation – MLD)

mentioned. Following the general advice that the location of the country in terms of distance should matter when choosing what model of English to follow and knowing that it is most acceptable to choose the variety which is best described and required by the students, I have tended to vote for Standard English or General American, but not mid-Atlantic, because the quality of language knowledge in the end matters to me (Drazdauskiene, 2009a, 2010). In the context of this paper, I should put forward the option of Standard British English or General American. Standard British English has such a long history, so rich a literary heritage and so powerful potential meaning that to refuse it in favour of international or local English would mean choosing plastic toys instead of a precious embroidered artefact. Indeed, to teach some impoverished version of English at the expense of its intricate meaning potential would mean robbing the students of what is irreplaceable. My final argument is simple: a foreigner learning English as a foreign language always has it impoverished and simplified. Why, then, should the student be taught a ready impoverished variety of language knowing that he will have it degraded still more? One other point is this: when the student makes attempts to master pronunciation and spelling, his advancement in grammar is better. When pronunciation fails, grammar goes to pieces too. English cannot be taught in pieces because it will not be the English language in the end. This language, like French or Polish or any other national language should be taught as a very rich and intricate meaning potential, and no apologies for that.

Irresponsible teaching of English as a foreign language can produce grotesque pictures and indicate relations between language and thought. It is a surprise to educated teachers how rude and unrefined a person who has only tasted a foreign language can be when speaking is required under stress, while stressful situations is a familiar thing to foreigners. Language matters are subtle. The energy in the word is not equivalent to the energy required and issued in the exchange of meaning and in general communication. When the mind has no firm grip on the foreign language, the energy of the speaker shows in rudeness. Therefore a study of a foreign language requires devotion and delicate development in time for it to be studied with care and concern. Taken haphazardly and indifferently, language does not affect man's mentality and refinement. Language, then, sooner becomes an object demanded, used mechanically and sought aggressively when a need arises and no knowledge is in stock. This indicates what aberrations may issue if teaching foreign languages is administered as a commercial enterprise trying to increase enrolment by trivial and superficial practical courses.

Saying this, I raise requirements to the teachers of English as a foreign language. Again, I make no apology as I am convinced that this group of professionals has to be a very highly educated group, rather than trained practitioners. They have to be competent and pedagogically informed, very well read and cultured, or else it's a show on the market place rather than a task worthy of a responsible school. School has to be responsible because it has to give at least value for money if it demeans itself by ignoring a major property of a major culture.

Language as a Physical Reality

In the linguistic studies of the twentieth century, there has been a mentioning of language as a physical reality, especially when language functions in oral communica-

tion or when it is a "constant acoustic bombardment by the radio" or television. Printed books and texts online have a different physical form, but affect man physically nevertheless. Little has been said on how the physical language affects man if we discount the extreme concept of behaviourism that all human actions can be analysed into stimulus and response. However extreme, this conception has had a grain of truth in it. The contemporary concept of the total physical response in language learning means that it is something that is present and especially active in the native environment. Man has a sensitive body and physical influences do register on him. Therefore "mental processes are not determined purely psychologically", they are also determined physically (Ogden, Richards, 1923/1960, 76). In so far as language is partly physical, language also registers its effect on man. An obvious case is the habit of very young children to switch off attention when noise, which may be verbal, increases above a certain limit. This would not have to be mentioned if the modern world and the media had not exceeded this limit in terms of the volume and amount of dynamic speech. A reference to this aspect of verbal communication has been made in the previous section of this Chapter and this remark is meant to emphasise that language as noise and excess comes between us and our powers of perception in the modern world. This has an especially bad effect on children, their sensitivity, their reading and their experience. But language is being abused in more ways than one and can have a degrading effect in a number of ways.

I cannot ignore the practice of using language for decoration. I remember a desire of a young girl in the 1950s who said she would fancy a dress decorated with musical notes or letters. This has come true abundantly, and fabrics decorated with fragments of texts have already been losing excitement and interest. But one or two to three-words slogans, inscriptions and mottoes on things are still very popular and are worn by people of different generations. Again, this would not matter if it were not for their crudeness and inappropriate glare, which ultimately means pollution and degradation. Consider, for example, a shapeless elderly woman carrying a shoulder bag with huge colourful letters I LOVE YOU, a frail little woman of over seventy wearing a cap with the words BOYS ONLY on its back or a gentle little boy wearing a cap inscribed HOOLIGAN and hurrying to his classes in a music school. This is English in international usage and these are cases of obvious illiteracy, for none would wear these items if they knew their meaning. There is no denying that it is funny to a literate outsider to read such "declarations". Writers have been sensitive to this "usage": Alan Sillitoe has a scene in his novel *Saturday Night, Sunday Morning,* in which two rival women exchange fancy caps on a ride in an entertainment park. The caps have the inscriptions "Kiss me quick" and "You've got it". The one who had been in a fix, finally wore a "Kiss me quick" cap, while the other, who had been carrying on with the same man, was wearing a "You've got it" cap like a kind of a forecast. Annie Proulx describes "*A man, sedge-grass hair sticking out from a cap embroidered with the name of a French bicycle manufacturer, (who) came from the kitchen; chewed something grisly. Trousers a sullen crookedness of wool*", in her novel *The Shipping News.* These allusions could perhaps be multiplied, but it is noticeable that the milieu which associates with such a wearing of language is not the most refined. On the social level, as implied, language is not worn for meaning. It is a decoration and a pollutant, from a literate outsider's point of view.

This practice has raised even worse issues. It is not an ancient piece of news that a prosecution was started in Paris suing a shop-assistant who displayed goods with inscriptions in the language of which he was ignorant. The inscriptions were anti-Semitic quotations off a label of 1940 issued to the Jews of the Lodz ghetto: they read in German and in Polish – "Jews are forbidden to enter the park". This is how ignorance of the meaning happens to be charged, but this is not likely to elevate the wearers. The point I should like to make is that this kind of the spread of language dulls the perceptive powers of the outsiders, including children, in the long run. All people and primarily children lose sensitivity to the power of the word.

This was not always the case. The generation of academics of the 1940s remembers inscriptions on French or German porcelain, *Bon appétit!,* or *Good morning!* embroidered on towels, in better households. These inscriptions ennobled, they carried the atmosphere of the place and the spirit of the people, in themselves. Meaning is ignored now. Ways in which language is made to wash our senses are many and dull us in the modern world, as we "bathe in language, in this social reality" (Greimas, 1991, 62). In this context, literature becomes an elevation and a source of spirituality, if only its lower kinds and contents were not so obtrusive. Yet imaginative literature and reading remain a source of inspiration to many readers, while the duties of the teacher multiply. Slogans "that are pretty well meaningless" (Bryson, 1999,155), together with separate words and snatches of text in an unknown language, are destructive emotionally and intellectually. Stories in literature and their best images of people and places appease and balance man's thought and emotions. Theories apart, literature has been called *beaux mots* by Margaret Drabble, and most of literature still remains a source of beauty. This logically leads to the same conclusion – reading and learning foreign languages can give "the nobleness of mind", and one can take the Poet's word for granted.

This chapter has been intended to highlight the influence of literature and language on man. Utilitarian society has degraded language to the consumer's satisfaction. Poetry does not lag behind. The shape and imagery of concrete poetry witness the same in a little better form. There are people who believe that destructive art has brought about the destruction of moral, ethical and spiritual values. Language as a physical reality seems to confirm this sad fact. The abundance of books – and Algirdas Greimas, Margaret Drabble, Hoseph Hillis Miller and other authors have deplored the publishers' output today – does not either educate or refine. I have quoted a classical English stylist, F.L.Lucas, who thought that it is not the new and many that are necessary in education – it is rather krowing "the best that has been said and written".

Chapter Four

The Potential Meaning of English as Evidence Applied

In the preceding chapters, I have reviewed four major uses of English. I have defined the use of language as a socioculturally determined process in verbal communication characterised by specific goals in typical contexts of situation. I have found that major uses of English are represented in considerable bodies of texts and that they are not pure in adult's language. The phatic and the referential uses can be credibly identified and studied, but the emotive is a subordinate use which appears in any other use of language, while the quasi-referential represented by rhetoric is a composite use. The metacommunicative use of language represented by imaginative literature has appeared to be an exceptional category incorporating all minor uses of language. This was what I added to the original scheme of the uses of language and how I developed my own concept of individual uses of English. Although uses of language are many, it was useful, in this research, to focus on a few major uses of English, which I have mentioned here.

The background theory in my research has been functional linguistics, with some influence of traditional general and British linguistics, as well as Russian, Polish and Czech linguistic studies of English. At the present stage of learning in the humanities, the functional theory of language is the most comprehensive and definitive conception of what language is, how it functions, what possibilities it offers and how it encumbers its users. This theory is likely to be long-lasting even if something new is put forward eventually, and it will remain a landmark because its data are ample and real and because it is fundamentally based on the use of language. It has been reliable in research. Resorting to the functional theory of language, I have illustrated research into the major uses of English trying to discover the body and influence of the potential meaning of English. Contrary to the research into the functions of language, which generalises on language overall, research into uses of language can relate only to a concrete language, especially if the focus is on potential meaning. While investigating uses of language, the actual process of speech is the object of study. In a study of the functions of language, reasoning is lifted up from the stream of speech, whether oral or written, and from concrete words and utterances. The focus is on meaning in general and on abstract categories, while indicating concrete units of speech only by way of reference, as in Michael A.Halliday's work: "the words represent the most delicate distinctions that the system embodies" or "lexical distinctions appear at the farthest end of [the] delicacy scale" (Halliday, 1976, 20-21-25). In a study of uses of language, speech is studied in its natural process in which every utterance has a concrete content, is "sig-

nificant" (Russell, 1965, 158), and every word a concrete meaning and in which contextual sense or implied meaning is taken into account. In this study, one re-enters the process of perception and expression in natural communication. This is why it is possible to focus on inherited meaning while analysing texts, the meaning of the words in them and fixed major units. Concrete facts matter in a study of uses of language. This is why quotations illustrating actual usage have taken the place of abstract reasoning in this paper. But uses of language are primary as a source of linguistic data and are the founding verbal events on which the notion of the functions of language is built. The uses of language I have investigated (the phatic, the referential, the quasi-referential and the meta-communicative) and described here, are analogous to the uses in the child's language (the instrumental, the regulatory, the interactional, the personal, the heuristic and the imaginative) that Michael A.K.Halliday has investigated (Halliday, 1973; 1975, 18-19). Some of the child's uses of language blend in a few major uses of the adult's language, while both the child's and the adult's uses of language blend into only three major functions of language (the ideational, the interpersonal and the textual).

The research into the uses of English presented in this paper sees the light of day much later than it was written and after the scholarly interest in 'functions' of language has already been at its peak. Authors do not require an explanation on this account and laymen will not care to hear it. I mean to say that the present research into the uses of English can hardly advance linguistic theory, but it has yet not lost its applied value. It has defined and detailed the potential meaning of language. Theoretically, the present research may help untangle arguments about the vices of linguistic standardisation, about the insignifcance of the language of official documents and about the upkeep of the status of minority languages. It can explain the nature and function of the emotive use of language in interpersonality rather than only in imaginative literature. It can also contribute to the principles of literary criticism by its functional concept of imaginative literature and research into reading.In the description of the few uses of English in this paper, I have focused on the major uses of this language, which are also the most widely spread uses and are indispensable in man's life and activity. I have also been concerned with their typical verbal features. Most of these features, such as: the logic of the sentence, analytic clarity in the clause and in the collocation and a higher or lower degree of the tentativeness of the utterance, appeared to be essentially connected with reason, both in language in action and in history. Although habit is inherent in speaking, I have had some evidence on how language structures thought. Therefore there is no need to prove that language and the mind interact, and that language influences human thought and man's verbal expression. It is not only the native language that exercises this influence. A foreign language mastered to near-native proficicency also has this potentiality.

It was obvious in my consideration that the referential content is only one component in the speech of a person. Another component, which is very significant, is the interpersonal component, which utilises the phatic and the emotive uses of language. This is not saying something new. This is rather aligning my observations with the principal concepts of the functional theory of language. I have noted the significance of the interpersonal component because it may have a considerable applied value. Linguistic studies contribute not only to theories but also to language learning and

teaching, and major authors have spared their attention to this aspect of their research (cf.: Halliday, 1978).

My material must have also indicated that much of the content of the described uses of English and of the units recurrent in them is significant not only linguistically. It conceals a wealth of cultural information. In other words, the linguocultural tradition of the British and Anglo-Saxon Americans is integrated in the meaning and use of titles and forms of address, of formulae, of conventional collocations and idioms and even in that of stereotypes. Familiarity with the delicate aspects in the use of these units may be valuable in learning English as a foreign language as they are essential in maintaining interpersonal relations. I do not mean to say that descriptive instruction in the use of these units should be recommended in teaching. Foreign language learning has suffered from too much rationalisation already. The value of their meaning resides in contexts. If natural contexts for their acquisition are limited to the foreigner, their rudimentary use gives little achievement. I would be bold enough to say that it would be a real gain to students of English as a foreign language if no text and context were ignored for the exploitation of these units and of the interpersonal component of meaning in English in general. This may include tentativeness in written English or forms of address in fictitious conversations and any other units realising interpersonality.

I would further claim that although ESP may give the foreign learner knowledge of the terminology of his field, ESP should not be an enshrined trend nor should it last forever. A regular exposure to a limited range of texts in ESP may not suffice because a foreign learner requires skills in interpersonality in this language no less than knowledge of the statements in it to achieve some accomplishment in his education and polish. Moreover, the focus on interpersonality may give much cultural knowledge, which is highlighted as a necessity in intercultural communication and in quality language education today. (The social aspect of language has been mentioned side by side with its scientific aspect by Joanna Panthier, (Language Policy Division, Council of Europe), at the ECML Conference on the 1st of October 2011.) I mean to say that language learning would gain more if it integrated the cultural component as a verbal property rather as an artefact. This can really cultivate the learners. I have argued in favour of this in my articles when I claimed that a philosophical component derived from the functional theory of language may empower the teachers (Drazdauskiene, 2009c), while the focus on the interpersonal component in grammar (Drazdauskiene, 2010) may enhance the learners' knowledge and culture, and contribute to our humanity. I am convinced that the exploitation of the major uses of English, and especially of the interpersonal component in this language, may much improve its teaching and learning.

In his investigation of the development of the child's native tongue, Michael A.K.Halliday noted that a child's acquisition of his mother tongue matures with his ability to participate in conversation, that he learns cultural networks and semiotic patterns through language (underlining – MLD) (Halliday, 1975, 81), that the informative component enters late into his consciousness (Ibidem, p.58), and that a child learns most engulfed by the minor verbal acts in contexts and in "the microsemiotic exchanges of family and peer group life" which "contain within themselves indices of the most pervasive semiotic patterns of the culture" (Ibidem, p.81). I do not mean to say that the conditions of the acquisition of the native tongue can be adopted for learning a foreign language, but it gives ideas. I mean to say that a foreign learner's encounter with genu-

ine English in a variety of texts in which interpersonality is on a par with information and the teacher's incidental comments on the meaning of the interpersonal component may educate and teach the learner much. Incidental comments may well supplement the exposure because such comments approximate one's natural encounters with the foreign language.

Generalisations on the use of language and potential meaning. Although it is banal to point out that the language which has developed its uses like English is a highly developed language, this is what this research has indicated among other things. Given the results of this research, a general assessment of less developed languages, with which one is familiar, is possible at a glance. The present research data can be helpful in forming hypotheses, comparative research projects and in identifying research problems. As a highly developed language, English possesses an immense potential of meaning which is formed historically and restricts its speaker's verbal options. However, being a highly developed world language, the English language is not only a power. It also suffers strong corrupting influences or certain pollution because of its spread and use by foreigners. Abundant new words in English are one of the most obvious of these influences. This is nothing to be very happy about in so far as the health of the language is concerned. A concrete aspect of the corrupting influence on the English language is the imperfect or broken grammar of foreigners, a concept of which has been alive at the back of my mind and featured in my ideas of teaching English as a foreign language. Like pure science in Lincoln Kinnear Barnett's concept, my research has given "understanding" of the functioning and the potentialities of English and has given ideas for the teaching of a foreign language, although I cannot offer a ready tool, "the medicine, the machine" for the classroom, which would be "the quick harvest of applied science".

English has a rich potential meaning, developed in history through countless texts, through their fixed formats and through patterning in its syntax and lexis. I have been trying to highlight its body and power throughout. **While focusing on language in use, I was trying to find out how the potential meaning of English as a power of language grows, where it resides, how it influences the speaker and how this applies to teaching**. This is why my closing question is not to be specifically about the uses of this language. It is rather to be the result of the study of the uses of English, i.e. the question of the making of the potential meaning of language and its influence. It is also to be the question of how insights into the potentialities of language explain the relation between language and thought and how they can be usefully applied in learning foreign languages.

The present investigation has confirmed J.R.Firth's concept of contextual relevance to verbal expression and Dell Hymes's assessment of patterning in the functions of speech. Indeed, I could trace the typical patterns of English speech only in their contexts of situation. Recent research (cf.: Charteris-Black, 2011), which focuses on the analysis of keywords and their significance, traces them back to their contexts for comprehensive conclusions. I could generalise on the potential of fixed major units of meaning only in their contextual analysis.

My first and general conclusion has been that the potential meaning of language resides in all the structurally and/or systemically fixed units and formats in all the uses

of English. It is in the format of a letter in correspondence, of a scholarly paper, of an essay or a speech. It is also in fixed units of meaning, such as: verbal stereotypes, idioms, conventionally fixed collocations, titles and forms of address, formulae and response tokens. The fixed formats and units of meaning are effective in their fixed functions. Therefore, in actual communication, they have to be merely in their place not to attract or distract. Therefore inappropriate usage can expose the user. Therefore research into formulaic language (Wray, 2002, 2008; Schmitt, 2004) and its application (cf.: Nattinger & deCarrico, 1992) have been appreciated (cf.: Cobb, 2011) and useful[78]. There is no sense to speculate about originality in speech, which students are prone to do while condemning routine in teaching. In linguistics, though, opinions vary as to whether man thinks and speaks in words or phrases, how widespread patterning is and how the recurrence of the formulaic affects meaning (cf.: Ogden and Richards, 1923/1960, 152; Gardiner, 1951 45; Entwistle, 1953, 75-76ff; Russell, 1965, 10; Quirk, 1968, 249; Leech, 1969, 26-27, 34; Halliday, 1976, 9, 80; 1978, 4; Coulmas, 1981; Fillmore cit. in Gumperz, 1982, 133-134; cf. references in Boyle, 2000). In stylistics, it has been assumed that "many people think mainly in phrases", while "the educated writer thinks in words" (Turner, 1973, 112). My study of the uses of English shows that a developed language keeps its user in the grip of its networks accompanied by sets of the typical fixed units recurrent in them, thus disciplining him and exposing his deficiencies. A multitude of fixed units, especially of verbal stereotypes, means no purely mechanical habits to the speaker of English, . The variable components in stereotypes (modality, personal and pronominal reference, evaluative components and intonation) are flexible and test the speaker's skill. I have not implied in any way that fixed units of meaning or a standardised language wholly require little effort, especially when using them as a foreign language. It is either the sociocultural networks or the flexible components of meaning or both that challenge the speaker.

The potential meaning of a language like English is so powerful, owing to its fixed formats and units, that this language can protect itself. However strong the corrupting influence of foreigners'usage, the English language can expose foreigners' errors and identities to its cultured speakers. This is why ignorance of the fixed formats and units is dangerous to the foreigner. Therefore crash courses and hasty instruction in this language is an irresponsible policy in teaching English as a foreign language. Therefore a highly educated teacher is an asset even in mass schooling. Such teachers can highlight sensitive areas in language even when they have no time to instruct in them thoroughly, can focus the learner and make him exercise the indispensable in this language. This does not require from the teacher to parade his familiarity with the complexity of potential meaning or explain his reasons at every step. The more pointed

78 Having been taught English as a foreign language essentially through contextualised formulaic sequences at university for four years (in the 1960s) and having used it as a method of teaching myself (in the 1970s and 1980s), at the University of Vilnius, with considerable success, I am convinced that it is a reliable way of learning a foreign language. As my present research indicates, formulaic language is inherent in conversation, correspondence and in scholarship, while, in learning, it ensures genuine expression and trains the mind tacitly in the laws of the language. There is a difference, however, between providing lists of fixed units from fiction for the students to learn and instructing them in the systems of fixed major units of meaning, such as titles and forms of address, formulae, contextualised stereotypes and response tokens, which effectuate politeness and ensure contact, continuity and rapport in communication. Instruction of ths kind can never be complete.

and natural the casual comments of the teacher are, the better the instruction because such comments approximate natural encounters with the foreign language.

Incidence in the development of potential meaning. Having made resources of the potential meaning of English the vantage point in viewing the influence of language on the mind of the speaker, I have analysed specimens of English from four major uses of this language highlighting their verbal features. I could not have undertaken a rigorous semantic analysis because of the nature of potential meaning in language. Unequally distributed in different uses of English, the potential meaning of language is not systemic but individual and unique in every concrete language. It is a cumulative continuum related to the functions of language and born in its uses, yet little determined by logic and still less by systemic relations. I have observed, while analysing the uses of English, that the historically inherited potential meaning accumulates primarily in fixed major units of meaning, which are recurrent in the typical contexts of situations. This potential meaning spreads on to the fixed formats of texts and genres. I have indicated this in my analysis of the meaning of fixed major units and in my reference to a song which elicited the image of the form of a letter rather than that of a verse by a mere closing line employing the subscription word 'Sincerely' (see p. 190, below).

But potential meaning in language also accumulates through incidents of language's use, which get fixed and their origin lost or forgotten. This is the potential meaning of conventionalised metaphors, of idioms and fixed collocations, which I have not analysed here but which I have studied to a degree. The potential meaning of incidence is obvious in the idioms like *to carry coal to Newcastle* or *to have kissed the Blarney Stone,* and in phrases like *as the crow flies* and *to speak fluently*, though the latter is likely to have originated as a metaphor. The potential meaning is also present in the informality of *to blow round* or *to pass out,* in the formality of *to incapacitate* or *to foment* and in the neutrality of *to inconvenience* or *to rue the day,* but their incidence might be only initial and of less relevance here. It is more likely that the degree of formality in these words and idioms has formed through the recurrence of these units in typical contexts.

The potential meaning which develops through recurrence is only in part related to incidence, especially in words and conventional collocations. Such meaning is rather related to the professional influence of linguists, lexicographers (cf., though, a reserved attitude of Béjoint, 2010, 266-347) and grammarians(cf.: Alford, 1991, 174-175; Crowley, 1991) or scribes, some of which lies also beyond remembrance. Some, though, can be recovered in historical studies, as is the evidence provided by historical studies in grammar and in the vocabulary (see: Fisiak, 2004, 117-124; Wolf, 2007; Rutkowska, 2007; Antkowiak, 2010).

The basic principles of English usage and potential meaning. I have been tracing resources of the historically inherited meaning in contemporary usage, approaching the question from the opposite angle. Therefore I had often to suppose of a probable development of meaning and its influence on thought and the mind. While describing regularities of meaning in usage, I have found that **analytic clarity** is a fundamental law in English. Analytic clarity as the precision of concepts in the words used, which extends to the explicitness of logical, syntactical and deep semantic relations in the collocation and the clause, appeared inherent not only in the referential

use of English but in English overall because even poetry attested to it. Analytic clarity structures the expression of meaning in English, ensures the clarity of an utterance or a text and simultaneously disciplines the mind of the speaker. It exists as a habit and culture of the native community. Analytic clarity is an active process in the minds of the native speakers as the following example indicates.

Once I approached a native speaker teaching English as a foreign language with a question, "Which is better of the two collocations and acceptable for the students' use – 'a diploma paper' or 'a graduation paper'?" The lady responded with a question: "What's a diploma? A piece of paper. 'A graduation paper', of course." This indicates logical reasoning but it leads to an analytical assessment of a collocation. Analytic clarity is impossible without logical reasoning and without analytical thinking. As this experience implies, the mind of the native speaker of English is alert and piercing. Using simple questions, it gets to the very elements of the collocation and finds whether it acceptable or not. As I have mentioned above, analytic thinking and analytic clarity in words disciplines the mind of the foreigner so that he treats his own native language with the same logical test until he finds the words in a collocation or a clause acceptable. This is the clearest instance of how principles of the use of language exercise an influence on the mind of the speaker. But analytic thinking and analytic clarity acquired from a foreign language can have an effective influence only on the mind of a proficient learner of the foreign language (cf.: Bylund et al, 2011). The influence of language on the mind is not direct or primitive. The laws of the language, whether native or foreign, have to become ingrained in the intellect of the speaker to exercise their effect. This observation derives from achievements of dedicated academics – foreigners teaching English as foreign language at university rather than from experiments in psycholinguistics; and their achievements have drawn considerably on imaginative literature, which has been highlighted above.

Apart from analytic clarity, I have found **tentativeness** in the expression of meaning in English, which was especially typical of conversation and almost as regular in discursive prose. While related to the attitude and delicacy of the speaker, tentativeness challenges the speaker verbally and psychologically: the native speaker has to decide what turn he would rather take, while the foreigner has to fumble both with a decision and, most importantly, with the words. Ready phrases, therefore, empower the foreigner in so far as tentativeness is expressed in English, primarily in conversation.

Tentativeness was prominent in statements identical with propositional attitudes, and in approximations. I have found that tentativeness is inherent in message structure and is not formally additional even in tentative statements identical with propositional attitudes. Similarly, tentativeness is expressed in utterances with an evaluative component to make them approximations, especially effective as conversational turns. But tentativeness features also in discursive prose and I have noticed it in my analysis of a paragraph of a text from Lady Doris Mary Stenton's book *English Society in the Early Middle Ages*. I have also referred to sociological studies, such as, *The Uses of Literacy,* by Richard Hoggart, to show how tentative statements may be used to keep the author's assurance latent. As my material has shown, there is nothing short of proof to assume that tentativeness, like analytic clarity, is typical of English overall. The exception may be poetry: I have had no material in my consideration above indicating

any measure of tentativeness in poetry. On the contrary, I have found the categorical statement and the imperative, in the opening lines of the analysed poems, to have the poetic effect which was something like an emotional blow. Poetry, obviously, gains from sudden openings, while routine communication resorts to tentativeness conditioned by the speaker's/author's modesty and politeness.

Tentativeness expressed in statements identical with propositional attitudes (*I think it is rather vain. I think you'll tire first all the same. I don't think it really matters about your not being there. I believe I was at her Christening. I suppose he has been paying you compliments*.) tests and arrests the speaker's intellectual powers. This challenge can be viewed analytically while explaining it with resort to Bertrand Russell's concept of language. Bertrand Russell distinguished primary and secondary language. He called the 'primary language' the 'object language'. Every word 'denotes' or 'means', according to Bertrand Russell, while "words in languages of higher orders 'mean in other and much more complicated ways" (Russell, 1965, 17). This turn of thought is a sufficient introduction to view the language of English conversation as the language of a superior order. Indeed, statements like, *I tend to believe that… We assume we have been left out. And you think the point could have been better illustrated in another way? I should think that perhaps it means that he would like you to go* and others of this type, are more complex than plain simple statements. The production of this kind of propositional attitudes involves the foreigner's intellect and logical reasoning until such utterances become a habit and are produced semi automatically. I must confess that Americans defy my present description of English by saying they don't speak this way. However, I found no marked difference between British and American talk as I analysed American conversations from COCA.

Another aspect of this question is that statements of limited directness of this kind are not only present in English and are genuine but, through recurrence, they become idiomatic in English and add an aspect of idiomatic meaning to the potential of this language. Conversely, when used and especially when treated analytically, tentative utterances influence the mind of the speaker to test its analytical bent. Like analytic clarity, tentativeness trains the speaker verbally and intellectually, when he is eager to be prompt and to sound genuine in conversation.

Analytic clarity and tentativeness relate to the basic functions of language – to the ideational and the interpersonal functions. This means that these laws of usage are inherent in the expression of experience and logic, of attitudes and probability in English, which has been confirmed by textual evidence in English literary heritage. They contribute to the idiom of language and are a part of it. The word rather than a fixed unit of meaning is the element in focus when implied meaning (or implicature) is discussed. When laws of usage are discussed, the focus is on fixed major units and on the role of words in them.

It requires no more proof to know that laws and regularities of usage contribute to the potential meaning of language by their explicit and hidden networks of relations required in producing a genuine utterance in English. **The analytical description of the laws of English usage in the present paper might also give clues to how one can explain the power of language in applied linguistics and for the benefit of the learner of English as a foreign language in particular** (cf: Halliday, 1990).

That section of language as a meaning potential, which I called potential meaning to emphasise its consolidated historical character, is **a historically formed continuum**. It is not only the meaning inherited and spread in different fixed units. It is a body of latent meaning. It is being created continuously. It is being born even today. This is why it is possible not only to explicate it but also to observe its becoming in process. It is the uses of language that best reflect this process. A major part of this paper was about the uses of English and fixed major units recurrent in them. But the word is also a carrier of potential meaning.

The Word and Culture-Specific Meaning. Potential or historically inherited meaning is conspicuous in the vocabulary of a language, to which I have given less attention than it deserves. Studies of the historical component of meaning in words have been known in English for decades (cf.: Greenough & Kiittredge, 1922; Ellis, 1939; Barfield, 1954; Wagner, 1968; Butterfield, 2008; Thorne, 2009; Knowles, 2010). One major recent study of semantics deserves a special mentioning (Wierzbicka, 1992, 1996, 2010)

These works highlight the meaning of the word as a depository of history. Focusing only on the newest works, *Jolly Wicked, Actually* by Tony Thorne (2009) is a culturally-committed study of one hundred English words, the meaning of which is specifically influenced by the history of England, the customs of its people, by events and occurrences in society, by the media, different languages and literature. This author explains how these words are used while adding their stories and comments on them.

In *Gallimaufry,* Michael Quinion (Quinion, 2006) focuses on how words appear and disappear, supplying stories for concrete words arranged in thematic groups, with references to their etymology. In this book, one can find how such words as *skittles, ninepins, pigeon-holes, bagatelle, cockamaroo*, and others originated as the names of games, how some of them survived, while others died or are dying out. This author also has a chapter on how and through what difficulties new words made their way into the language in different periods of history. Although some of the highlighted words are dated, the index can guide a casual or interested reader.

Damp Squid by Jeremy Butterfield (Butterfield, 2008) is written by an expert lexicographer who has drawn on the Oxford Corpus to relate the story of English vocabulary while considering its volume, origins, spelling, the system- and context-bound meaning of the English words, the combinability of words or word groupings, grammar and style in English. *How to Read a Word* by Elizabeth Knowles (2010) is also a book by a professional lexicographer who has written here on words in the dictionary, on the state of the words when compiled and on how to decipher the dictionary information. Questions of word meaning, popular concepts of etymology, accuracy in the definitions of word meaning, 'false friends', as well as citations and their reliability are discussed extensively in this book. Its author also reviews the origins of the English vocabulary and its brief history. Elizabeth Knowles analyses unique material and her observations are new even to those who have taken university courses of this kind. This book also contains a brief article on dictionary history and another on online resources.

A major study in the semantics of natural human languages by Anna Wierzbicka is based on the search for "universal human concepts" (1992, 7) which could form the

basis for a discovery of "semantic differences" (p.3) and analogies in different languages (Wierzbicka, 1992). As this author explains, her search seemed daunting at the beginning and the task impossible (p.7). Her focus was on semantic equivalence as experienced in translation, in dictionary making and as complicated in the system of language and in human thinking. She was also aware of the intricacy of pragmatic meanings. Conscious of a lack of "exact semantic equivalents" (p.14) in human languages and aware of a variety of options to express a given concept in different languages (pp.14-15), Anna Wierzbicka nevertheless sought "universal semantic primitives"[79] (p.16), which could be productive for "semantic comparisons across language boundaries" (p.16). However hardly conceivable as a task, the search for universal human concepts gave results. Focusing on thematic groups of concrete words and abstract concepts, such as ideas and emotions, moral concepts, personal names, forms of address, or kinship terms, Anna Wierzbicka demonstrated that "a system of universal semantic primitives provides an adequate basis for an integrated semantic description in which even attitudinal and pragmatic meanings can be adequately represented" (Wierzbicka, 1992, 324-325). In her second book, Anna Wierzbicka concluded that, having started with a few arbitrary elements, she managed to build a model in which formal features correlated "with a specific semantic structure" (Wierzbicka, 1996, 400-401). This author's continuous study revealed the presence of general concepts underlying the vocabulary of English (Wierzbicka, 2010).

I could not borrow the method of Anna Wierzbicka's study because my question concerned concrete contextual uses, the flexibility of their meaning and its interpretation in reading or in conversation. My focus has been on pragmatic and contextual meanings. It was, however, helpful to know how Anna Wierzbicka interpreted attitudinal meanings in semantic concepts, thus determining their place in the system of meaning and confirming the semantic integrity of these aspects of meaning. This is of considerable relevance in stylistics. But the present reference is significant for the evidence it provides. The origin of the conceptual meaning of the words together with their associative meaning and any kind of their historically inherited meaning can be accessed only in the most thorough and rational study, as Anna Wierzbicka's study has shown. This is the work of a linguist. Although the result of such a work can be variously applied, descriptive analytical semantics is beyond the learner of the language. Whatever can be said of potential meaning in this paper, it is rather to forewarn than to appease the learner of English as a foreign language. The more the learner knows about potential meaning, the easier he can find ways to overcome it as a difficulty in learning. Familiarity with the potential meaning of English can help form ways of learning for academics rather than students. A learner of English as a foreign language should be aware that language is a sociocultural phenomenon and its every unit is sociolculturally dependent. It is very often that there is no explanation for the meaning of certain units or the structure of collocations. Native speakers often say, "There isn't a rule, it's just how we say it" or "Catch me say it and don't ask me why". This is why nothing can be done at once and for good in so far as the potential meaning of a language is

79Cf.: To compare certain concrete units from different languages, their meaning has to be presented "as configurations of a small number of simple components". The point is that "relatively complex concepts are usually language-specific. Only very few and very simple concepts have any chance of belonging to the shared lexical core of all languages" (Wierzbicka, 1992, 16).

concerned. Potential meaning or the idiom of language can be seen as **amorphous and ubiquitous** and virtually no word is free of this, as my further story shows.

The reality of culture happens to be reflected and fixed in language in more ways than one. A name is a name but its meaning multiplies in usage as does the intricacy of its role and relations in verbal patterns. For example, *an inch* means a linear unit of measure, and it is a typical British and American unit of measure. This word has entered the idiom of the English language. The plain denotative meaning of the noun *inch* can be brought out in a quotation from a modern novel, *A Summer Bird-Cage* by Margaret Drabble[80]. The noun *inch* can be used routinely with a similarly embedded cultural identity without explicating it. It is, *I'll let it out an inch or two,* in colloquial idiom, it is, *She is every inch a queen,* in a fictitious sociocultural context, and *He had given her an inch and she wanted a yard,* in another modern novel. As these examples indicate, *inch* can be an idiomatic noun, especially when it means a small amount or distance, which is part of its denotative meaning. *Every inch* and *to give sb an inch and they'll take a mile/yard* are an idiom proper and a saying, respectively. The British use this word often to mean a small amount. It is a handy word. But this little word can turn into a stone, over which foreigners happen to stumble. For instance, a Lithuanian speaker of English, who was telling a native speaker of English how she had cleaned her house, spontaneously finished her story off with the following utterance: *The house is so clean that I know now where every bit of thread is.* The noun *bit* is fine as a short English word and it has its uses. It is more likely, though, that a British speaker would have readier used *inch* in the above context. First, the word should mean a small amount of an object (thread) which is measured linearly. Second, *inch* is as short a word and customarily, in this sense, on the lips of the native speakers. It is in the consciousness of the British speakers as a culturally rooted unit and a name, which it was not for the Lithuanian speaker of English in the quotation above. Otherwise, what is culturally specific and ready for the British speaker is absent for the Lithuanian. It is a clear example of how deep culture-bound concepts and habits run in the mind and idiom of English. I have touched upon the point of how tightly the idiom of language, the speaker's mind and the cultural context are interrelated.

In the access to the denotation of the name as in its understanding, the role of context is important yet limited. The relation between the word and the referent is arbitrary even when given, while the familiarity with the object denoted is the be all and end all. Therefore all names are culture specific. In simpler words, most names belong as much to a culture as the objects denoted do. It is an amusing story of how a foreigner went puzzled for days on reading the novel *The Worshipful Lucia* by E.F.Benson and

80 This is a conversation of two young sisters who are talking over the telephone. On her arrival from Paris, Sarah, the younger sister and a would be bridesmaid, is questioning her sister Louise who is to be married in a day or two: "How are things at home?" I asked. /.../
"Oh, bloody," she said. "You know people all over, presents, the hotel demanding numbers,..."/.../
"Is my dress there?"
"Oh yes."
"Ihope it is fits".
"It won't be my fault if it doesn't. I told you to come home earlier to have it fitted. And as for sending your measurements in centimetres, Miss McCabe (i.e. the dressmaker – MLD) was quite out of her depth."
"There aren't any inches in Paris."
"Oh well, never mind, ..." (M.Drabble. *A Summer Bird-Cage*, Ch.I).

failing to understand the meaning of the word *Apolinaris*, on which the resolution of the novel and its humour together with the character's accomplishment rest. The particular reader's laughter had to be postponed for months until an accidentally met native speaker explained that Apolinaris had nothing to do with the Greek God because it was only the name of mineral water in Britain. Similarly, one stops to ponder over "the revolving larger advertisement"[81] at the beginning of the novel *The Needle's Eye* by Margaret Drabble until one learns that it is a mechanical gadget with an advertisement of light beer that is set in motion and placed on a counter in a shop. There are other instances of referents in modern fiction, which are easily perceivable and the identity of which does not block the imagination merely because one is familiar with them in reality[82]. Although, with the process being extremely intricate, it is a debatable question to what degree fiction can provide cognitive knowledge (cf.: Drazdauskiene, 2002). We can be certain that fiction simplifies the process of learning words, but that it is not the overpowering resource in one's access to conceptual meaning. Familiarity with conceptual meaning is, in fact, the apriori and unquestionable condition on which an understanding of a story or a poem rests (cf.: Leech, 1969, 4-7, 40). Yet conceptual meaning is of a kind of encyclopaedic knowledge and it can be learned searching for it manually. The culture-bound structure of collocation or syntax is not accessible manually. It has to be accessed analytically or learned through custom. For instance, the conceptual meaning of names can be physically accessed in a cultural context, it can be learned with the help of the dictionaries and explained by a native speaker or by an educated teacher. The denotation of idiomatic names (cf.: the noun *inch, a table* and the respective verb *to table, debris* and *fragments, creation* vs *works*, etc)[83]is accessible

81 Cf. the complete context of this quotation: 'What would you like, sir?' he (i.e. the shop keeper – MLD) asked, and Simon, politely, said, 'Could I have a bottle of *Vermouth*, please, and twenty *Gold Leaf*?' / There was no point in making any effort : no point in commenting on the weather, or *the revolving larger advertisement.*

He received his purchase in silence, paid in silence, said thank you as one must, and left. (Margaret Drabble. *The Needle's Eye*, p.10-11).

82 Ripley Flang, the mastiff-chinned Director of the World Bureau of Investigation, was sitting at his broad desk, *feet up, throwing darts.* One whizzed perilously close to Cassius's head as he closed the door. Cassius flinched. The iron spike of the dart thudded into the door. On it *a paper bull's-eye* had been nailed, the large nails carelessly driven into the lustrous patina of the obviously antique and priceless wood. Even the newly refurbished White House had been paneled in polystyrene. For a genuine wood door to be pocked with thousands of dart and nail holes amounted to desecration. (John Jakes. Here Is Thy Sting // The Best of John Jakes, p. 211).

83 The noun *table* means a piece of furniture consisting of a flat top supported on one or two legs; people sitting at a table for a meal or other activity, and, by extension, a list of facts, a list of sports teams and a multiplication table. By its meaning, this noun stands in contrast to the noun *desk*, which means a piece of furniture with a flat or sloping top and often with drawers, at which one can read, write or work: *an office desk / children sitting at their desks, your photo on my desk / a writing desk,* etc. This is the basic and simple meaning of the noun table. Idiomatically, this noun has an extended meaning. For instance, the idiom *at table* means 'during a meal' (*lively conversation at the breakfast table/ Children must learn to behave at table*). The idiom *on the table* means different things for British and American speakers. In Britain, it means sth offered for consideration or discussion, while in the US, the same idiom means a proposal or a project postponed, a proposal or project left for discussion until some further date. The meaning of the verb *to table* differentiates accordingly in the two countries. The case of the nouns *debris* and *fragments* is simpler. *A fragment* is a piece or a small part broken off sth (*They found several fragments of a Roman vase. ...I snapped a wooden pencil in two and resisted the urge to throw the fragments across the room.* – Luke Rhinehart // An Anthology of Am. Humor, 161). The Lithuanian students' option is usually the noun

through definitions supported by illustrative examples. Some culture specific senses in the meaning of the words enumerated above do not show until the words come to be used by inexpert foreign speakers. The substitution of the abstract noun *creation* for the concrete plural noun *works* in the English of Lithuanian students brings out the significance of the culturally restricted meaning of the abstract noun *creation.* This noun denotes the action or process whereby something is caused to exist or made to appear as a new and original production. For example, *the creation of the world / a job creation scheme / a creation of a travelling library service* or *a literary/artistic creation* function only in the abstract sense in English. The noun *creation* does not exist even for the act of giving a particular rank, which meaning is limited to the verb *create* in English: *He was created Baron of Banthrop.* The abstract noun *creation* is not used to mean, (unless very rarely in American English), the author's literary output, for instance. When Lithuanian students start using it in this sense (cf., for example: *James Joyce's creation*) they show that they are insensitive to the ambiguous meaning of the phrase, while the teacher thus discovers that the noun *creation* is limited in meaning in English, which is determined by the logic of this language as by the deep semantics of its words and grammar, and that the preferred choice in the present case is *James Joyce's works*.

The question of accuracy in the access to conceptual meaning as in using the words accurately is simplified in English by very exact and constantly updated dictionary definitions. Such definitions also train the native speakers' mind and culture in language, and indicate that accuracy and precision matter in English usage. It has been shown and argued above that accuracy, precision and intellectual discipline make up part of the basic laws of this language. This is why dictionary definitions might be a resource training the foreign learner's mind while he is getting ready to comply with the law of analytic clarity in this language.

This takes me to the question of the so-called culture-bound words, the clearest instance of which is the missing names required to denote specific objects from a different culture. Such names missing in English would be 'Christmas vigil with a family supper' or 'the Christmas Eve's meal' for the Lithuanian 'kūčios', 'stiff decorative Palm-Sunday plaits of dried up flowers' for the Lithuanian 'verbos', 'sweets given on return from a trip' for 'lauktuves' and so on. It is a challenging task to produce such names in the language in which the things do not exist. It takes years for a foreigner to learn to express himself clearly enough when explaining such names in English, while clarity is the basic condition of the acceptability of any utterance in English. The above examples indicate that, to produce an acceptable explanation in English, a foreigner requires concrete words, accuracy in their choice and analytic clarity in the combination of the words. These are rules in English speech in general and they have been confirmed in my analysis. This is how the laws of a language set rules for a foreign speaker and govern his mind. The phenomenon of conceptualisation is a question of active research (cf.: Bylund et al, 2011; cf.: the publications of Guillaume Thierry and V.C.M. Gathercole for five recent years).

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pieces or *broken pieces*. The noun *debris* specifically means scattered pieces of something that has been destroyed: *searching among the debris after the explosion.* The meaning of both nouns is concrete and clear and these nouns cannot be exchanged in usage.

The historical component in the meaning of the word and etymology are fascinating fields of study, but these topics may be more valuable for discussions with young adults at university rather than for the development of cultural awareness. Foreign language learning and teaching should incorporate the learning of culture through language in use, as I have argued above, prior or alongside with etymology. It is true, stylistically marked words are no less important than the fixed major units of meaning in learning. However, for the word to be idiomatic, it has to be integrated structurally and systemically. Taken as a single item, the neutral word often plays a minor role. This condition can be explained when analysing the function of new words in English. This is to show further the spectrum of the potential meaning of English.

New Words in English and the Potential Meaning of Language[84]

New words unsettle the language because of their number. The meaning of new words depends on their etymology, is flexible at first and is adjusted in usage (Algeo, 1993; Crystal, 2008; Dudeney, 2009). The processes of the development of meaning include narrowing, extension, polysemy, amelioration, pejoration, a contribution of the community and of individual speakers (Butterfield, 2008, 70-77). These processes, to which new words belong, increase the flexibility of language, which does not contribute to its potential meaning and power. Moreover, until new words function as single items, they do not contribute to the potential meaning of language because "their true functioning is in collocations" (Butterfield, 2008, 68-69). It is only native speakers, who are well familiar with the new words that can permit themselves to play on new words. For example, the 6th of July 2011 issue of the *Metro* (metro.co.uk) carried a photo of a couple who had won 3.5 million pounds in a lottery. The man with a broad smile in the photo was holding a spurting bottle of champagne. The caption to the photo read: "Lovely bubbly: Chris and Sue Bowers celebrate their winnings". It is only the native speakers, to whom the word *lovely jubbly* is familiar, that can read humour in this new version of the new word. It is not every foreigner, though, to whom this new use of the new word means humour because he has to reason what the newer version of the new word means when *lovely jubbly* means something excellent. What is more is that the original new word belongs to slang, and it is only the native speakers who can permit themselves a joke on it, especially when it is related to the people who are not of the highest social standing. Thus, the concrete meaning of the word comes first and then its integrity. As the conception of the functional theory of language envisages, the vocabulary and grammar are integrated components in the potential meaning of English only through their structural integrity, as my initial explanation of the concept of the potential meaning of language and examples also confirm.

The words of a language have also systemic integrity, which is not formed for the new words. For example, the new word *clueless* was used of President Obama last year in an internet article: *Paul Krugman of the New York Times called the president "clueless".* (Yahoo News, 11 February 2010). The first thing the reader may wonder at

84 My paper titled "New Words in English and the Power of Language", has been published in: Kalba ir kontekstai (Language in Different Contexts), IV(1). – Publishers of the Vilnius Pedagogical University, 2011, 21-36 – ISSN 1822-5357(Drazdauskiene, 2011).

is whether this was not insulting. The president had obviously forgotten certain facts about the activities of certain organisations and made no acknowledgement such as was expected. The word is evaluating, and hence is the question. As Professor Crystal reports, although *clueless* means 'absent minded, scatty', "it's a much milder word than stupid" (Crystal, 2008). But it obviously belongs to the semantic field to which 'stupid' belongs. As *clueless* is a new word, few speakers of English are certain as to its evaluative meaning. That is why we wonder. When this word has a wider currency and a definite place in this semantic field in accord with its dictionary meaning, the question of the appropriateness of this word will be resolved for the foreigner, at least. At present, this is a sensitive word, especially when used so directly of a world leader. Therefore I have to conclude that new words are weak elements of language because of their flexible meaning, but especially because of their unsettled place in the lexical-structural and in the lexicographical system of language. Consequently, new words do not contribute to the power of language, they rather unsettle it.

Fixed Major Units as a Depository of Potential Meaning

As the analysis of new words in English has shown, new words and, especially, 'object words', are not significant in potential meaning. It is only evaluative and stylistically marked words that exercise the power of language. Idioms and fixed major verbal units have this power because of their structure and contextual reference. I shall focus on fixed major units of meaning in this section.

The present study has shown how uses of language contribute to potential meaning and what factors are conducive to it. Regularities of usage and a variety of fixed units can explain how **potential meaning becomes a multi-layered body**. Analytic clarity, tentativeness, the lucidity of the word combination, together with the logic and discipline of grammar become layers of meaning which combine with different degrees of prominence. Anyone who has internalised this law of the language is sensitive to the emptiness of the English of foreign students and of the obscurity of the English of commercial or propaganda leaflets. Analytic clarity in English has developed through the tradition of literary heritage and through the efforts of the native speakers and, ultimately, functions like a restricting power in usage of its own accord. This observation invites a reference to linguistic relativity (cf., in particular, Whorf, 1976, 82-83; Bylund et al, 2011), of which something more is said further on. This precision and restrictions in usage have the power to discipline the mind of the native speaker and to influence the mind of the foreigner learning English with dedication. It works both ways and is a testimony to the role of the intellect on the use of language and, conversely, of language on the intellect. It is the founding principle in English usage and is no less important than the structural discipline of the syntax of the clause.

Tentativeness or limited directness of the utterance/clause in English builds on the analytic clarity of this language. The fact that these features have been analysed here separately does not mean that they do not work simultaneously in usage. Moreover, the structural patterns which have been considered under the heading of tentative utterances (*I think/ suppose/ believe/ am afraid/ hope I…; You seem to… I must be*

going… I / you should be sorry to…) exercise the simplest syntactical structures in English. Owing to their regular recurrence, these patterns are polished and spread in usage. There are more fixed structural patterns which recur in English. The potential and regular recurrence of forms of address have been analysed in the context of poetry (cf.: Drazdauskiene, 2000). Formulae, response tokens, stereotypes and clichés are also recurrent units, which contribute to and consolidate the potential meaning of English (cf.: Drazdauskiene, 1979, 1990a, 1983; Drazdauskiene, 1990; 1996). Each group of these units increases the complexity of the potential meaning of English and each challenges the user to a different degree. But collectively these units of English stratify meaning in this language so that its **potential is a multi-layered body**.

I have mentioned fixed major units of meaning in on conversation. My idea was not to collect these units of meaning and to imply that oral communication can be reduced to an exchange of fixed phrases, as Professor Cap tended to criticise (Cap, 2011). This was not the end of the story. I have singled out these units per contexts of spoken English because they were recurrent in these contexts. But I continued questioning their meaning and finally discovered their significance. A review of the significance of a few groups of fixed major units may give an idea of how concrete fixed units contribute to the potential meaning of English and how they exercise it. **Forms of address** have been studied considerably in English (cf.: Brown and Ford, 1964; Silis, 1979; Jaworski, 1982) and it has only to be noted that they integrate lexical and cultural-contextual features, which demands delicacy in usage. It is impossible to review the system of address in English comprehensively in a few paragraphs and something of this will be said below. It is known, though, that forms of address are more informal and more liberal in American English than they are in British English (Brown and Ford, 1964; Formentelli, 2009). This shows especially in the use of first names. The fact that first names are a common form of address in American English was known from research (Brown and Ford, 1964) and personal experience: forty years ago, a British Lady remarked: "It takes us months to use first names". A restricted use of first names in a British academic setting has been attested in recent research (Formentelli, 2009). The age factor has to be noted with respect to the use of first names in British English. As personal experience in communication shows, young travelling students and young British people in general are not reluctant to communicate on first name terms on first meeting. But senior British citizens may not be inclined to this familiarity without a considerable introduction.

The usual form of address in British English still is *Mr/Mrs/Miss X.,* which is also the standard form of address in American English. This form of address is fixed for the family name, and, in some contexts, for both the first and the family names. Intercultural communication, however, has introduced variations in it, which are not genuine. For instance, one can commonly hear, in Eastern Europe, the title *Miss* used with the first name (*Miss Janet*). This is still un-English. An elderly person with a public school education in Britain finds such usage (*Miss Janet* as well as *Mrs Sandra*) to be provincial English. Indeed, this is confirmed in imaginative literature. Forms of address *Miss Mabel, Mrs Katerina, Mr. Tom* and *Master Tom* occur in somewhat provincial contexts in the novel *Less Than Angels* by Barbara Pym and most frequently from servants or people in service when these are foreigners. *Miss Scarlet* is a typical form of address in the servants' usage in the novel *Gone with the Wind* by Margaret Mitchell. This use

of *Miss* is so much related to servants' language that it earns a telling comment, again in literature[85]. Although the title *Miss* may occur as a single word of address in school-children's or customers' speech, *Miss Janet* is foreign to the English ear to this day.

Similarly, *Mister* as a single word of address belongs to slang or children's English, whereas a respectful word of address to a senior person, a teacher or to an officer of rank is *sir.* The standard neutral form of address is *Mr Jones.* Intercultural communication may issue a warning again. Speakers of languages in the cultures of which *Mr* and *Mrs* are used with professional titles (*Pani Profesor* in Polish, *Madame le Professeur* in French or *Frau Doctor* in German), happen to use "Mrs Professor" in English. Although this is foreign in English, it is not offensive. But when a foreigner searches out the first name of an English addressee to use it in a salutation in a letter (*Dear Mr Richard Lee*) in accord with the norm of his native culture, he sounds very strange and can even offend. It is known that untitled full names of people in the media (*Matthew Roberts, Susan Hill*) are used routinely in news broadcasts. It is also known that untitled surnames of women used to be commonly used with reference to servants and criminals, and today full names of women without a title are used with reference to women of fame (*Margaret Drabble, Catherine Cookson*) and when writing about women in scholarly and critical articles (Greenbaum, Whitcut, 1989, 466). I remember reading, though, a study in the 1970s in which the author was very critical of the custom of using only the family name of an author in reference (*Holloway assumes that… Carroll explains Whorf's concepts in an introduction.*) without any title in English. Titles and forms of address are really expressive units of meaning. I have shown their potential to a degree in my analysis of address in poetry (cf. Drazdauskiene, 2000).

These were the simplest cases of the use of forms of address which are quite complicated in Great Britain because of the social structure of the society.

Minding the intricacy of titles and forms of address in British English and the rules of their use, a foreigner has to be very careful of how he uses people's names. The above review of inaccuracies in the use of the simplest titles in English suggests that even in intercultural communication using English as a global language, a foreigner cannot be too ignorant or careless. British authors have a plain warning to foreigners: "People are sensitive about their own names, so be careful to spell and pronounce them right" (Greenbaum, Whitcut, 1989, 466). Reasoning with the language point in mind, one has to say that forms of address are dangerous because they are more sensitive units of meaning than ordinary words. The meaning of the form of address is a sum of contextual factors. For instance, *Miss* is a title "before the family name, or the first and family name, of a woman who is not married, in order to speak or write to her politely" (OALD 7th, 978). *Ms* is "a title that comes before a woman's family name or before her first and family names together, and that can be used when you do not want to state whether she is married or not" (OALD 7th, 1000). *Mr* is "a title that comes before a man's family name, or before his first and family names together" and "a title used to address a man in some official positions" (OALD, 7th, 1000). A summary gist of these titles is that they are used with the family name or the first and the family

85 Cf.: "Grosvenor was serving, but just now she had a flinty face, for a member of the Corporation had been addressing her as "Miss", as if she were a barmaid." (E.F.Benson. *The Worshipful Lucia.* Chapter Ten, p. 256)

names together (**but not** with the first name alone), refer to a male or female, who is married or not married, and apply when speaking or writing politely. This simple sum of the components of meaning in address[86] is vulnerable in the sense that if the speaker misses one component while using a title imprecisely, he loses it wholly and at once. This is obvious to any outsider who is familiar with the social context and politeness, and the speaker's ignorance shows. The title cannot be retrieved and no apology can help. Moreover, the speaker cannot suffer it on his own. This is not so with ordinary words. If a speaker misses a word while saying, for instance, *my cousin,* when he has no cousin, he can ignore his inaccuracy boldly and nobody can object unless the person's relations are known. Much of small talk runs on this kind of unconscious and even on conscious inaccuracies and nobody in society is the worse for it. Even evaluative words permit disguised truth in small talk[87]. Titles and forms of address do not permit such liberties and expose the speaker's ignorance and politeness at every step. Forms of address therefore are obliging the speakers, especially foreigners, and those people who promote the teaching of global or international English should realise that they might be robbing foreigners of enormous and sensitive resources of meaning in English, of English culture, and might have to think of their proposals again.

Forms of address are interrelated with titles, the use of which is very intricate in British English, yet their meaning has the analogous power of influence to that of the simplest titles explained above. With the cultural heritage of Great Britain elaborate in forms of address, ways of addressing even laymen and strangers become complicated enough. For instance, it is customary among strangers, when the proper names are not known, to use formal polite forms of address 'Sir' and 'Madam'. For example: *Are you ready to order, sir? Can I help you, madam?* Socioculturally *sir* means respect, age and rank. *Sir* is usually used to address an older man or one of a higher rank, otherwise a stranger. The reference to a stranger is especially strong in the address *Dear Sir/Sirs* in formal letters, when one does not know the name of the person who will deal with the letter. The equivalent form of address to a female would be *Madam*. It also means respect, but not age or rank. *Madam* is usually addressed to a woman who is served, for example, in a shop or a hotel, and is otherwise a stranger. *Dear Madam* is also the form of address in business letters to a woman whom one does not know personally. A recent development is the form of address *Dear Madam/Sir,* in modern business letters, which has obviously developed to appease the feminist movement. These forms of address are socioculturally marked in English as they set apart strangers in English speaking society and express formal respect to them.

86 Cf. a rigorous explication of the meaning of forms of address in a study of semantics (Wierzbicka, 1992, 311).

87 Cf.: At this point I looked over towards Mary again, and this time, as was inevitable, she caught my eye. She smiled and waved, and that was all there was to it. /…/ …she introduced her husband to me, and asked me how I was, and how the children were, and apologised for not having called to see me again.

"You must come and see us," she said, "but I expect that with the children you'll be very tied. Perhaps it would be easier for me to come across one day to see you."

"That would be lovely," I said. "Please do."

"I certainly shall," she said. "I'll just give you a ring and pop over one day, shall I? And perhaps you and your husband could come over to dinner one evening, do you think?"

"That would be lovely," I repeated, and smilingly departed. I knew that we would never meet again.

(Margaret Drabble. *The Garrick Year.* Chapter 12, p. 178)

Politeness and distant relations are activated in *sir* as the semantic components of its meaning when this form of address functions in schools. For example: Please, *sir*, can I open the window? The equivalent form of address to a woman teacher would be *Miss*. It means politeness, distant relations, and a relatively young age of the addressee in a school context. For example: Good morning, *Miss*! If these forms of address are missing, and they may be missing in utterances of foreign speakers, respect disappears and the utterances flaw the impression about the speakers. These standard forms of address happen to be substituted for by other forms of address. When the word *Mister* happens to be substituted for *sir*, it signifies slang usage in English. *Mister* in this function has been expressly used in fiction.

Formulae make up another group of fixed macro units of meaning, which have a considerable meaning potential and which have not featured in this paper. F o r m u l a e are fixed idiomatic macro units of meaning including from one to three variable components (nominal and pronominal reference, qualifying words and intonation), between a word and a sentence in length, and functioning as units of verbal etiquette. For example: *Good morning! Excuse me. Yours faithfully*, etc. Formulae in English are from one to several words in length. Historically, most of the English formulae are contractions of complete sentences. Cf., for example: *I thank you most sincerely* and *Thank you*; *Written at W., ..., the second day of May. By your true and faithful friends, B.T. and W.* and *Yours faithfully, Yours sincerely.*

Formulae function as signs of civil behaviour and courtesy. This is their principal meaning. Otherwise their meaning consists of different components of the context of situation (cf.: Coulmas, 1979). For example, *Good morning!*, pronounced with the falling tone, is used in the early hours of the day on meeting in formal and informal contexts. Pronounced with the rising tone, the same formula is used in the early hours of the day on parting in more or less formal contexts. But the formula *Good morning!* is not limited to the use inside the apartments. It may be exchanged outside in passing. It is much less formal than the formula *Good afternoon!* which is limited to formal meetings inside in the second part of the day. Provided these formulae are used in accord with the conditions as indicated, they will fully perform their social function and convey the meaning of civility and courtesy. But the sense of civility does not exhaust the meaning of the formulae completely.

Most formulae have their extended and contracted modern forms, as, for example: *Good evening*! and *Evening! I am very sorry, indeed.* and *Sorry; Thank you (very much)* and *Thanks.* The extended forms of the formulae function as formal, while the contracted forms as informal units of verbal etiquette. Not all the formulae are impersonal. I have already mentioned an extended apology, the personal attitude in which is expressed by the personal pronoun *I* and by the intensifying words. *Thank you very much* is also a personal formula, in which the personal attitude is expressed by the second person pronoun and by the intensifying words. Similarly, all apologies may express an emotive attitude of varying intensity depending on the quantity and quality of the intensifying words in them. In all other formulae, it is their form and intonation that intensify the emotive attitude. For example, *Bye bye!* is a very informal way of saying good bye. But intonation is by far the most expressive component in the meaning of the formula.

As the most recent corpus-based research confirms (Culpeper, 2011), *Excuse me* and *Thank you* are the widely current formulae in present-day English, while *Thanks* has become rarer. The research of Mr Culpeper has focused on the core formulae of politeness bypassing their profuse forms. This research has shown how even the usual formulae of politeness vary and change in usage and that a foreigner is always at a risk to miss the custom of the moment.

The degree of formality together with the personal attitude, when it is present, and intonation, make up the emotive content of the formulae. It was yet Ogden and Richards who claimed that formulae are not symbols, merely verbal signs; "they have only to justify the condition of appropriateness, one of the easiest conditions at the low-level of subtlety to which these emotional signs are developed" (Ogden, Richards, 1923/1960, 234). I should like to disagree with these most esteemed authors and say that the condition of appropriateness is only the first condition in the use of the formulae. There is also the point of the expression of attitude. Intonation is one of the profoundest resources in the expression of attitude, and the standard meaning of intonation in formulae in English has been extensively described by a number of authors (cf.: O'Connor, Arnold, 1966; Kingdon, 1958; Cook, 1968). But the point is that native speakers can express the subtlest shades of meaning by intonation, beginning with friendliness and finishing with irony, while to foreigners the meaning of intonation may be a major pitfall. A Greek Professor, Luke Prodromou, generalised on the foreign learner's difficulty in understanding native speakers of English and on the lameness of his own speech: ""I want to drink!" he demands with a heavy falling intonation as he goes to the bar; he gets it but not the barman's thanks" (Prodromou, 1979, 44). This is an eloquent instance of the abused tones of English, which indicates how much subtlety may be excluded from the foreigner's speech and how essential subtlety in speech may be. Thus, formulae are not only signs which have to justify the condition of appropriateness at the low-level of subtlety. They are units of considerable potential meaning and can express various attitudes of the speaker.

The speaker's emotive attitude can be emphatically and profusely expressed in apologies and thanks. This significantly reduces the degree of formality. The dependence is quite plain: the more emotive the formula is, the lower its degree of formality. Modern fiction, for example, illustrates the use of emphatic apologies very expressly. In her early novels, Margaret Drabble made ample use of formulae. The degree of emotiveness in them was very intense. For example: *I'm sorry. I'm very sorry. I'm so sorry. I'm sorry, I'm sorry indeed. I'm really terribly sorry. I'm frightfully sorry. I'm extremely sorry.* Saying thank you can have a similar variation in emotive emphasis. For example: *Thank you so much. Thanks a lot. Thanks ever so. I can't thank you enough,* etc. With these two kinds of formulae, the degree of emotiveness never outweighs in responses, which are quite brief and restrained in English. (E.g..: *It's all right. Never mind. Not at all,* etc). A tendency towards excessive emotive emphasis simplifies subtlety in the use of these formulae and communication begins to lack refinement.

Since, in thanks and apologies, the variable components of meaning are emotive words and emphasis on the second person pronoun, the potential meaning of these formulae is not very great. Their potential meaning depends basically on the variable words and intonation. Though the selection of the variable emotively coloured words

is fairly extensive in thanks and apologies, it is not entirely unlimited. The relaxed speaker who attempts to use any word for emotive emphasis in these formulae, has his inefficiency betrayed by his very words. The loosely used words testify against the speaker. However, these formulae become more idiomatic when the expression is restraint. Adequate response to restraint thanks and apologies may be a real test to the foreigner. Responses in such cases vary. For example:

'I'll be seeing you then.'
'Yes. Thank you for the party.'
'I'm glad you came.'
'I'm glad I came too.'

(M.Drabble. *A Summer Bird-Cage*. Ch. 8).

The problem with responses to the restraint expression of gratitude or apology is that they should agree in content and in the degree of formality with the respective formula. This requires a subtlety of reaction and verbal proficiency. The potential meaning of thanks and apologies is, thus, contained in the subtlest variation in the variable component of these formulae. The attempt is usually to express sincerity and to restrain excessive emotiveness.

The use and the potential meaning of greetings and farewells is no less limited. These formulae vary basically in their degree of formality, which depends on their completeness and intonation. The test point in the use of greetings and partings is the degree of formality, which is established by the one who speaks first. Cf., for example:

We went in through the stage door, and Bert, sitting behind
a sort of hatch, said, 'Good evening, Mrs H.' It seemed
very familiar.
'Evening, Bert,' she said. 'It's very cold out.'
'It's cold enough in,' he said.

(M.Drabble. *A Summer Bird-Cage*. Ch. 11).

Although the degree of formality in this dialogue is established by the first speaker who chooses the prefix to the family name but replaces the name by a single initial, the second speaker responds with a contracted, *i.e.* familiar greeting because it is the greeting that is required as a response, and the speaker can permit herself such familiarity in response to the initially implied familiarity.

The equivalent degree of formality as illustrated above defines the potential meaning of the formulae of greeting and parting. This is so because parrot-like response is characteristic of them. The degree of formality, which is expressed by the structure of the formula, is the principal variable component in this group of formulae. Until the response corresponds in the degree of formality with the initially used formula, the exchange is unmarked and the potential meaning of the formulae is latent. When the response disagrees in the degree of formality with the previously used formula of greeting or parting, the response formula means some attitude or betrays the speaker's flaw as his linguistic deficiency. Thus, the formula itself functions as an index of the speaker's attitude or inefficiency, and its potential meaning activates the words to convey the independent senses which would include the speaker's proficiency.

In the use of letter closing formulae, their agreement with the salutation is realised on similar grounds. Some dictionaries interpret the meaning of letter closing formulae merely as polite (cf.: *Yours truly* in the Longman Dictionary of Contemporary English) or expressing a distant tone (cf.: *Yours faithfully* in the Concise Oxford Dictionary). Whatever their full form and meaning historically, the contemporary meaning of letter closing formulae is limited to the degree of formality. Thus, *Yours affectionately* may be said to mean intimacy, *Yours* and *Yours ever* familiarity, *Yours sincerely* friendliness, *Yours truly* and *Yours faithfully* distant courtesy. It is this meaning of the formulae that guides the user and confirms the equivalence of the salutation in the letter. Politeness, correctness and precision make up supplementary meaning in letter closing formulae (cf.: Drazdauskiene, 1990).

Apart from the meaning as defined above, letter closing formulae have a historically developed component of meaning. It consists of a kind of social relations implied by the formulae. Thus, *Yours affectionately* implies family relations and kinship in general. *Yours* and *Yours ever* imply close relations as among friends. *Yours sincerely* implies either direct acquaintance or indirect familiarity with the person's name. *Yours truly* and *Yours faithfully* imply courteous relations among strangers. This meaning is sociocultural in character and is latent as long as the formulae are correctly used. This is why it is a matter of their p o t e n t i a l meaning that is to the fore. If the formula is used incorrectly, this meaning becomes prominent and may be even confusing to the addressee. But what is most important is that the sociocultural component of meaning in letter closing formulae confirms by itself the user's proficiency in English or betrays him as an (in)efficient user. It is this potential power of the letter closing formulae that is indicative of the user's linguistic skill against his own will. The user cannot manipulate this meaning nor can he eliminate it. It is always present in letter closing formulae and has the potential to identify the user as proficient and acceptable or inexpert and unacceptable in language matters. It is entirely the language's power which, in letter closing formulae in the present case, works for or against the user.

Letter closing formulae also contain a sociolinguistic component of meaning, which is their capacity to be textually marked. Wherever these formulae appear, they imply the letter form in communication. For example, the song *It's Four in the Morning* by Leonard Cohen ends in the words "Sincerely, Alcorn". This single elliptical formula suffices to imply that the whole song was meant to be a letter as it were. As its meaning functions retrospectively, this formula kindles the listener's interest in the song anew to be viewed as a letter. When the formula *Yours sincerely* appears initially as in the title of a collection of essays by Monica Dickens and Beverley Nichols, it assists the reader's expectations to view the contents as if they were letters collected under that single title (see: Dickens, Nichols, 1949).

Generalising on the potential meaning of formulae, it is significant that their potential meaning includes the expression of the degree of formality (greetings and partings, thanks and letter closing formulae), of the emotive attitude (thanks and apologies, greetings and partings) and of the social relations (greetings and partings, letter closing formulae). These aspects of meaning are latent when the formulae are correctly used. If the user errs, however, in at least one component of meaning in the application of the formulae, the components of meaning mentioned above come to be activated of

their own. Thus the formula used not only indicates the user's proficiency, but makes him vulnerable on any semantic component of the formula in question. The addressee's reaction may vary from a confused smile to questions in discomfiture. The questions may express the person's plain surprise. For example, since when have strangers become my friends, in the case of the use of *Yours sincerely* following the salutation *Dear Sir*, or what this student means by his emphatic familiarity in *Morning!*, in the case of the jovially intoned elliptical greeting of a student to an elderly Professor.

So long as a formula is used in accord with the highlighted components of meaning as in accord with the social custom of society, it is a mere counter which ensures the smoothness of social relations. The violation of at least one factor between the context of situation and the functional sense of the formula obliterates politeness and may produce unforeseen social effects. In addition to their functional and stylistic meaning, formulae permit the expression of attitudes or affective meaning, primarily by intonation. This complicates the supposed simplicity in the use of formulae in English as a foreign language. Again, informal and neutral uses of formulae are simpler because of their spread. The formal uses of formulae are trickier. Merely because *I beg your* pardon in asking forgiveness is formal and rare, young people tend to treat it as archaic, which it is not. It is not even formal in asking to repeat what somebody has just said because you did not hear it, but rarer, and young foreigners tend to avoid it in both senses. This is in line with the modern tendency to familiarity and lowly language, and young learners of English are taught to say, *Sorry, I didn't catch what you said. Can you say it again?* in a respective context. Foreigners are not very sensitive to the stylistic meaning of formulae, and their ignorance of it often shows to their own disadvantage. To hear a young student shouting *Good afternoon!* to his peer while they dash up and down the stairs is as grotesque as seeing a journalist running down the street and shouting, *Your Excellency!,* past the president of a gnomic non-English speaking country, hurrying along. Young students of today, however, tend to overdo informal formulae.

It is the potential meaning of formulae that allows to exploit their expressiveness in imaginative literature (cf.: Drazdauskiene, 2000) over and above the rigid rules of their use. Saying *thank you* appears as a plain formula in fiction, but, in other genres, it can be used to reflect the culture and beliefs of the community represented. For example, reverence to supernatural powers may be expressed by the transposed 'thank you'. Cf.:

PROSPERO. ...

Here in this island we arrived; and here
Have I, thy schoolmaster, made thee more profit
Than other princess can, that have more time
For vainer hours, and tutors not so careful.

MIRANDA *Heavens thank you for't! ...*

(Shakespeare. *The Tempest*, I.2)

Even in realistic modern fiction saying 'thank you' may humorously vary to express irony. The following extract illustrates the son's answer to the father's remark on his own fatherly role:

"Hey," he said, "don't forget it was me who gave you the gift of life."
I roared. "Thanks tons," I said.(Pat Conroy. *The Prince of Tides*. Ch.25)

It is only the availability of the standard forms of address that permits their expressive use just illustrated. It is also the meaning associated with the standard forms of address that is the foundation of the expressiveness of the apostrophe in poetry highlighted in Chapter 1, above. Common speakers underestimate the significance of the standard forms of address and of other fixed major units of meaning. Even linguists concerned with the functioning of minor national languages in this age of globalisation tend to underestimate the role of the standard forms of address, while all standard verbal forms ensure the soundness of language, especially if culture lacks maturity or continuity.

Discussing further fixed major units of meaning and their contribution to the potential meaning of the English language, **response tokens** await attention. With the exception of what has been known as gambits and repairs, which include even single words and certain sounds and which have been studied extensively by some authors (see: Faerch and Kasper, 1982, 1983; Watts, 1986), response utterances are here viewed in a narrower sense. **Response tokens** are found to be intelligible utterances, both non-idiomatic and idiomatic, expressing agreement, disagreement or comment by way of literal or semantic alignment with the content of the preceding utterance. Among the conventional utterances of this type there would be *Yes, Of course, By all means, No, Thank you, really, That sounds like a (very) good idea, That would be lovely*, etc.

With the exception of comments, response utterances clearly divide into positive and negative. Although *Yes* and *No* answers represent positive and negative responses in their pure forms, these words occur exceptionally rarely as isolated response utterances. They usually appear combined at least with interjections (*Oh yes. Why, no*, *Yes, sir,* etc), verbal phrases (*Yes, she is. Yes, I did,* etc) or other assertive replies (*Of course not. I think so, yes. Yes. Very,* etc). It is true, *Yes* has a function as a single utterance in a prolonged conversation when it functions as a signal indicating that the person attends and is following what is being said. But *Yes,* and especially *No,* virtually never appear in isolation as a finished utterance (cf.: Brown, 1984, 112), unless it is a case of emphasis and refusal to communicate further, usually expressed by intonation. Rhett's final 'No' said to Scarlett by the very end of the novel *Gone with the Wind* by Margaret Mitchell and Scarlett's tearful 'No' in protest in the same context come to mind when one thinks of the exceptional emphatic use of these words as single units in responses. The pronunciation of *Yes* has earned criticism (James, 1991, 191), which is becoming more and more significant.

The simplest and non-idiomatic response tokens are positive and negative responses of degree. For example: '*Yes. I suppose it is.' Yes, perhaps she does. 'All right. Where?' Of course I mean it. 'Oh very. I suppose.' That would be lovely. Of course I don't. Oh no, not Daphne. Of course it's not satisfying. 'I don't know. Talking, I suppose.' I have no idea,* etc. What is observed in the case of degree responses in English is that the logic of confirmation or objection should be thorough. *Yes* therefore appears only with positive answers. *Yes, she isn't* is unacceptable in English. It is *No* that should have a function in such a response utterance.

Another point is the semantic equivalence of response tokens. For example, to use *By all means* there has to have been an utterance calling forth for approval or encouragement. Cf., for instance:

'Do you mind if I pour myself another cup of coffee?'

'By all means.'

Sometimes *Yes, by all means* is used and this is the same as saying *Yes, please do.*

This consideration of response tokens and their use implies that these major units of meaning have an inconspicuous potential which is sociolinguistic in character. That is to say that response utterances have the potential to expose the speaker's ability or failure to achieve thematic alignment with the sense of the previous utterance. Foreign speakers of English, who tend to feel that the immediacy of response is more important than the semantic alignment and relevance of a response utterance, often err in this respect. Such speakers thus utter more words than necessary, which are especially obtrusive when incongruous.

Response tokens have also a certain potential of a sociocultural character. This is their potential to expose the level of usage or the degree of formality the speaker chooses. Cf., for example, the following response utterances to the question, *Would you like to see me again? Yes, I would. I'd love to./ I should really like to.* Since the question was originally more or less formal, the second response utterance would imply that the addressee's social sense is inadequate. It would be improper because of the familiarity, which was not called for.

Although the potential meaning of response tokens is not very obvious, these utterances expose definitely and immediately how genuine the speaker's English is, how good his general proficiency and what his social and emotive status is. The adequate use of response tokens is as difficult as that of the forms of address in English, because these utterances contain indirect reference to the addressee's social status and expose that of the addresser. Their topical relevance and immediacy make another measurement of their intricacy.

To continue this review of the fixed major units as they contribute to the potential meaning of English would be to consider verbal stereotypes. Verbal stereotypes are fixed non-idiomatic collocations and sentences including from one to four variable components of meaning (qualifying and intensifying words, nominal and pronominal reference, modality and intonation) and expressing an extended or contracted statement. For example: *It's very kind of you. I'm (awfully) glad/delighted to see you. It's ages/years/months since I saw you. I haven't seen anything more wonderful/beautiful. Thank you (very much) for your letter of… You don't mind if..., ...if you don't mind, etc.*

Since they are fixed units of meaning, stereotypes would tend to become trite but for the variable components in them. Both intensifying degree words like *very, very much, awfully,* etc., and qualifying words like *lovely, nice, wonderful, beautiful,* etc., may and may not be used or may be substituted for by other equivalent adjectives and adverbs. Thus the variable components in stereotypes keep them fresh and make them different from clichés. It is the fixed qualifying component of meaning that gives clichés their hackneyed character and makes them tasteless in usage (cf., for example, the meaning of *blissful ignorance, the almighty dollar,* etc). With this in mind, one tends

to include such units as *it goes without saying*, *it may be of interest to know*, *it stands to reason* and quite a few others registered in *A Dictionary of Clichés* by Eric Partridge (Partridge, 1980) into stereotypes rather than clichés (cf.: Berry, 1944, 50).

Stereotypes are fixed non-idiomatic units of meaning, often extended or contracted statements and phrases. Their meaning derives from the meaning of the words entering them. Because of this, stereotypes are non-idiomatic units of meaning. The semantic content of stereotypes, which accumulates in the time of their use, is not very rich. It is basically sociolinguistic in character. That is to say that the potential meaning of stereotypes is their capacity to be textually marked. If one considers the stereotypes enumerated above, one can easily define which of them belongs to social conversation and which appear in letters in correspondence. Textual identity limits the use of stereotypes. The user of English cannot employ stereotypes at will without simultaneously indicating the text of their origin and currency. For example, *That sounds like a very good idea. Do you mind if ...?* or *It's very kind of you* used in a narrative would simultaneously imply social conversation.

Conversely, stereotypes proper can cover up the truth when they appear in their customary contexts in which their sociocultural sense is appropriate. Consider, for example, how Oscar Wilde begins one of his letters to a friend from whom he had not heard for a long time. He begins by thanking him in a conventional way with emphasis on the qualifying word: "Many thanks for your delightful letters". Then he continues stating "This is *sarcasm*", because he had actually received none. Without the statement of sarcasm, the stereotyped letter opening would be taken at its face value and would probably confuse the recipient. This is part of the potential meaning of this stereotype expressing gratitude in its conventional context in letter opening. The sociolinguistic component of meaning in stereotypes, which identifies their customary context and their customary meaning, is not as powerful as the sociocultural components of meaning, but it is nevertheless their potential meaning. By virtue of this meaning, stereotypes can cover up the truth of the actual state of affairs when conventionally used and can expose their own textual identity in accord with or against the will of the user when they are used in other contexts. The most usual purposes of the transferred sense of stereotypes are humour and irony.

To finish this consideration of the fixed major units of meaning, in which the potential meaning of English resides, the meaning and the use of **clichés** have to be mentioned. C l i c h é s are expressions that have lost their force and freshness because they are overused (cf.: Greenbaum, Whitcut, 1989, 138). As the definition suggests and as are the recommendations of numerous authors, clichés should be avoided in speech and writing by self-respecting authors (cf.: Gowers, 1977, 100). Virtually no manual on English composition, whether British or American, overlooks this warning. It is hard to say whether it is because of the warning or because of the scarce publicity of the papers of really inexpert writers that an English text stuffed with clichés is hard to find. But clichés happen to be used in social conversation and in writing, sometimes quite successfully (cf.: Crystal, Davy, 1979, 114). Both the sources referred to above tend to tolerate clichés if they are "appropriate to the context" (Greenbaum, Whitcut, 1989, 138) or if the occasion requiring the word is a stronger influence than the opinion about its identity as that of a cliché (cf.: Gowers, 1977, 100). But my point in this

consideration is the potential meaning of clichés, which exposes the user's proficiency and partly decides the acceptability of a cliché.

Clichés are especially objectionable because of their trite qualifying component of meaning (cf.: *a blessing in disguise, birds of feather, the coast is clear, crocodile tears, forbidden fruit*, etc). If the cliché is used merely as a stamp or as the first word that came into the head and if it is significant for its trite evaluative component, it is really repulsive. But if the user exploits the potential meaning of the cliché, which is the cliché's fixed character and associative meaning with its original context, and especially if the new usage extracts some novelty from the cliché and thus motivates its appearance, clichés may be fairly unobtrusive. The cliché may be even reborn this way. A few instances of the use of clichés might be helpful. The following extract illustrates how subtly a cliché may be used when it is introduced as an expression of a third person whose words are quoted and in whose words it may also have been a quotation:

> *"You mustn't try to be too stoical," Anne said. "Ian says that that's what you are – stoical." She was already quoting her lover, Craig noted. "He says it's an unprofitable attitude in this day and age."*
>
> *"Will you pour a glass of water for me please, darling," Craig said. He wanted no more quotations from the accumulated wisdom of Ian Wadleigh. He wasn't really thirsty, but Anne seemed embarrassed and uneasy with him, and asking for a small service from her, even one as minute as pouring water out of a thermos, might make a dent in the painful barrier between them. He saw that the "darling" had pleased her* (Irwin Shaw. *Evening in Byzantium*. Ch. 18).

In the context of the novel, Craig objects to his daughter's quoting Ian Wadleigh whom he dislikes for his own reasons and not a little because he had become his daughter's lover.

It is noticeable that the cliché *in this day and age*, which is a stable cliché, is not very distasteful because it is merely a circumlocution. It is used to mean not only the present day but also literally the modern age and the recent days in the novel, when both men were past their prime and success in film production. The cliché is unobtrusive because it functions as a quotation and as a means of the characterisation of Ian Wadleigh. The cliché considered has no particular potential meaning because it has no definite context of origin: it is only a roundabout way of stating the time. Its fixed character is its potential meaning, but it is not strongly marked in the context above: it becomes the character of the speaker. Ian Wadleigh's words do not indicate any authoritative or interesting sources because he was not only a failure in film making, but at the moment lived virtually by begging and indulging in drink. The cliché illustrates his taste as that of the faded character that he was. Irwin Shaw may be said to have well used the cliché for the characterisation.

The use of another cliché calls for an explanation of the context. During the 1988 Presidential election between Bush and Dukakis, there were several issues which weakened Dukakis's position. One of the weakest points was Dukakis's record on prison furloughs and one case was especially emphatically exploited in the campaign. A black man, Willie Horton, who was a convicted murderer and ineligible for parole, had been let out of Massachusetts prisons ten times on furlough. During his tenth furlough, Horton escaped and committed new crimes. This incident was widely used to affect Dukakis's position. Horton's face appeared in a televised advertisement, although not in one produced by the official Bush campaign. But the Bush campaign was criticised for the use of the Horton's face on television, which in actual fact was the doing of independent committees in the campaign. The following extract illustrates how the Bush campaign reacted and how it was characterised by the critics:

The Bush campaign disavowed the spot, pointing out that independent committees do not clear their actions with the official campaign. But critics questioned just how independent such groups really are. They charged that the Bush campaign effectively had its cake and ate it too

(Levine, 1997, 233).

The cliché, *to have one's cake and eat it,* that is used in this context is a reverse of the expression, *to eat one's cake and have it*, which is a proverb and means to try to enjoy or get advantage from two things when using or doing one of them makes the other impossible (cf.: Partridge, 1980, 102). Minding the point of humour in the original proverb, another point is made with no less humour in the above context. Used with the emphatic *too* following *eat it*, the cliché in the context above reverses the meaning of the proverb: it means that the official campaign had an advantageous point and openly made ample use of it. The little word *too* in this context pinpoints the reversed meaning of the proverb, gives liveliness to the cliché and expresses criticism. The cliché is unobtrusive because of its humour which is achieved by stretching the meaning of the original proverb. The cliché is so becoming that it literally interprets the action prescribed to the official campaign and, with little emphasis, gains effect by its wit. The author's humour and linguistic proficiency in using the trite phrase can only be appreciated.

The Longman Guide to English Usage states that "there is no need to avoid" the expressions identified as clichés "if they express precisely what is required" (Greenbaum, Whitcut, 1989, 138). Here is a couple of instances when clichés perform the role of exact expressions. For example:

In all the centuries before the Norman Conquest, Britain had been again and again subjugated. After the Conquest, never. For the Normans had transplanted a strong, centralised state to this island. Moreover, it is obvious that the country needed licking into shape, and that only an iron hand could forge a unified nation out of the many elements that had poured into the island

(A.L.Rowse. *The Spirit of English History*, p.30).

The cliché *to lick into shape* means to make presentable. In addition to this sense, the cliché in the above text means to give a definite mould and stable character to the nation. Although this cliché is marked as particularly hackneyed in 'A Dictionary of Clichés' by Eric Partridge, the context absorbs its exact meaning so fully that it becomes unobtrusive. As the source of this cliché is not known, it is only its fixed character that makes its potential meaning. The use as illustrated above testifies to the author's skill in subsuming the fixed character and exploiting the meaning of the trite phrase to make apt use of its literal meaning.

To give another example, is to quote J.F.Kennedy's speech 'The New Frontier':

But I believe the times demand invention, innovation, imagination, decision. I am asking each of you to be new pioneers on that New Frontier. My call is to the young in heart, regardless of age – to the stout in spirit, regardless of party – to all who respond to the Scriptural call: "Be strong and of good courage; be not afraid, neither be thou dismayed."

(Podell, Anzovin, 1988, 602).

If the cliché *the young in heart*, which means spiritually and emotionally youthful, had been used as it is, without any alterations, it would not have been very obtrusive in a speech: a certain amount of known expressions, such as sententiae and even clichés, are tolerated in oratory. Because they are known, the sententiae, for example, involve the listener into a certain reasoning, thus increasing the suggestiveness and the power of persuasion (cf.: Zabulis, 1995, VII). The speaker in the above quoted case makes use both of the meaning and of the structure of the cliché to develop a parallelism. The cliché is reborn in this case as it lends the speech a device for emphasis in addition to its exact meaning which is one of the points the speaker is making.

The speech quoted above is one of the best illustrations how a hackneyed phrase may be exploited to render effectively its meaning anew. The speaker implies no allusion to the title of the cinematographic film of the beginning of the twentieth century, which was the source of the cliché's origin. The film is not as stable a source of reference as literature, and the allusion would have been pointless in fifty years time. The speaker makes an original use of the cliché as a fixed unit of meaning and is very successful in his attempt. This is a rare case when the speaker manages to exploit a hackneyed phrase in so many aspects and to make use of the familiarity of its meaning so successfully.

I have not illustrated the use of literary clichés, in which case the users have to tackle the full potential of the cliché's meaning, *i.e.* its original meaning, the implications of its original context, and to be more or less successful in making sense of the relations (cf.: Drazdauskiene, 1990, 80-81). The material considered above suffices to show that clichés are fossilised units of meaning and that it is not an easy task to attempt to exploit their literal and potential meaning to advantage. It is only when the efforts of the user, the original source meaning of the cliché and the context, work in line, that a cliché may be reborn and lend even expressiveness in the new context with

or without the exploitation of its potential. Therefore it entails no harm if foreigners teaching English as a foreign language through formulaic sequences prescribe lists of phrases from home reading, in which occasional clichés occur. An advanced learner of English as a foreign language, who is instructed in ways of meaning through allusions or repeated reference, is likely to know the uses of fixed evaluative expressions.

It is said that a single word can also be a cliché. Without going into the research particulars of this question, I should like to note that a single word can be very significant in a positive and negative sense and have potential contextual meaning, especially when it is evaluative. For instance, evaluative words, such as *lovely, nice, fine, sweet, delightful* and others are very frequent in polite conversation and in small talk. Consequently, these words carry about themselves and imply a polite tone and the context of conversation. This sense may be exploited to create irony in descriptions. The adjective *sweet* recurs commonly in small talk (as in: *There's something very sweet about the memory of one's first love…*(Barbara Pym). Cf. the following description:

But Elizabeth's wintriness thawed when she found that not only was she placed on Georgie's right hand, who was acting as host, but that every dish was started with her, and she even asked Irene if she had been painting any of her sweet pictures lately. (E.F.Benson. *The Worshipful Lucia.* Chapter Nine, p. 246).

The highlighted word is so potential in meaning that a quotation that short is sufficient to create irony to the reader who is familiar with the currency and meaning of this word in conversation.

Delightful is another word, which is neutral but has the sense of polite conversation in it. Cf. how ironic it is in the following remark:

… David immediately turned on the charm.

'Old friends of Emma's?' he was saying in no time. 'Oh, you must come back and have a drink.'

They knew better than to accept, but they were delighted.

(Margaret Drabble. *The Garrick Year.* Chapter 4, p.66*)*

Similarly, it is common to hear in conversation, *'I've come just to say Hello'*, or *'I was just looking around when…'* and other utterances of this kind. Cf. the following description:

Humphrey was in the act of selling a pair of Straffordshire figures to an exacting Jewess from Brondesbury when Miss Caton came hovering in the background with 'an urgent telephone call from Miss Eyre'. Humphrey excused himself and went to the telephone, but in the two minutes he was away the potential buyer had changed her mind, and the American woman who had been 'just looking around' had suddenly remembered that she had arranged to meet her husband in twenty minutes' time at the Hilton and couldn't decide right now whether she really wanted the bronze representing Actaeon set upon by hounds. (Barbara Pym. *The Sweet Dove Died.* Chapter XV, p.122-123)

In this context, the irony of the seller's loss is due to two expressions, both typical of conversation, *an urgent call* and *just looking around* and as typically expressing the urge of the moment. These phrases are so filled with conversational sense that

their contrary sense of irony is brought out in a short description with aptly organised details.

My argument has come full circle. I began with the word saying that 'object words' are insignificant in their contribution to the potential meaning of language, that evaluative and stylistically marked words are, and that the word is most significant when structurally integrated. With this in mind, I reviewed the typical fixed major units of meaning. I have to conclude that the stylistically marked word and especially fixed units of meaning all contribute to the potential meaning of language because the meaning of these units has accumulated the sense of the contexts of their currency. These units are very sensitive in meaning and can expose the speaker's knowledge or ignorance of the language and of the culture. But the potential meaning of language which accumulates as a body of meaning is powerful enough to make the language a power in its own right. An informed user of English knows that a native speaker of English is restricted in usage by their cultural tradition and by the tradition of English literary heritage no less than by the associative meaning of the word, the rules of the collocation and the clause. English, in short, is powerful enough to protect itself as a language. Therefore language is no simple means of communication, and learning English as a foreign language is a major undertaking.

In considering features of fixed major units of meaning (forms of address, formulae, verbal stereotypes, response tokens and clichés), I was trying to show what components make their potential meaning and how powerful such meaning may be. Like that of the words of associative meaning, the potential meaning of the fixed major units is sociocultural and sociolinguistic in character. Forms of address, and formulae – partly response utterances and clichés – are distinct by their sociocultural aspects of meaning, while verbal stereotypes – partly response utterances and clichés – are marked by their sociolinguistic aspects of meaning. The sociocultural and sociolinguistic meaning in the fixed major units is potential in them. Conditions of the use of these verbal units are defined in the categories of the context of given situations, which are sociocultural and sociolinguistic in character and agree or disagree with the potential meaning of the units. Until the fixed major units are correctly used, their potential meaning remains latent. Otherwise stated, the meaning of the fixed major units is a sum of the constituents of the context of the situation, not a structure of semantic components like the meaning of the word. The literal meaning of the fixed major units is insignificant, while their contextual – sociocultural and sociolinguistic meaning is great: the meaning's origin is to be found in the contexts of the situation and has to correspond with the new contexts of a situation. Their meaning is nothing but function in context.

At different points in this chapter, I have illustrated how the use of conventional vocabulary depends on the choice of an individual speaker. Nobody can show or imply that the speaker's use of ordinary words disagrees with the actual state of things because nobody can know it until the referents are not exposed or consciously analysed. The meaning of the words in such statements, as, for example, *I liked her new coat,* or *John was a success in his examinations,* is taken for granted. The meaning of the 'object' and neutral words is always the speaker's sole responsibility. Nobody can know whether he is true to fact or not. He can play with the words and get away with it as long as he can stand missing his own meaning.

This is not so with the meaning of the stylistically marked and evaluative words, most idioms and with the fixed major units. The meaning of these units is sociocultural and sociolinguistic in character. When the speaker uses them and misses at least one point in their content (for example, uses the form of address *Your Grace* to a Prime Minister, or *Miss Jane* to an English girl, or shouts *Good afternoon!* to his fellow student, dashing down the stairs) he cannot conceal his inaccuracy or suffer on his own. The words expose the flaws of his choice and, whoever hears them, realises it and reacts. In the first instance, the user misses the point of equivalence between man's birthright or official duties and the title. In the second case, he misses the sociocultural convention of usage in Britain to apply the prefix *Miss* to a surname. In the third case, he misses the point of the required degree of formality in the context. In each case it is only a single point in the meaning of the fixed macro units, but it makes the user lose the whole units. Since the equivalence of the meaning of the fixed macro units to the components of the context of situation is measured arithmetically, as it were, missing one point affects the equivalence of the whole unit. The more so, that this is obvious to all the participants. But the important point is that it is the words that expose the speaker's inaccuracy or inexpertness, and whoever is present, witnesses it and, naturally, reacts. It is the whole structure of the native speakers' society, its cultural and linguistic conventions that ultimately testify against the speaker.

It is almost unnecessary to reiterate that the potential meaning of the fixed major units and that of the words with the equivalent meaning is very powerful. It exposes the messed up meaning, all flaws and blunders in the speech of inexpert speakers, primarily in that of foreigners. The potential meaning of the fixed major units, of the idioms and of the evaluative words taken together makes up the potential meaning of the English language. The potential meaning of English may be defined as the historically formed sociocultural and sociolinguistic meaning of fixed major units, respective words and idioms, which is latent until these units of meaning are correctly used. The inaccuracy in at least one component of the sociocultural and sociolinguistic meaning activates the latent meaning of the above mentioned units against the speaker's will and intention, which results in the public exposure of the flaws of his verbal choices. Owing to its potential meaning, this language guards itself against aliens and inexpert users. This is so because English has a great number of fixed major units of meaning in addition to the words of the analogous content and most idioms, which form a body in the semantic system of this language, which functions to testify against inexpert speakers and to guard the language of its own speakers.

One more point to a dated theoretical question in this context. The potential meaning is latent in the major units of language and in the vocabulary of associative meaning. It becomes activated when the word is used in an inappropriate context. One often hears that is a wrong word. But what we are saying in such cases is that the word itself rather than man's decision resists the application. Thus verbal units with potential meaning have the power to mean on their own. Therefore the theoretical conception which presumes that only man means, not the words (cf.: Ogden, Richards, 1923/1960, 9-10; Hayakawa, 1962, viii-ix; 1964, 314; Salomon, 1966, 12; Quirk, 1968, 133, 208; McAuley, 1968, 127; Shipley, 1977, 95; Pinckert, 1981, 15), is not really true. Virtually all the fixed units of language and a major part of its vocabulary mean by themselves, as has been evidenced in this chapter.

One can sympathise with the inexpert speakers of English, but one cannot help admiring the power of this language. It is the result of a long and consistent socio-cultural tradition and of the sociolinguistic heritage of English. One's appreciation becomes inflated when one realises that the potential meaning of English handicaps poets and writers no less than it does its ordinary speakers. Their particular difficulties may be different but the potential meaning of the language is unyielding – verbal units of sociocultural and sociolinguistic content can be used only in exact agreement with the requirements of the context of a situation or else their meaning is unmanageable. Yet poets have to manage the power of the words some way. Moreover, they have to overcome it as the most sensitive part of conventional usage not to reiterate merely routine meanings. T.S.Eliot's words, *the intolerable wrestle with words and meanings,* can be read in this context as a self-explanatory phrase and an explicit generalisation.

The routine meaning of routine formulae may be the subject of poetic works, as is the case in the nursery rhyme, *What's the News of the Day,* or in the poem, *On Dwelling,* by Robert Graves. But the overcoming of routine conventional meaning and of the power of the potential meaning of the language is a far greater and more frequent problem to the poets. It is a major problem for the poets and for the researchers, but this chapter does not extend over to its consideration. A brief statement might be that poets, Shakespeare in the first instance, manage to make use both of the conventional and of the potential meaning of fixed verbal units and make the most of them in the totality of their works (cf.: Drazdauskiene, 1984, 1986, 1990, 1992, 42-56). The mechanism of the management of the potential meaning of the fixed major units in Shakespeare-'s works is quite unique. The fixed major units of meaning are used in their regular contexts of meeting and parting, *i.e.* at the beginning and the end of the scenes in the plays. Thus Shakespeare gains the impression of realism, while their potential meaning is kept latent. Simultaneously, when one component of their meaning disagrees, in some contexts, with the sense of the scenes, they become charged with dramatic sense. The fixed major units of meaning lend themselves to the expression of the dramatic sense because of the flexible components of their meaning. As a result, Shakespeare combines reverent greetings in dramatically challenging contexts or conventional and emphatic regards giving them a dramatic perspective. The flexible content of the fixed major units of meaning thus becomes expressive of dramatic irony, of threat and danger, and of other overtones of meaning.

The Potential Meaning of the Collocation and the Sentence

Analytical clarity as the overall principle of English usage and the precision of the words used, which form an aspect of the expository potential of this language, begin with the use of **single words** rather than collocations in the principal syntactical relations.

Referring to the beginning (four sentences) of the second paragraph in the text chosen from Chapter One in Lady Doris Mary Stenton's book, *English Society in the Early Middle Ages,* (Penguin, 1981, 11-13), I find the author's language explicit because of the use of single words.Except for one collocation, *no great following*, in the

first line and for four collocations in the last two lines, the statements in the quoted text are based on single words. Sentence 2 in the text referred to above illustrates how precisely used single words contribute to the clarity of the statement. The words in sentence 2 pinpoint every concept without forming collocations with or without deep interior relations. (Foreigners are immune to the clarity of single words in regular syntactical constructions and miss out on lucid English.) Precise reference by single words, in addition to the regularity of the structure of the sentence, creates the transparency of the statement, which may be seen as a stylistic feature of English. But the mere precision of word meaning, regular in the referential use of English, creates the potential to test and expose imprecise and inaccurate words and their relations.

For example, a BBC announcer who read out the following statement, *But Europe and the US developed with little environmental awareness*, (BBC WS, 22 December 2011), has illustrated a case of the precise use of the adjective *environmental*, meaning 'knowing and being sensitive to the natural conditions of the living world'. In contrast, the following statement taken from a comment on L. M., teacher and author's blog, *...I think that the only valid approach in language teaching should be the dogme approach in an international environment where language is used for real purposes...* (www.teachingenglish.org.uk/blogs - 22 December 2011), does not show either the knowledge of the meaning of the word 'environment' (the conditions that affect the behaviour and development of sb/sth; the physical conditions that sb/sth exists in), or sensitivity to its function in usage. Foreigners are fond of the word 'environment' and, ignoring its meaning, use it where the words 'context', 'situation' or 'circumstances' would be required. Foreigners seem to mean 'surroundings' and use 'environment' instead, where none of these words is suitable in a language learning context. The genuine collocations 'learning environment' and 'home environment' only confirm that this word applies only in the cases in which physical conditions are meant.

This observation is correct with respect to modern English only if we are aware of the precision of word meaning and analytic clarity of this language, which build up its ephemeral expository potential. But native speakers are aware of it and react to the use of this particular word and to that of numerous others, critically. One native speaker found 'environment' too formal, another commented saying that it was old-fashioned in foreign students' English. This attitude and the potential of the word to expose what is unusual in English usage are created by the meaning of the word backed up by constantly updated English dictionaries as by the custom of usage. Whatever the appeal and promotion of international English, pitfalls in the choice of English words in this 'dialect' are obvious to native speakers.

The functional role of single words in a statement and their precise meaning in English, which form a tradition of usage, is best represented by educated authors, on whose works I have based my study (Kenyon, 1978; Stenton, 1981). I have treated the *of*-phrase as a structurally explicit syntactical structure the words in which, except for nominal collocations as its members, relate like parts of the sentence without a deeper semantic bond. The lucidity of English based on single words in statements rather than on phrases show more convincingly in longer passages, as for example:

(1) The old men of dignity and wisdom who desired audience of the king were summoned before dinner; after the midday meal those who were there for pleasure were admitted. (Stenton, p.19)

(2) This allowance of bread, wine, and candles was the prerequisite intended for the sustenance and comfort of the recipient in his private chamber of an evening, additional to the two meals a day which he ate at the king's expense and table. (Stenton, p.23)

(3) This change in outlook which resulted in this unwillingness to accept the burdens of knighthood must have developed rapidly in the early years of Henry III's reign. (Stenton, p.96)

Although the English based on the use of single words is very lucid, such usage indicates a style and intellectual discipline and is not continuous throughout longer stretches of text in Lady Stenton's book. It is rather the style in Professor Kenyon's book (Kenyon, 1978), which is also more vigorous in the frequency of the terms chosen. Lady Stenton's language does not escape occasional nominal collocations. In each of the texts mentioned, there appear from one to three nominal collocations of two words. It would be strange if they did not. These are also kept within the minimal structure of two words by Doris Mary Stenton, which is the optimum nominal collocation in English (see further on the scope of the collocation).

Given the tradition of accuracy and precision in the choice of English words by native speakers, concrete words become indicative of their suitability to syntactical patterns and to contexts of use. My study of native speakers' comments on word meaning in EFL teaching and in fiction has shown that the word used indicates, firstly, its precision in how it helps or hinders understanding. This is a trap for foreigners, and any word may be a 'wrong' choice: foreigners tended to speak of 'unfair' and 'undemocratic elections' until the BBC taught the word "rigged elections", with the respective verb, and verbs are a weak point in foreigners' English. 'Admire/admiration' or 'enjoy/enjoyment' were the typical words in foreigners' English when speaking of the performing arts until native speakers and fiction spread the words 'delight', 'a huge success', 'a standing ovation' and others. The words may not be wholly wrong but they may become tiresome through fixed recurrence, which lacks variety, accuracy and flexibility. The native speakers' preference to a clear word occasionally shows in their turn to plain words. Cf.: "*Language has been used as information warfare or, in good old language*, *propaganda*." (BBC World Service, 25 March '03).

Secondly, the native speakers'comments on word meaning indicate that foreigners are vulnerable in their choice of words of any class, while native speakers mind them, especially adjectives. Cf.: "*The situation* (i.e in A.) *is very serious and I choose this word very very carefully*." (President Obama) (BBC WS, 14 Feb '10). "*It's so difficult to use the words 'huge' and 'enormous' because everything is so big in the port of Rotterdam*". (BBC WS, 14 Nov '03). " … *the adjective 'chintzy' has now become rather derogatory*." (BBC WS, 23 March '93). "*'Brave' is often the CP's word for 'damned stupid'"*. (BBC WS, 5 Feb '03). "*Dearest Princess, if only everyone was as sweet as you!" / "Sweet", cried Charlotte. "I don't like that word. Are you going to eat me then? Sweet! I think it is such a silly word for a person."* (Jean Plaidy. *The Regent's Daughter*, p.41). "… *We just did get away ourselves*." / "*How dreadful!" / "Yes, that's the word. Dreadful.* …" (Margaret Mitchell. *Gone with the Wind*, p. 582). "*'Special' is a much overworked word, it being loosely used to mean great in degree, also peculiar in kind*." – R.G.White (H.W.&F.G. Fowler, 1994, 124). (Cf. also com-

ments in different Chapters in: Crowley, 1991). As these illustrations indicate, native speakers are concerned with the impression of the word on the listener, i.e. with its social effects or appropriateness. Few foreigners live up to this degree of sensitivity. The foreign students' concern is for accuracy and precision, if only it were so. But the potential meaning of the word in English derives from its evaluative (or: associative meaning in general), which is equivalent to the contextual aspects of meaning in fixed major units, and from its accuracy. Whether it is used rightly or wrongly, the English word has the potential to elicit approval or disapproval from native speakers (Cottle, 1975). As my illustrations above indicate, native speakers, too, can show disapproval among themselves at word meaning. But it is only evaluative words which can elicit an overt reaction from native speakers and from those present and, in effect, control the speaker. Neutral words cover rather than betray the speaker: if the speaker uses 'hand' instead of 'head' without pointing it out especially, this word cannot elicit the listeners' reaction if the speaker can suffer his loss of meaning.

The potential of new words is different. As shown earlier in this Chapter, new words are weak units mainly because their meaning is not fixed lexicographically and is not yet a shared property of all members of a society: some new words are better known, some worse; some people are familiar with most new words, some are only with a few. Evaluative new words cause the greatest doubts because their systemic semantic relations are still vague.

Probing further into the potential meaning of English, the focus falls on the **collocation**, i.e. on the word combination or the lexical unit of words, and on relations between its elements. To identify the collocation requires a review of interior relations within the English sentence. Descriptive and lexicographical (cf.: Mednikova, 1986; cf. also: Benson et al, 1986/1990) studies of English collocations held the focus of attention in some schools in the second half of the twentieth century. Researchers guided by Professor Olga Akhmanova at Moscow State University discovered, at the turn of the seventies and in subsequent years, that there exist three types of bond in the English sentence – the predicative bond, the completive bond and the attributive bond (Akhmanova et al, 1969; cf. further: Akhmanova (ed.), 1974; Ter-Minasova, 1981). The predicative bond covers subject-predicate relations in syntax, the completive bond predicate-object relations, while the attributive bond covers modification between the head word (a noun) and a modifying word (an adjective or a noun). (This kind of relations can also be traced to a degree between a verb and an adverb.). These three kinds of syntactical relations more generally divide into verbal (predicative and completive) and nominal (attributive) relations. They coincide with subject-verb and verb-object relations and with complementation, on the one hand, and with adjective/noun + noun relations or modification, on the other, in the most recent research of English grammar (cf.: Carter, McCarthy, 2007). As the Russian researchers observed, these relations differ in that the verbal relations are between parts of the sentence, whereas nominal or attributive relations are between parts of the parts of the sentence. This distinction permits the grouping of collocations into verbal and nominal to simplify the division of labour in an analytical study of relations within the collocation. Indeed, while simplifying, some authors find it convenient to limit the syntax of the clause to the minimum essential of "a noun phrase and a verb phrase" in an academic instruction in English

grammar (cf: http://learnenglish.britishcouncil.org/en/book-page/clause structure – 15 June 2010).

My focus has been on nominal collocations in the English of educated native speakers.

The present study of English collocations was based on two historical studies (Stenton, 1981; Kenyon, 1978), with a thorough analysis of nominal collocations from about one hundred pages from each book. Collocations in a collection of essays (Bryson, 2010) and in the Inaugural Addresses of three recent American Presidents have been studied for comparison, and the results confirmed the data on the collocation from the historical studies. This is by no means an exhaustive study of collocations. It is rather a probing yet selective description of the structure of the meaning of English collocations. But this description is indicative. The method of analysis was an analysis into minimal semantic constituents (cf.: Cruse, 2011, 83-85) with reference to the most recent dictionaries (OALD 7th, LDOELC) and without an argument of the validity of the constituent as a category. The minimal semantic constituents were limited to the semic structure of the word.

What was found about the language of Doris Mary Stenton in the book, *English Society in the Early Middle Ages*, was limited to an observation of "its semantic clarity" and might have sounded superficial. Generalising on the collocations in this book, I can say what creates the semantic clarity which provides the ease of reading and ultimately exposes the potential meaning of the collocation. Nominal collocations are lucid in this book because they are short, viz. they are mainly collocations of two words, which is the optimum nominal collocation in English. The flexionless English words in combinations of two preserve the geometric clarity of a line between two points. Combinations of two words are the most numerous collocations in the studies under analysis.

Combinations of three words (*the infrequent royal baths, actual coined pennies, solid economic basis, intolerable daily journeys, a rapidly growing office, the supreme governing body; an urgent political necessity, adequate government representation,* etc.) are the longest collocations. Combinations of four words depend either on the morphology of degree adjectives (*a more elaborate calculating machine, the most recently arrived foreigners, the most conservative government department,* etc.) or on degree adverbs (*a highly efficient judicial machine, the earliest surviving wardrobe account, the most recently arrived foreigners,* etc.) and are rare. These longer collocations are few; they make only about one tenth of all the collocations studied. They are lucid because the two or three modifying words relate to the modified word independently (*the infrequent royal baths:* the infrequent baths & the royal baths: *actual coined pennies:* actual pennies & coined pennies, etc.) or form two pairs of words with one shared member between them (*a solid economic basis:* a solid basis & an economic basis; *intolerable daily journeys:* intolerable journeys & daily journeys; *a rapidly growing office:* rapidly growing & a growing office; *a more elaborate calculating machine:* a more elaborate machine & a calculating machine, etc.). I conclude therefore that the best acceptable collocation in English is a collocation of two members, both statistically and structurally. But it is not only the numerical structure of the colloca-

tion that ensures its lucidity. It is also its content. Historical studies in general abound in obvious collocations.

In the historical studies under review, nominal collocations which combine 'a proper name/adjective + a noun' are frequent and transparent. Apart from the structural combination 'the Genitive of a proper name + a noun' (*Offa's greatness, Salisbury's offices, Geoffrey's account of them; Charles's principal chaplain, England's overseas trade, the England's official adhesion, Arthur's fine armour*, etc.), which is also a feature of general English, structural collocations of 'the proper adjective + a noun' (*the Roman countryside, the Viking invaders/spirit, the Norman Conquest/invasion/castle/kings, Anglo-Saxon kings, English descent, the Anglo-Saxon time, English counties, Saxon days, the Doomesday figures; Protestant leanings, a Catholic power, English monarchs,* etc.) are as frequent, as they would be in any historical study. The simplicity of their structure makes their meaning obvious and dependent on the individual words in them.

These collocations with the proper modifying word in the Genitive or in the Nominative are structurally the simplest and semantically additive. They do not conceal any deeper semantic bonds between the words in the collocation. Their structure determines their meaning. They have been known as free collocations in Soviet lexicology and they do not retain any significant resource of potential meaning.

One other structural type of nominal collocations typical of historical studies in general are collocations which combine 'a temporal adjective + a noun' (*the eleventh century, throughout the twelfth century, by/in the middle of the twelfth/thirteenth century; the seventeenth-century Englishmen, in the sixteenth century, twentieth-century currencies,* etc.). This structural pattern extends to a structural pattern, 'a descriptive temporal adjective + a noun' (*the Saxon days, the pre-Reformation clergy, the Whig historians,* etc.) and still further to another structural pattern, 'a general descriptive modifier related to time + a noun' (*medieval England*, *the early Crusades, the previous thousand years, the next twenty-five years, recent research, a contemporary writer, the last effective invasion; this much surveyed period, war-time privateering, for the past twenty years, initial research, more recent history, a spare-time occupation,* etc.). All these are obvious collocations, the meaning of which is additive and determined by their structure. In modern terminology, these collocations would be called the collocations produced by the 'Open-choice Principle' (Cruse, 2011, 81). Like the previous ones, they are easily mastered in learning English as a foreign language. They have no significant potential meaning.

Collocations with a temporal modifier can also be looked upon as collocations with a modifying degree word because the temporal modifier means an aspect of degree measurement. Whichever way explained, these collocations are not idiomatic and are formed as free word combinations. This treatment gives a clue for an approach to semantic relations in collocations with modifying words which are adjectives of subjective evaluation (*lovely hands, a pretty face, a marvelous description, fine weather, totally unfilmable, absolutely lovely,* etc). But this is only a superficial observation. The latter collocations are not as simple as they seem nor as free as the previous. It is only foreigners who deceive themselves while treating collocations with modifying words of subjective evaluation as if they were free word combinations produced by the

'Open-choice Principle'. In genuine English, modifying words of subjective evaluation do not combine freely with any noun. When they are combined this way, ludicrous English is produced (cf.: The Commander had talked at length to N. about Amerigo, in a crackling British accent, using the words actually, tremendous, and fantastic in much the same way LA employed obscenities" (H. Wouk. Don't Stop the Carnival). I have studied these collocations since 1970 (Drazdauskiene, 1970, 1974) and have enough material to say that adjectives of subjective evaluation are combined with respective nouns by the principle of precision between equivalent semes in the words combined, which I explain in greater detail here below. A definitve explanation of the structure of collocatioons with an evaluative component has yet to be given.

If we discount terms proper (as for example: *local government, a civil war, majority election, coal mining, national taxation, a national migration, economic decline, chronic inflation, surplus population, viable colonies, the gross national product, a restricted chartered company,* etc.), the structural pattern of nominal collocations, which combines 'a descriptive modifier related to time + a noun', will exhaust free collocations in the historical studies under analysis. However, even in the latter group, I can point out a few collocations which include descriptive modifiers vaguely related to time that imply some genuine English logic of choice and likely conceal deeper semantic bonds. I mean collocations other than the obvious and those unmotivated by deeper semantic bonds. E.g.: *a spare-time occupation, this much-surveyed period, long-past glory, the ever-moving court of the Norman kings of England, an ever-moving stream of traffic, long-term improvements, (depended) upon ever-renewed success,* etc. It is nominal collocations of this type, i.e. those which include a modifying word (not necessarily hyphenated) that is not simply additive and rather governed by the 'Idiom Principle' (Cruse, 2011, 81), that have been in the focus of my study.

Collocations of this type are not idioms proper; yet they are not produced by the 'Open-choice Principle', at least from the foreigner's point of view. I have been asking why the collocation which is not obvious, yet not an idiom proper, is as it is. Native speakers, who teach overseas, forbid questions 'why' with respect to such English collocations. They say, "Catch me say it and don't ask me why". I have been asking why and this is what I have discovered.

This group of collocations is significant for their hyphenated member, which seems to be the rule for modifying words which include a past participle, judging by usage in the current press and the Internet. Applying this rule, the English collocation conveniently formally preserves its structure of two members. But the point of my research is the bond in, for example, the collocation *a spare-time occupation.* Taken as a whole, this is an obvious collocation, which combines an adjectival related to time and a noun. The adjectival is itself a collocation. The question I asked was whether there was any discernible bond between *spare* and *time* to motivate it or whether it was a mere accident prompted by the linguistic instinct of native speakers gradually turned into an idiomatic phrase through recurrence.

The adjective *spare* has a seme, in its semantic structure, related specifically to time when it means 'available to do what you want with rather than work' (OALD 7th). The noun *time,* in its turn, has a specific seme meaning a period or 'an amount of time available to work, rest, etc'. These two semes in the meaning of the two words

are directly and logically related, and make an explicit yet not a surface link between them. This is why I assume that the collocation *spare time* is motivated by an explicit interior bond between these two words. Therefore it is not an accident of usage. It is rather a collocation with a motivated semantic link. Moreover, there is no analogous or synonymous collocation in English to replace this one. The collocations 'abundant time' and 'leisure time' are too specific to compare. The collocation '(your) free time' means a time when the person is 'not busy and has no particular plans or arrangements', and cannot suitably replace the collocation *spare time.* Hence is the genuine character of the collocation *spare time*, partly governed by the 'Idiom Principle' and partly by analytic clarity. When hyphenated, it functions as a modifier related to time in the collocation *a spare-time occupation.*

This look into the semantic structure of the meaning of the words in the collocation shows that a genuine English collocation, the lucidity of which seems to be determined by the 'Idiom principle', conceals an explicit semantic link between the words in it. Whether this link had been uppermost in the native speakers' mind or not, it is an analytically motivated collocation. What is more likely is that the author who produced this collocation was deeply and genuinely familiar with the meaning of the words in it and made this choice of words sub- or semi-consciously. Foreigners who lack the genuine knowledge of the precise meaning of the word wonder why the words have been combined so aptly. It appears, however, that it is possible to give an answer to the question 'why'.

I have applied analysis into minimal semantic constituents even to terms with similar results because the terms analysed have been terms in the humanities. For example, *a civil war* is a fixed collocation and a term and it happens to be questioned by foreigners. It appears that the first seme in the adjective 'civil', which means 'connected with the people who live in a country' logically relates to 'war', which means 'a situation in which countries or groups of people fight against each other' to mean wholly groups of people in the same country who fight against each other. No other adjective can fill the slot in this collocation to carry the respective referential meaning. Therefore it is also logical to conclude that the foreigners who miss this adjective on their first attempt to name a war between groups of people in the same country, do so because of the vagueness of their knowledge of the precise meaning constituents of the adjective 'civil'. 'Local government' is a similar case semantically. The adjective 'local' relates to the government of elected representatives because this government is of a limited power in terms of locality and 'local' means 'belonging to or connected with the particular place or area. Thus, by defining the limits of the area, this adjective defines, in some way, the potential of the government. Although very weak, a certain interior semantic link may be gleaned in this collocation. When foreigners miss this collocation on their first attempt to name the institution, they miss it because the reference of the adjective 'local' is only spatially limiting. Foreigners are at a loss to guess the relevance of a limited space to a similarly limited power.

Some terms in the study under analysis (Stenton, 1981) have their meaning defined by the contrast in which they appear. Referring to the same text in Chapter Three, *a national migration* and *an aristocratic conquest* are so defined. The latter descriptive collocation is a term as much as it contrasts with the former term. Their structure is

formed by the 'Open-choice Principle'. Like in the case with all terms, their meaning is explicit because it is additive. Combining words by this same principle, a group of collocations of service in the same historical study has been used: *menial services, specific service, some personal service, inherited service,* and, partly, *obsequious services,* etc.

I must note that explicitly motivated nominal collocations (*the added prestige, august assembly, reforming statutes, an itinerant soldier, the baronial reformers, the contesting parties, his baronial adherents, official quarters, the royal household, the ablest ministers*, etc) were twice as many as descriptive nominal collocations (*respectful mirth, a similar command, this background of political distraction, knotty points of law, the stringent enquiries, his ambitious projects, with an unsurportable weight of debt, the anomalous position, no one authoritative text of this momentuous document, this astute cosmopolitan, the unostentatious work,* etc.). The nominal collocations of both these groups gave the most interesting findings about the collocation and about the English language. In a majority of cases, descriptive nominal collocations indicated either exact words referentially with explicit extralinguistic relations between the words showing (*added prestige, controlled generosity, august assembly, itinerant Judges, an itinerant soldier, the baronial reformers, his baronial adherents,* etc.) or relations between the words in the collocation precisely in accord with their definitions. E.g.: *public enemies,* although this is a fixed collocation, the adjective in it relates to 'people in society in general' by its first seme and the noun refers to somebody who harms people also by its first seme. The collocation wholly means somebody who has harmed society very badly. *Knotty points of law,* in which the meaning of the nominal collocation is general because of the noun *points,* is given a concrete meaning by the following noun *law;* as the adjective *knotty* means something 'complicated and difficult to solve', the words in this collocation also relate by definition. *The stringent enquiries*, has no interior link between the words in it, as the adjective *stringent* refers to a law, rule or regulation by its first seme and means very strict demands that must be obeyed. The words in this collocation relate to each other by definition. But, in the context of the study, the adjective *stringent* means the king's own regulations of relations between the superior in authority and the inferior with the aim of limiting the power of single officials; therefore this adjective is concrete in the context and in the collocation; *the stringent enquiries,* is motivated by definition and contextually, which is supported by the meaning of the article in it.

These two groups of nominal collocations are similar with respect to the combination of words in them. They are motivated either extralinguistically (and partly contextually) or by definition and contextually. Both show care for the precise meaning of the words and relate either extralinguistically or by definition. The nominal collocations add to the lucidity of the narrative in the historical studies under analysis. In addition to the terms, these have been the most frequent collocations in both historical studies.

Collocations of a more idiomatic character with interior semantic links, which can be traced analytically, have not been too frequent. Yet such collocations appear deceptively simple. For example, *a strong king* tends to be understood by an average foreign reader as a king strict in his demands, through an association with an international calque 'a strong leader'. This is not true for the study under analysis. In this col-

location, the noun 'king', which means a ruler whose function it is to govern, combines with the adjective 'strong', meaning the power to influence, in its second seme. The semantic bond in this collocation is between 'govern' and 'influence'. Given the semantic link thus motivated, *a strong king* means a ruler who has the power to influence and uses it to rule, presumably, successfully[88]. This semantic bond does not make this collocation idiomatic and it requires competence in extralinguistic knowledge to be used convincingly in a historical study. Lady Stenton does use this collocation repeatedly (p.p.35, 38, 43) and convincingly, which confirms her verbal expertise.

The collocations *their own determined individualism* and *their determined independence* appear in Lady Stenton's book with reference to Danes and Norsemen. In both collocations the word *determined* means their determination to treat themselves and what is theirs in a faithful way (seme 2). This sense in *determined* relates to the sense 'doing things their own particular way' (seme 1) in *individualism.* Thus, the collocation *determined individualism,* although abstract, has an interior and concrete semantic link, and means people faithful to their own particular ways on their own decision. The second collocation is motivated in a similar way. The same seme meaning willfulness to keep what is their own to themaselves in *determined* relates to the sense of the 'freedom to organise their own life and make their own decisions' (seme 3) in *independence.* Thus, the collocation *determined independence,* which is as abstract as the previous, has a concrete interior semantic link and means life organised their own way in freedom under their own decision.

I have found a similarly structured interior semantic link in such collocations as: *racial brew* (the link: the seme 'a mixture as a feature of national origins'), *a single measure* (the link: the seme 'a fixed amount of drink'), *an armed camp* (the link: the seme 'militarily disciplined'), *criminal and civil pleas* (the link: the seme 'legal matters'), etc.

Collocations, the link in which is a referentially related feature, which is classifying in character, (cf.: *financial duties, individual chroniclers, double food, the culminating point, a very curious document, a race apart,* etc.) or a subjectively related feature (*an appreciable amount, an appreciable number, the effective head, an obliging farmer, his proud assurance, reckless expenditure, a fierce concentration, unfortunate consequences,* etc.) are less idiomatic. The words in the initial examples relate by their definition rather than by a subjective feature, which is prominent in the latter examples. When the words in the collocation relate both by definition and by extralinguistic reference, the collocations are additive and free (cf.: *a harvest festival, the fast days (of the Church), the great feast days, a standing army,* etc.). This latter kind of collocations is similar to the collocations from the historical studies which include a temporal modifier, and both kinds are relatively free. But the most intricate are semantically motivated collocations, which are problem collocations to the foreigner.

Collocations with interior semantic links from the assorted material under analysis confirm my findings just reported. For example, *a commemorative coin,* or *commemorative medals.* 'Commemorative' means something 'intended to help people remember an important person or event in the past'. When the object denoted by the

88 When the meaning of the words in this collocation is neglected in some other European languages, equivalent collocations, *a strong leader, a strong president,* etc., come to mean the rigour of government, dictatorship further, and a fall, ultimately.

nouns *coin* and *medals* serves as a symbolic reminder or a prize, it performs exactly the function denoted by the adjective *commemorative.* Thus, the semes of a specific use of an object(s) and the function of it relate the words explicitly by their definition. This seemingly logical interior bond is significant. Naturally chosen by the native speaker, the adjective *commemorative* is not an easy choice to the foreigner until he chooses it after a long time pondering. The problem is obviously the vagueness of the exact meaning of this adjective to the foreigner and a lack of logical rigour in using English as a foreign language. The collocation *a high priest/high priestess* is problematic to foreigners for similar reasons, especially when they have one historical word for the subject in their native language. These collocations appear as fixed collocations in *The Oxford Advanced Learner's Dictionary* with reference to 'the Jewish religion in the past or in some other non-Christian religions'. An analytical treatment of these collocations show that 'high' relates to a serviceman/servicewoman in religion by its seme meaning 'near the top in rank or status'. The linking seme is thus an exact identity of status as a feature of the subject. The collocation, *a definitive guide,* has also an interior semantic link between the words. The adjective 'definitive' relates to the noun by its two semes 'final, beyond change' and 'considered the best of its kind' to the first seme in the noun meaning 'a book/magazine that gives information, help or instructions about something'. This interior link is the confirmed quality of information. Foreigners would easily slip into the choice of the adjective 'the best'. But, although this adjective means 'the most excellent type or quality' and 'the most suitable or appropriate', it does not confirm the quality, and suitability as a matter of choice. Therefore *a definitive guide* is an exact collocation motivated referentially and logically, while 'the best guide' would be only a subjectively motivated collocation.

The frequency of explicit (referential, logical or psychological) and interior semantic links in collocations in the referential use of English shows that words combine in English collocations by the principles of choice out of an unlimited variety, that of choice and agreement, which is limited, and that of an adjustment in limited choices, which is restricted. This is in accord with the relations between structures and lexis, in which restrictions depend on the delicacy of the conceptual and associative meaning. Restrictions on collocation in English, therefore, are anchored in a restricted variety of choices determined by networks of linguistic and sociocultural relationships. The potential meaning of the collocation in English rises from its limited scope (combinations of two words) and lucidity, with or without an interior semantic bond. As the illustrative analysis of the meaning of the few collocations has shown, it requires a precise knowledge of word meaning and responsibility to be able to produce acceptable collocations in English. By the same token, the typically lucid English collocation has the potential to test the acceptability of all collocations and to expose the slightest neglect of these conditions and deviations in their use.

If I were to formalise my findings, I would first refer to the pattern of the English noun phrase which derives from a study of *The Cambridge Grammar of English* (Carter, McCarthy, 2007). It can be represented in the following pattern: **Determiner: article/pronoun +/- Premodifier:adj./noun/participle +NOUN+/-Postmodifier: a word/a phrase/a clause.** Then I would have to supplement it with my formalised findings. Focusing only on the Determiner + Modifier + NOUN pattern, I would have to add explicit referential, logical and psychological relations within the collocation,

and interior semantic relations which are beyond formalisation as they depend on the semic structure of the words and are minimal and concrete in every case. As my academic experience tells me, students reel on seeing the full formal pattern of the noun phrase in English as highlighted above. They accept more gladly and readily some five variants of the simplified pattern Determiner + Modifier + NOUN. The formalisation mentioned here would be of little interest even as an intellectual exercise. A conclusion would be, then, that the complete noun phrase in English includes the nominal collocation (Adjective + Noun) as central in it: it functions independently and it appears in the *of*-phrase. Even knowing my material of analysis as I do, I can say that the semic of link within the nominal collocation as mentioned above should be taken for granted without an attempt to formalise it. If something seems to be missing, the something is the linguistic instinct of the native speaker, which always guides him. This fact and the proficiency of some foreign learners of English suggest that a proficient user of English as a foreign language also has some intuitive knowledge of this language, which functions most often as instantaneous references. The intuition of a foreigner should fill in the gaps that are missing in the pattern of the nominal collocation and of the noun phrase in English. The only warning is to be that no foreigner should assume any intuitive knowledge on his first experience of pleasure in successfully managing a task in communication. Intuitive linguistic knowledge develops after years of experience with English as a foreign language and is confirmed by immediate references in ample quotations (Drazdauskiene, 2007).

This is, ultimately, a complex system of delicate relationships in collocation which users of English, whether native or foreign, do not analyse rationally. Human beings prefer to struggle in an infinite variety of options and combinations. And so it must remain. As my material has shown, an explanation of these relations is no straightforward story. Therefore the explanation of semantic relations in word meaning and collocation should be reasonably curtailed, at least in EFL teaching. There would be more use from one essential rule or two and from apt and occasional comments by a professionally informed teacher, which would approximate those that native speakers give, stimulated by their instinctive knowledge of English.

Except from observations in this Chapter and those drawn from modern English grammars (Quirk et al, 1972; Carter, McCarthy, 2007; Aarts, 2011), I have not studied extensively the potential of the structure of the clause and sentence specifically for this paper, but I have had much practice with it in an academic course of English style, in reverse translation and in original writing. But the structure of the clause is not a separate sector of meaning. It is bound tightly with the collocation and with single words in a clause. This is known to anyone who has done reverse translation, and I have done it continuously for over a decade. The interrelationship of grammar and lexis, whether in single items or in collocations, has also been known from theory[89]. In reverse translation one learns how structures demand rigorously the use of a particular word or a collocation and how a word can exclude a collocation or a structure. It is indeed an irrevocable relationship. Therefore, generalising on the potential of the grammar of English, I can say that grammar provides a project for a thought, with some words

89 It is Mchael A.K.Halliday, to reiterate, who wrote convincingly that "The lexical system is not something that is fitted in afterwards to a set of slots defined by the grammar. The lexicon – … – is simply the most delicate grammar." (Halliday, 1978, 43).

included simultaneously. When the user (a writer or a translator) focuses on the initial project of a thought and a clause, he sees immediately which words fit him and the structure and which do not. Sometimes it is sufficient to change a problem word or two, but sometimes it is necessary to change the structure. It depends considerably on what the user is ready to sacrifice – the project or the result. The third choice is a long and often futile struggle with delicate units and their relations, if the initial step is neglected. This process of adjustment between grammar and words is long and continues until a structurally required word(s) is found or until the structure is changed to match better the lexical content in a new project of thought.

As a project of thought, the grammar of English restricts the user by its orderliness. It is only a very advanced student who can regulate the structure. But even when the structure is changed, it prescribes the new rigour and pattern of logic to the user. The grammar of English demands, therefore, the precision of thought and thinking. When this is achieved, still greater precision is required to adjust the words in collocations or in structures of the clause. Simultaneously, there is the precision required in the choice of words, i.e the precise knowledge of their meaning. This process of the discipline of thinking and language knowledge either trains the user to proficiency or leaves him an outsider in the English language. In these processes, the English language exposes its potential to exert the required discipline of grammar and to show it as either acceptable or unacceptable (incomprehensible or marked). With the tradition of orderly English syntax dominating in usage, the English language itself is a challenge and a test to confirm its own virtue. The native speakers are there to react accordingly.

The discipline prescribed by English grammar to thinking in verbal options means a multilayered process which diverges into different directions. It is analytical in its foundation. The English language is analytical because of this overall and complex process rather than because prepositions replace relations realised by inflections. Acceptable English is governed by the discipline of logic, combination and precision. Even the core pattern of the English sentence, SVO, is always complicated by the phrase-like relations between the words in this pattern. Minding the structural choices, which are limited, and lexical choices, which are almost infinite from about half a million of words, the multilayered analytical process in the mind of the user can be accessed only by a very advanced student, a young researcher or by a competent professional. This process is not to be explained analytically to beginning, intermediate or even to upper-intermediate students in the classroom. It would be clear and useful only to the informed teacher, but it would be wasted on the learner. It is sufficient for the learner to internalise the rule of clear thinking recurrent in composition manuals, although some light might be required to throw on what clear thinking is. A teacher, who is a professional linguist competent in English as a foreign language, can add occasional and relevant comments on the delicacy of analytic clarity in English. But he/she is not to particularise his comments indefinitely. The human mind functions on contextual rather than on lexicographical or detailed systemic knowledge. The learner's knowledge may become somewhat systemic but it is only he himself who can devise its body and notion.

The stylistically marked words and especially fixed major units of meaning contribute to the potential meaning of language because the meaning of these units has

accumulated the sense of the contexts of their currency. Collocatioins are also sensitive units and realise potential meaning by their delicacy. These units of a language are therefore the most powerful. The potential meaning of language is not only a continuum, it is a live and flexible continuum. By the same token, the presence of numerous contexts of use witnesses a live language. The potential meaning of dead languages is their literatures.

To conclude this section, I would have to say that the power of words is immeasurable. Words are a great source as a stimulus to the inspired mind and expression, but words are no less a restricting power in expression. The potential meaning of a language is a major power to be overcome both by the poet and by the ordinary speaker. This is why one joins an exclamation of Samuel Taylor Coleridge, "How awful is the power of words! – fearful often in their consequences when merely felt, not understood; but most awful when both felt and understood!" (Coleridge, 1931, 3). This is why one tends to appreciate Sir Randolph Quirk's concept that "we are prisoners of language", and "our feeling of helplessness at a failure to find the right word" (Quirk, 1974, 132-133) states the effect of the potential meaning of language quite precisely.

The Uses of Language Applied

The present research into the uses of the adult's language has shown that major uses of language can be singled out and investigated, as they represent definite stretches of the process of speech. The problem in singling out a use of language is not the point at which one cuts the stretch of text. It is rather in identifying the mode of meaning in it. For instance, conceptual meaning characterises the referential use of language overall, while the phatic use of language is characterised by a transferred sense. Both conceptual and transferred meaning have a place together in the quasi-referential use of language, while the transferred sense or figurative usage dominates in the metacommunicative use of language.

The use of language is a productive resource in research. The present investigation has not been complete. Much more may be discovered and said about the major uses of English. But a use of language can orientate even a beginning research student, giving his work a direction and purpose. The concept of the use of language can add sense to the papers which at present happen to be entitled as 'Prepositions of space in English (and/or in a minor national language)', 'The present perfect in modern English', 'Idioms/free word combinations in modern English', and so on and so forth. Some such papers conclude by grouping and enumerating the prepositions studied, by stating that idioms proper are not frequent in spoken English, which leads to a further assumption that the use of idioms and even of phrasal words need not be taught. This becomes popular with mediocre teachers and there is only one step from this to making international English the target in teaching.

The focus on major uses of English has indicated how they are realised not only in typical contexts but also in typical texts. Although the application of typical discourse units as texts is known and widely shared in education, a few remarks are relevant in conclusion. Conversation has been indispensable in language teaching not only because it is the basic form of communication but also because it familiarises the learner

with the current idiom of language and is (or was) introductory to literary language. For example, a beginning and even an intermediate learner of English can not appreciate the making of language in the stream-of-consciousness prose without familiarity with spoken English. Similarly, he can appreciate the style of conversation in fiction only with reference to realistic conversation. With informal and even rude conversation featuring in some works of fiction and with informality dominating on the internet today, the learners' access to cultured conversation in English may be only through course-books, radio and classical fiction. Although these sources would not rank as authentic material, achievement in English as a foreign language does not suffer from exposure to scripted, modified or fictitious texts. Whoever, then, familiarises himself well with English small talk in casual encounters or on someone's personal initiative, is sure to learn of the essentials of genuine Anglo-Saxon culture even in a limited period of time.

Conversation is a major resource of the fixed units of meaning which I have described and which make up the body of the potential meaning of language. Some of these units are learned naturally, but, as my lengthy descriptions may have indicated, the learner may require some guidance and classification in the use of fixed major units. It goes without saying that the learner of English as a foreign language has to train himself to understand any unit and any conversation, however lowly. This would require exposure and listening (in), rather than usage exercises. And understanding of a foreign language is a major achievement of the learner. But it is desirable that a foreigner should train himself to be articulate in speech where familiarity with cultured conversation may be most helpful. Careless pronunciation of foreigners is so widespread that a listener has to strain himself even at international conferences and at points even with some radio and television speakers, while imperfect pronunciation affects the learner's grammar respectively. Genuine cultured conversation is not only a resource in learning English as a foreign language. It has become a problem source.

Conversation in the phatic use of English or small talk can be a stimulus to the development of intellect because it is permanently carried out in a transferred sense. This question has not been discussed at length in the present paper, but the influence of small talk on the speaker cannot be denied. Apart from giving pleasure, it trains the intellect of the foreign speaker of English because when "metaphor pervades ordinary language, … interpretation is condemned to indeterminacy" (Blakemore, 1992, 51). The foreign speaker of English engaged in small talk in this language is permanently testing his understanding of what is being said and the measure of genuine English in his own expression. Therefore small talk is a considerable challenge to the foreigner and trains his intellect no less than it does his language.

Scholarly texts as a major form of the referential use of English are also indispensable in learning this language. Texts in the humanities in English can be commended as a resource of the best English. In so far as verbal units are concerned, scholarly texts provide the learner with useful stereotypes, general English vocabulary and terms. They can be easily memorised in contexts, while select excerpts can be used for modelling in learning English as a foreign language. Focusing on the discipline of English grammar and analytic clarity, not only scholarly prose but also dictionary definitions are a useful resource.

Rhetoric is applicable in learning to understand English as a foreign language and developing critical thinking. It is also a resource in mastering analytic clarity, the discipline of grammar and in familiarising oneself with the typical figures of speech. Rhetoric is a useful source of quotations, too.

Imaginative literature is an exceptional source of potential meaning. It is impossible to familiarise students with the concept of potential meaning without reference to imaginative literature. This does not mean that the aesthetic pleasure it gives has lost its significance, it is just that most of modern literature has lost its refinement and it no longer professes the ideals that it once did. The classical literature and national classics centred on two main things – beauty and harmony. These ideals borrowed from the ancient Greeks lived on in the concepts of "a happy life", of great, unrequited or revenged love, discretion and moderation (or *aureum mediocritas*) and were central in classical national literatures. It would be an interesting study which attempted to show how words like 'love', 'suffering', 'devotion', 'beauty', 'happiness' or 'tears' gave their way to sex, erotic and change of partners, in modern fiction. It was my frustration in finding no character to compare with Dido's feeling, in modern literature, that prompted this topic. However much I appreciate them, the psychological images of the nineteenth century are soft in comparison with the classical image. Nevertheless, classical literatures and modern classics compare, delight and elevate the reader emotionally and intellectually, as student-respondents to my questionnaire summed up in Chapter Two here above have confirmed. The aesthetic function of literature is the basis and root of all other uses of literature in learning and teaching. But the difference between great works or "masterpieces" and lesser works of literature is made when the focus is on language learning (cf.: Approaching Literature in ELT, 17-18 November 2007. Editor: Chris Lima, at: http://groups.yahoo.com/group/LMCSSig - Files). Whether great or minor, literary works create images of vicarious reality in artistically accomplished concepts and this is an extension of its aesthetic function. Although the process in which cognitive knowledge becomes accessible in literature is complicated and indirect, literature can enlighten the reader through the alignment of evaluation in literature and in the reader's experience (Drazdauskiene, 2002).

Whatever the success of the pocket-courses of two weeks in learning a foreign language or of a couple of years of the study at university, the real skill and refinement in language can be achieved only through literature, as is the evidence in classical studies which are based exceptionally on the classics. This study takes a long time. I have emphasised the relevance of literature in this paper mainly because it is great as an art and its volume in English is so colossal. Imaginative literature can serve a number of functions in learning a foreign language. Apart from delight, regular reading develops the learner's knowledge of genuine foreign language[90] because it is select language, while reading is **a form of communication**. That is how there happen to be learners who can understand a foreign language but cannot speak it. As literature gives vicari-

90Cf. the following idea which featured by way of a motto in the Fielded Discussion of Literature, Media and Cultural Studies SIG, IATEFL, *The Power of Reading,* (on: LMCSSig@yahoogroups.com): "... when second langauge acquirers read for pleasure they can continue to improve in their second langauge without classes, without teachers, without study, and even without people to converse with..." (Stephen, K. *The Power of Reading,* 2004, 147). A publication of this Fielded Discussion (The Power of Reading. 26 October – 2 November 2008. Editors: Chris Lima & Philip Prowse) is accessible at: http://groups.yahoo.com/group/LMCSSig/Files..

ous experience and results in catharsis, it leaves its impression through images and the words. This impression can be exploited in **discussions** with learners of all levels. This impression can be stretched in learning the language. Reading can and should be exploited for **learning the precise meaning of words**, which is required in English to comply with the law of analytic clarity and with the principles of good writing. Pointing, remembering, guessing and exercises with contextual synonyms can be useful in this respect. Literature provides contexts for **the learning of new words** and their use. This is a profitable practice in learning a foreign language even with the language of the nineteenth century. Selected passages from fiction and drama can be used for **modelling spoken and written English** and **paraphrasing.** I have had first-hand knowledge of the use of these practices, but there are known studies in the application of literature in EFL (cf.: Brumfit, 1985; McRae, 1991; Basnett and Grundy, 1993; Simpson, 1996; Hall, 2005). Literature can wholly **empower** the learner, who enlarges his vocabulary enormously in reading. It is a multitude of words that liberates man's verbal expression as it empowers even the Poets. I hope I have shown it in Chapter One.

Literature is irreplaceable for **quoting** to illustrate a unique turn of thought or word and to support an idea. Quotations can be used in an intellectual analysis or argument professionally in the humanities. But quotations can appear in the function of allusions, like quotations from Shakespeare in Hemingway's or Faulkner's works – where they are sources of imagery. Quotations from different sources may be used like a principle of composition and a source of imagery as it is in John Fowles's or John Jakes's novels. The foreign learner's task is to understand literary quotations, which only a well-read learner can do. This challenging task becomes more acute for the foreigner when quotations are used elegantly in spoken English. This can be expected usually in Professors' communication. For instance, a visiting Professor at the University of Vilnius in the early 1990s finished her lecture with an optimistic note and, to strike it, quoted Shelley's *Ode to the West Wind*: *"If winter comes, can spring be far behind"*. It fell on deaf ears. Only a few teachers exchanged intelligent glances and discussed the impressions after the lecture. It is sad that university undergraduates in the programme of EFL and literature cannot respond to communication through literary quotations, and the situation has worsened in the subsequent twenty years. There is much encouragement to the use of literature in EFL in online discussions today (cf.: Approaching Literature in ELT, 17-18 November 2007. Editor: Chris Lima,at: http://groups.yahoo.com/group/LMCSSig – Files), as there is in respective publications, yet culture in education is changing for the worse and "the standards of language are falling" (Benedetti, 2007). It is true, Professor Widdowson recommends to encourage young readers to read poetry within their own knowledge and understanding irrespective of whether it is merely figurative or based on allusions (Widdowson, 1992). But university students in the programme of English and literature can make no apologies for their ignorance of well-known quotations from the classics.

Quotations[91] are a resource of potential meaning in language. I have touched upon

91 I am familiar with two views on the ability to quote. In her novel, *A Summer Bird-Cage,* Margaret Drabble reasons reservedly on avoiding a quotation: "The phrase (i.e. *talk about blighting the marriage hearse*) had crossed my mind too, but I try to resist the temptation to talk in quotations. Sometimes it seems the only accomplishment my education ever bestowed on me, the ability to think in quotations". (Margaret Drabble. *A Summaer Bird-Cage.* Chapter Three, p.44). In *Myths of the Greeks and Romans,* Michael Grant mentions, reverently, Thomas Mann's mythopoeic man who puts quotations ahead (Grant, 1962,

this question in my comments on clichés in this Chapter above. But, with sources of literary quotations being a closed land to many modern learners of English as a foreign language, literary quotations and allusions lose their effect and function. Consequently, the wealth of the resources of meaning of so rich a language as English also dwindles. One may be very progressive to initiate and support reforms in education, but the situation in English as a foreign language as described would not definitely gain much from piecemeal and routine work in university studies. The programme of English and literature at university would improve from the resurrection of traditional literary studies.

It has to be added that literature exercises an influence on language wholly through the speaking community's resort to it and through the spread of its language in phrases taken over for the common use, transformed and multiplied (cf.: Crystal, 2011), through the performance of the works of literature, which could have been the case with Shakespeare's plays, and certainly through some adaptations in film. But these involve special questions of the development of Standard English (cf.: Drazdauskiene, 1992), literature and other arts, while the influence of literature is far greater than the interest and intentions of a common speaker.

Drawing on *The Common European Framework of Reference for Languages,* there has been much discussion of competences in language learning. To my knowledge, competence in a foreign language is near-native proficiency. Competence in a foreign language is impossible without some mastery of the potential meaning of the language and without experience in making instantaneous and semiconscious decisions in its use. A competent user of a foreign language has more insights into the language learned than he is conscious of at any given moment or can rationally describe. Competence in a foreign language creates the mind's potential to react semiconsciously and precisely in verbal choices and in their assessment. A competent learner of a foreign language has to have mastered the potential meaning of the language mostly through experience rather than through its rational introduction. This means familiarity with countless uses of the language and with its units. This must be basically contextual experience and the human mind is adapted to such an experience. The human mind is not a computer and it cannot replace a dictionary. But the human mind can function effectively on the basis of contextual reference when the memory is powerful enough to provide a running text of quotations as it were (Drazdauskiene, 2007, 2009b).

This skill as described alone ensures proficiency in using English as a foreign language because it provides intuitive knowledge or a kind of a semi-linguistic instinct. A foreigner can never be equal to a native in his linguistic instinct, but some approximation to the linguistic instinct is a necessity and an achievement in learning English as a foreign language.

Such capacity of the mind and experience is impossible without a resort to imaginative literature. This is why literary studies are more important to advanced students of foreign languages at university than routine course-book exercises. This is why literature is indispensable in foreign language learning. And this is why foreign lan-

160). Classical scholars treat references, through quotations, to the dead authors as "incorruptible evidence" (Zabulis, 1995, IV-VII). My present paper indicates how reliable it is to refer to the published authors even in minor statements and yet how cumbersome it may be when references are almost too many.

guage study at university is no entertainment or trivial classroom discussions. Literature empowers the learner, while classroom hours are the absolute minimum of time at which the learner's experience in language is given shape. Language and literature programmes or philology, in the continental sense of the word, are major programmes engaging and challenging even men, not only girls attracted by impressions and by the delight of reading. Finally, although literature is a use of language, it belongs to the sphere of philosophy in scholarship and respectively challenges and empowers the student.

Summarising on the research question in this paper, which was the making of the potential meaning of English and ways to overcome it, I can say that I have discovered it in fixed major units of meaning, which exercise their power over the user by their variable components (nominal and pronominal reference, evaluative components, modality and intonation). I have discovered it in the delicacy of the collocation and in the discipline of the syntax of English, which is influenced by word meaning. The way to overcome it is in mastering the vocabulary of English while accepting the rigour of syntax as given, and adding as delicate an intuitive knowledge of English as one can muster.

This ultimately permits to explain the initial riddle described in the first Chapter – the phenomenon of poetic madness and the magic liberating the Poets. The magic of the effortless production of poetry lies in the ample verbal resource in the poet's mind and its activation through heightened feelings or impressions. I mentioned in a few contexts above that a multitude of words is required to acquire the skill of expression in collocations. I have had it confirmed in my personal experience on having memorised whole text of one play by Shakespeare, numbers of poems and a multitude of random quotations from English poetry and prose. In conclusion, I would doubt the point of the pursuit to prove the magnetism of the brain in terms of physics to explain the verbal productivity in poetic madness. What is more obviously observable and confirmed to a degree is that a great multitude of words in the mind easily finds vent in poetic and prose texts. It is a great load of English words in the mind that can work magic for the subject. Whether one would fancy becoming a poet or only a cultured user of English, one has to internalise a great body of the English language in one's mind. This, then, would give skill and proficiency and enhance expression. It is literature that can give this ability to a dedicated student beyond doubt and measure.

Language and literature can empower the student because they can influence his thought. Many authors considered questions of language and thought from different angles before the experimental development of psycholinguistics in the twentieth century (cf.: Ogden & Richards, 1923/1960, vi, 4, 8-9, 24ff, 39ff, 42-43ff; Chase, 1954; Johnson, 1956; Hayakawa, 1964). Ogden and Richards (1923) and William Wordsworth (1932) repeatedly mentioned the significance of our knowledge of the relations of language and thought in understanding, speaking effectively and in appreciating literature. A problematic point in questions of language and thought is an access to credible or obvious evidence of their relationship and interaction. I have indicated at points in my argument where the influence of language on thought was undeniable. My observations have come from teaching practice, research and introspection. They have not been based on experiment, but the present paper is not a study in psycholinguistics.

I have given the names of a few psycholinguists at the points at which my data coincided with those from psycholinguistics or my argument demanded respective references. Such references have been more extensive in my articles on the related topics (Drazdauskiene, 1996a; 2007). Although I have no statistics, it can be credibly assumed that a well-learnt English as a foreign language influences the thought and mind of the speaker, especially by its analytic clarity and tentativeness. I have explained above why social conversation in English trains the intellect of the foreign speaker.

Bypassing experiments, many authors, poets in the first instance, have acknowledged the influence of literature on the mind of man. In different words, both Ralph W. Emerson(1985a) and William Hazlitt(1978) reasoned that "if the imagination intoxicates the poet, it is not inactive in other men". Many a poet wrote of how poetry ennobles the reader. There has been even a call to responsibility from the American poet Denise Levertov: "The obligation of a writer ... is to take personal and active responsibility for his words, whatever they are, and to acknowledge their potential influence on the lives of others. …for words have vast emotional and intellectual power" (Muller, 1985, 306). Moreover, literature refines our concept of life, and there are authors who believe that it is impossible "to measure life, truth or beauty" in scientific concepts (Myszor, 2005, 63) and impossible to understand humanity without literature, arts and even religion (Midgley, 2006). These are valuable and welcome ideas, but the influence of literature is very subtle and stronger on ardent readers. It is virtually impossible to test this influence, and it takes a very intelligent reader who can analyse it rationally. As literature affects the reader's senses, it influences delicately every person without his conscious awareness. The influence of literature is also moderate. It has been known from surveys that violent films influence crime rates whereas literature does not. This is so because man has to concentrate in reading, which takes effort, and the way, through impressions, to intelligent awareness and judgement becomes quite long indeed. But in the process, literature variously affects the reader's senses, emotions and intellect. This is why literature refines the reader and ennobles him even by its negative images. I have no statistics to confirm this. But I have had evidence from introspection, from the questionnaire done with university students and graduates, and from several sources of "incorruptible evidence", that literature influences variously its readers. Apart from education, this influence depends even on the individual's upbringing and inborn sensitivity and this influence cannot be ultimately measured precisely. What my material and references have indicated is that literature is an undeniable source of delight and can be a major resource in studies and in teaching.

Uses of language do not explain the relation between language and thought by themselves. Uses of language rather expose the peculiar patterning of language in typical contexts and man's habitual or rational influence on language. This, however, is not the end process. Language patterning has a reverse influence in its turn, through habit or reason, and restricts man's behaviour with language (cf.: Whorf, 1976). In other words, the verbal habits and reason of the past generations then influence the habits and thought of subsequent generations through language itself. When logic-based laws of usage like analytic clarity in English are inherent in language, their influence on thought is more profound – but only on that of its proficient users.

Though language is ever old, it is also ever new in its flow. Therefore a way to investigate the influence of language on thought is to observe what happens as lan-

guage flows in different spheres of communication, minding its fixed and restricting units. I have also considered what happens to thought when we encounter language as a physical reality or when language becomes mere noise. My observation has been that the mind turns mute or is switched off in such situations. Even when single words (like *"Free", "Limited time", "New and improved", "3 in 1", "Money-Back Guarantee",* etc.) used in commercial advertisements coax a person into buying even the unnecessary, this expenditure-effect is not so much from the rhetorical devices, which are vague here. The commercial success derives from the fact that these words fall on the dulled minds, busy with a choice in the same commercial area. When the mind is dull, words can miss or hit it. When they hit it, the effect is mechanical. The criterion of measure and intelligence matters again. The influence of language on the mind is really great when it is cherished and appreciated. In these circumstances, language also aids classification: what is acceptable becomes internalised and what is obtrusive is rejected. When language and literary masters were esteemed, encounters with language ennobled and respectively influenced thought. When language has become a decoration or noise, it has happened to dull the mind. Similarly, restlessness or permanent changes in education are likewise corrupting the studies and the mind; however, they may also parade novelty in the name of progress. As I have mentioned earlier, the potential meaning of language is a multi-layered phenomenon. To the intelligent, language has a multi-faceted influence.

Practical Remarks in the Context of the Twenty-First Century

The material in this paper and a brief reference to culture-specific meaning in this last Chapter must have shown how widely spread the potential meaning of language is, in what units it exists and how influential it may be in usage. No speaker of English can escape its influence. The historical heritage of this language is there and it is in the interests of the speakers of the language to be aware of it. The potential meaning of language cannot be structurally represented or systemically described. It is perceivable as fragments of a continuum at a given moment of time in concrete contexts, in concrete units and texts. It forms dynamically and exists as delicate constituents of meaning in units just as delicate. As a phenomenon, it is abstract and infinite. Even when we witness the appearance of a new word or collocation or a repeated use of a quotation or an idiom, we see that its significance is contextual. It exists for the speaker and for a sufficiently literate listener or reader for a brief moment and is gone. The place it takes in the system is considerable but precisely indefinable. The significance of a concrete item is fleeting as it dissolves in the unfathomable realm of words and meanings. The potential meaning of a developed language like English is powerful, as every poet and any learner of English as a foreign language knows. It is realised through analytic clarity, the brevity of the word combination, the propositional logic of the sentence and the general intellectual discipline of the native speakers. Its verbal body is fixed units of meaning, the word and fixed formats of texts. By saying this, I have come to restate the law of linguistic relativity: language does govern its speakers as it imposes the laws of usage practised by the community of its speakers on every foreigner and demands awareness of the inherited meaning in its words. Finally, as the last and best resort, it

becomes acceptable to pick up and use the ready units of English as a foreign language and adapt one's meaning to them. Such adaptation of intended meaning is possible and many a foreigner has found their English expression with the help of stereotypes and idioms better than his own meaning in his native language. At least academicians have accepted it as good, whereas ordinary speakers and students in the first instance, happen to be rebellious against the unarguable in language.

The described precision and intellectual discipline in usage ultimately generalise as culture. In this sense, culture is not customs, traditions and holidays. But more general definitions of culture[92] assume the presence of intellectual disposition as a feature of culture. This linguo-intellectual concept of culture, as well as linguistic relativity,[93] highlights the speaker's perceptive and productive powers and respective verbal and intellectual habits. I tend to believe that precision in analytic clarity and the discipline of grammar, which I have shown to a degree and which become obvious when native speakers select words in usage, when they identify a word by the basic classifying concept in its definition or when they stumble over the obscurity of foreigners' grammar, indicate analogies with linguistic relativity in how thought and language are calibrated. Intellectual discipline is a feature of Anglo-Saxon culture, especially that it is backed up by a hierarchical society and rules of politeness. Ignoring the major complexities of usage in such a society, I can say that merely the use of certain units of meaning in English reflects the English verbal tradition and politeness. Culture is built in in language and resides deeply in it. The significant units of meaning in this respect have been analysed considerably in this paper.

If this was a long story with messy details, it has been written at the time when learning and teaching foreign languages has become an object of speculations. Therefore some traditional knowledge of English as a foreign language had to be refreshed and its potential, which had not been doubted until the middle of the twentieth century, restated.

The potential meaning of English is so widespread among its verbal units, texts and contexts that it defies a compact description. Even if it were possible, it would not be useful. This phenomenon is not for teaching purposes. It is rather for a general conception of language and for giving ideas. I have shown, I hope, its virtual existence. But teachers and linguists should be familiar with it, not just to shower all they know on their students. The teacher's knowledge is rather to be distributed in apt comments when the occasion or a context requires it of them. What can we learn?

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92 "Culture is a way of life of a people, including their attitudes, values, beliefs, arts, sciences, modes of perception, and habits of thought and activity" (The Oxford Dictionary of Philosophy. - Blackburn, 1996, 90).

93 Language segments reality and does it in the way prescribed by the language's system of categories and of lexation (Whorf, 1976, 259). "There are connections but not correlations or diagnostic correspondences between cultural norms and linguistic patterns" (Ibidem, p.p. 138, 159) and different languages might provide different "segmentations of experience" (Ibidem, p.26). The speakers of a language "project the linguistic relationships of a particular language upon the universe, and see them there" (Ibidem, p.p.262-263, 143-145, 158) Cf.: The concept of linguistic relativity assumes that "the semantic structure of the language which a person speaks either determines or limits the ways in which they are able to form conceptions of the world in which they live" (Matthews, 1997, 209, 328). "Language does not passively *reflect* reality; language actively *creates* reality. /…/ Hence language has the power to shape our consciousness; …" (Halliday, 1990, 11).

Thinking of who could gain from my insights into the potential meaning of English, minority languages come to mind. Minority languages suffer in conditions of globalisation, and many a diminishing community of speakers together with local linguists is concerned with the health of their language and with the culture of usage. Some linguists turn to television to publicise their views and recommendations. This is modern but not very fruitful. It cannot really remedy the situation of the endangered language. The history of English and its state have shown that dictionaries are a greater salvation to language. But linguists attending to minority languages are often at a loss as to what particular aspects of language require care and what dictionaries might be useful. My paper perhaps might give ideas to the linguists and users of minority languages, which might be helpful to the diminishing communities and to the livelihood of their language.

In the sphere of English as a foreign language, the present description might be useful to learners. It would not be of much practical use to a competent learner of English who has mastered the language to the level of near-native proficiency. A competent learner of a foreign language would have discovered himself the potentialities of the language. And there is no need to prove that learning a foreign language is difficult. To make the most of my descriptions, the person would have to be an advanced or at least an intermediate learner of English as a foreign language. He would have to be an interested student who would profit from glimpses into the potential meaning of English. I imagine that such a person would be enlightened no less than the gifted young men who are instructed in a nutshell in the essentials of the English article and syntax.

A person in the programme of English and literature at university would profit the most. Students learning English as a foreign language and literature at university spend, in fact, all their time groping about for the potential of this language, touching a little here and missing something there. Few direct them and nobody uses this name. And this is good, yet some professional orientation towards this phenomenon would not be amiss from experienced professors.

All students in EFL programmes at university aim at competence in English. But concepts of proficiency have changed. The students, who use colloquial expressions, although indiscriminately, that they pick on their exchange trips, are thought to be clever and advanced. I don't think so. To master a language is not to pick up phrases like 'reader-friendly', 'on a daily basis' or 'brainstorm me' and a few other colloquial expressions on the streets. There is also a difference in how well one can use English as a foreign language, how well he can describe its grammar or how proficient he is in his use of English and whether he can profitably reflect on his own language. Mastering a language means having a fair knowledge of a broad spectrum of its use, good familiarity with its literature and a comprehensive concept of systemic relations in its lexicogrammar. Ideally, this means such an accumulation of language matter in one's mind that it can turn into a supporting text of quotations at the moment when one focuses on any word. Indeed, the native's knowledge of his language rests on his linguistic instinct. A foreigner has no linguistic instinct of this kind as it develops only when sharing the life of the community of native speakers. But a foreigner's knowledge, which provides him with a memory like a running text, approximates the native's linguistic instinct when instantaneous quotations replace instinctive knowl-

edge[94]. (Drazdauskiene, 2007). This does not identify with the linguistic instinct, but it is an achievement.

This is almost achievable to postgraduates who study language and literature at university. There are universities which are interested in foreign language competence in their university programme[95] There is a point in achieving competence in a foreign language, as there are no professions which would not profit from competent graduates. It is a pity that studies in EFL and literature at universities have shrunk, with courses in corpus linguistics, superficial research papers or ESP replacing style studies, literary interpretation and text analysis. A young student, who aims at his first MA degree, could not yet burst into a full achievement of competence at university. His aim and achievement can credibly be a solid passive knowledge of English as a foreign language gained from literature. To show competence and profit from it, the student would have to take up duties in which his English would be required. It is only in the give and take of language and especially in intense communication that competence can burgeon, flower and improve. The foreigner's foreign language competence has to be attended continually. It presupposes life-long learning and, to be active, it has to be used.

My focus on the potential of English words and major units of meaning must have implied that we can learn much of the culture of the native society and communication while studying English as a foreign language. English in use offers far greater resources to the interested than the rudimentary grammar in elementary communication. This is the main reason why English should not be neglected and manipulated in its teaching. The situation in Eastern Europe has improved so much today that endless reforms have started etching into the body of the English language. While attending a seminar organized by Oxford University Press, a secondary school teacher of English as a foreign language happened to boast that programmes would improve and they would not be responsible for the teaching of English phrasal verbs – "they don't need Queen's English". Moreover, a commentator online has responded with the following words to the efforts of classicists to restore classical education: "Why are you proposing that elitist schooling? Drop it! Leave the kids in peace – the pressures have strained them beyond measure." These two scenes witness how gradually culture and human concerns have given in and degraded together with the degradation of school and schooling in some twenty recent years. It is exigent to restore the status of school and standards, and teaching English as a foreign language offers extra possibilities on how this can be done. The English language has to be studied thoroughly and consci-

94 I am aware, though, that a foreigner cannot be as good as a native speaker in interpreting meaning and I am familiar with English authors' views on this point: In style studies, "a foreigner has the single advantage of surprise. Every distinctive idiom of another tongue catches him unawares. His astonishment, however, is directed by differences of idiom less to what has affective value for the native than to common expressions which the native considers indifferent. "/…/ A stranger cannot judge the effect for a native except by learning from a native, and he is liable to give a wrong interpretation if he attempts one untaught" (Entwistle, 1953, 269)

95 The University of Defence in Brno, the Czech Republic, has been holding international conferences on the theme, 'Foreign Language Competence as an Integrated Component of a University Graduate Profile', since 2007 and has published numerous contributions on the topic. A third conference on this theme was held on 14-15 September 2011. This University caters for the progress of the student and is concerned with his achievement, which is expected to be considerable.

entiously with resort to English and American literature, and teachers form the first group of professionals who must excel in the studies of English. This can and should restore the very concept of education. Education should mean elevation, and I offer no apologies on this account. Multilingualism encouraged in the European Union is all very well, but speakers who pick up a language on the streets should differ from educated learners, or else schools may as well be closed. Dedicated studies of English and literature are conducive to a good education. The new generation in education programmes, which has sought diplomas with no dedication in studies, should be the last ideal-free generation. This turn would envisage discipline. Teachers and society must find a way to awaken the learners' consciousness to the excellence and potentialities of foreign languages and inspire them in their study of languages and literatures. This is not saying too much. The Chairman of the Council of Europe has said, at the ECML Conference on the 29th of September 2011, that learning more than one language is the result of "quality education". The American educationist whom I have quoted earlier has voiced even superior aspirations in language teaching: "The psychic rewards from teaching languages are just immeasurable, and people who enter this field are that kind of idealistic people. /…/ I believe that linguistics and language teaching will save the world." (James Alatis // Ancker, 2004, 4, 8).

I shall reiterate that it is imaginative literature and poetry that perfects the language of a foreign learner up to his best empowerment. Philosophers and Poets have written on the significance of poetry in the grooves of the routine of modern man. The philosopher Mary Midgley has written extensively of how poetry ennobles man's thinking and how it is required to preserve man's concept of his humanity (Midgley, 2006). The Nobel Poet Czeław Miłosz showed, in his book, *Świadectwo poezji*, how poetry lost its form and dignified images in the twentieth century and how man became a one-dimensional creature. He further predicted that man will feed on his own heritage to resurrect, to acquire new dimensions, nobler feelings and fresh thought (Miłosz, 2004). Can there be a better resort while aspiring to improve the education of teachers and the young than this trust in the wealth of poetry when the word has empowered the Poets since the times of classical antiquity?

Conclusion

As my brief reference above indicated, all major linguists have been aware of the historically inherited meaning of language, which I have called its potential meaning following Michael A.K.Halliday, who has given the most general concept of the potentialities of language while introducing the notion of "language as a meaning potential", from whom my term has been borrowed.

The awareness of the existence of potential meaning in language kept traditional linguists focused on meaning rather than on the structure of language. With the rise of structural linguistics, traditional linguists were criticised for not being sufficiently rigorous in their descriptions of language. But structural, descriptive and transformational linguistics have had their periods of flourish and have also shown their limitations. The theory of functional linguistics has put forward the most general concept of language based on meaning and has given it a rigorous interpretation. While resorting to this theory of language, I have studied the realisation of the potential meaning of English in its major uses, although this was a task difficult to target. The standardisation of English and its literary heritage have given ample material for generalisations on potential meaning, but this work is not yet complete. I have found out that the potential meaning of language exists in fixed major units of meaning, in the word and in the fixed formats of texts, although my descriptions lacked the rigour of functional linguistics. This meaning is powerful enough to arrest the speaker's expressive powers and to protect the language of its own. What I have succeeded in discovering might be relevant in defining the development of language and its functional patterns, in explaining the identity of a language through an assessment of its potential meaning and in solving questions of standardisation. It can contribute to language study and teaching today when the relevance of the quality of language and its standard variety are questioned, when competence in foreign language learning has been flawed and when tradition and principles in foreign language teaching and literary studies have become objects of speculations. I have had confidence in this continuous study as I really hope that the flaws in foreign language learning and teaching may be remedied, while language study is to remain the sphere of the really dedicated. This paper has been addressed to them.

Abbreviations

CEOED – The Compact Edition of the Oxford English Dictionary
COCA – The Corpus of Contemporary American
LDOELC – The Longman Dictionary of English Language and Culture
OALD 7th – The Oxford Advanced Learner's Dictionary, Seventh Edition

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Index