APPROACHING EVEN THE LITERARY TEXT THROUGH FIELD, TENOR AND MODE
A Way of Giving Unity to the Language and Literature Program

Carol Taylor Torsello

1. The Proposal

The language/literature dichotomy which has developed in so many academic institutions has, on the one hand, forced many academics to make a life-long professional choice between language and literature, and, on the other, led many secondary school language teachers educated in these institutions to feel they really fill two discrete teaching roles, one regarding the language and the other its literature. Work done in Italy with English language and literature majors and with future translators at the university, as well as with groups of secondary school English teachers, has convinced me of the advantages of applying the same Systemic model in approaching all kinds of texts, including literary ones.

2. Justification

The technique of relating each text to the field, tenor and mode of its context of situation is used, not as a way of going directly to the contextual configuration corresponding to a genre (cf. Hasan 1978), but as a way, primarily, of getting at the full nature and meaning of the individual text. So if this is register analysis (Halliday, Hasan 1976:22), then register and genre are not synonymous in this sense. It is certainly text analysis, of a type which I have found extremely helpful in the following three classroom uses:

1) in EFL generally, as a framework for insightful reading and text study, which also offers the occasion for text-based study of the lexico-grammar;
2) as preparation for the translation of a text;
3) in teacher training, as a system for isolating and organizing the elements which are significant for the comprehension of a text, as a preparatory stage to

1 Non-text-based methods and syllabuses for English as a foreign language have certainly played their part in creating the gap between the two parts of programs including the language and the literature, and this is equally true of structure-based methods and syllabuses and of the functional-notional ones, since the fragmentary notions and functions, as most often presented, only seem to reassemble to form very limited texts, suitable, for example, for survival during tourism, but worlds away from literature.

2 Cf. Hasan 1978:230 and Halliday 1984:8 for senses in which they do consider them synonymous or interchangeable, but also see Ventola 1988:57, who locates them at different levels of abstraction.
the creation of tasks meant to guide the students in arriving at these, while providing the teacher with the means of a process-included evaluation of the results.

The efficacy of this approach in relation to more context-oriented text types (business letters, TV ads, instruction manuals, etc.), which is fully confirmed by my own experience, has the solid support of the literature (e.g. Hasan 1978, Young 1985), although, I agree with Young, it is still underused in EFL teaching. The application of the same model to literary texts, illustrated by Halliday (1978:145-151) for Thurber's "The Lover and His Lass", has had less resonance. In particular, my claim here is that it would deserve more attention in EFL language and literature courses than it has so far enjoyed. Since language and literature are so often linked in EFL programs, it might seem surprising that the opportunity for applying a single approach to both has not been taken up generally as a teaching policy. I have considered relating texts to field, tenor and mode as just this sort of opportunity.

Most appreciable from the teacher's point of view is the unifying element the model provides for the curricular program, and since a unified program means that progress in any one part contributes to progress in the others as well, the success of the program as a whole becomes more achievable. The students, in their turn, once introduced to the conception of language as a multifunctional system usable for the creation of all registers, are motivated to explore the workings of English in its various functions through the same framework.

As far as the literary component is concerned, the advantages are many:

1) The approach is text-centered, which means that the starting point and point of return is the text itself - the meanings, associations, themes, interpretations will all be grounded in the language realizations - syntax, cohesion, lexical choices, rhythm, sound patterns, etc.

2) The literary text typically presents a fictional context of situation which we can both interpret in its own right applying the framework field, tenor and mode, and relate to the field, tenor and mode of the non-fictional context from which it develops as subject matter. A type of confusion which often occurs among students in their approach to literature can be avoided through the use of the pre-established framework for distinguishing the fictional from the non-fictional context.

3) We are provided with a pre-established framework for relating the text to all relevant extratextual factors, so study of the author's life, times, aesthetics, ideology, etc., becomes a set of problem-solving tasks, as information presupposed and required by the text itself is searched out.

4) We have a pre-established framework for relating the text to the literary tradition - to the genre it represents and/or innovates, to the conventions it
approaches or defies, so reading of literary history and criticism is also seen as a
text-related problem-solving activity.

3. Application
3.1 With English language and literature majors

As Appendix 1, there is a copy of the checklist which I have developed for
the students to use in their task of relating a text of any type to its context of
situation (Taylor Torsello 1984: 28-9). A text which all the students have read
becomes the object of analyses done in groups, using this checklist as
guidelines. The group members know that they can use the tool rather freely,
skipping or making only partial use of items they do not consider particularly
useful to their task. The discussion must take place in English, so, whatever
else is achieved is in addition to practice in real communication in the foreign
language. My job is going around making sure all the groups are actually
working in English, and joining in on the discussion when I am invited to do
so, or when it seems that problems are arising. When the work sessions are
over, the groups present their results, and a generalized class discussion of these
follows, to which I contribute by bringing in my own suggestions and additions
to the analysis.

I realize that some of the choices made in preparing this checklist are open to
discussion. For example, I have included under A, "Describe the field", two
items, 5, regarding the function of the text as a whole, and 6, regarding the
functions which enter into the structure of the discourse, because I have
considered these elements of the "purposive activity" (Halliday, Hasan 1976:22),
and 6 also as deriving from notions of logical relationships (Halliday 1978:128),
but they could be included under mode (Hasan 1978:243-4) or even tenor
(Ventola 1983:242-3). Likewise, under C, "Describe the mode", I have included
8, about the possible effects of the text on the context, because to me this is
part of "the role played by the language activity in the situation" (Halliday,
McIntosh, Stevens 1964:91; cf. Halliday 1978:144), but Bailey (1985:9) seems
to relate this to tenor. For my purposes, just where on the checklist each
element comes in is not terribly important, so long as this tool carries out its
function of reminding us of all the points which our analysis might require, so I
will not be concerned here with the justification of these choices. A word might
be said, however, about item 1 under C, "Describe the mode", which is "What
linguistic code is used?" We use this item to talk about the language (see
Halliday 1985:xxxi), which, in our case, except in the use as preparation for
translation from Italian to English (see below), is of course usually English, but
it does happen that one or more other languages occur even in an English text,
and these occurrences are always significant (see, for example, Eliot's The Waste
Land). We also use this item for considering whether the English is standard, or
marked as representative of a particular geographical region, or of a particular social class (consider the importance of this question to a reading of MacDiarmid's "Second Hymn to Lenin"). So, for our purposes, we have brought into the model normally used for describing register, or "variety according to situation", elements which are usually treated as two different kinds of variety, regional and social (Halliday 1975:21,41).

In section A, relating to field, 7, 8 and 10 call attention to the subject matter. Together, in work on literary texts, they're used to ensure the distinction between real and fictional context, and to guide the students in moving from first to second order meaning, from verbalization to theme (Hasan 1988:63-65). Subject matter in the real context of situation includes the themes of the literary text. These are enhanced and developed through their interaction with the strategies the author applies in expressing them (purposive activity), and result in the creation of a new, fictional context, projected from the field of the real context as part of the subject matter. On the basis of the text, students decide, at A3 and 4, whether or not the actual spatial and temporal setting of the real context is relevant to the text, which is a matter of looking for and recognizing references in the text to things and events in the real context. This type of problem solving often requires extratextual and intertextual research into the author's life, thought and times, which becomes part of the task. The created, fictional context of situation may also have a precise temporal and spatial setting, which, as in the case of Scott's Ivanhoe, may be completely different from that of the real context, but with some points of contact which it is part of the author's strategy to call attention to. Making decisions about the relevance of setting, and solving problems of information which an affirmative decision might raise, are part of the task. Of course the delicacy the analysis can be carried to depends on the length and complexity of the text. In the case of a complete novel, the checklist will only be used to provide some very general guidelines for the discussion, while with a poem or short story it can be applied in greater detail. Item 11 under A brings out the characteristic of literature texts as being for re-use (cf. Lausberg 1969:15-17), while 12 allows the students to evaluate their own role as readers of the particular literary text, and also of literary texts in general as compared with other texts included in their program, some of which are originally meant for a limited readership that might exclude them (e.g., a commercial letter, from one firm to another, or an ad for a high-class hotel which is obviously geared to managers on business trips).3

Section B is used to focus attention on the tenor of the context of situation as this is revealed by the text.

3 For the pedagogical aspects of this matter, see Widdowson 1978:80.
The analysis of literary texts alongside other types of communication makes it possible to recognize indirection as a characteristic of tenor in the literary genre: interpreting the author's attitude toward the subject matter is part of the reader's task. At times, as for example with Browning's, and even more so with Auden's, dramatic monologues, the task is an arduous one. How arduous a task the author gives his reader to perform is also part of the tenor, having to do with the relationship between writer and reader. Joyce, Eliot and Pinter relate differently to their readers, in this sense, than do, say, Orwell, Spender and Osborne. With literary texts, item 10 under A, field, guides the students into the analysis of the fictional context, and therefore into its tenor, with the characteristics of the individual characters, and the relationships between these. In many cases, the presentation of these characteristics and of these relationships is basically what the reader must draw on in order to arrive at some conclusions about the author's attitude toward these participants as part of her or his subject matter (think, for example, of Woolf's *To the Lighthouse*).

The mode of the real context is basically the mode of the created, fictional context, so the analysis at 10 under A is basically concerned with considering the fictional context in terms of field and tenor. However, there are often differences in the type of discourse used by the different characters in a literary work. For example, in Woolf's *To the Lighthouse*, the linguistic code, in the sense of social variety, used by the cleaning women in their dialogue is different from that of the other characters, including the narrator. The analysis of the fictional context prompted by A10 can include this as a part of the mode.

One of the items related to mode, C4, focuses on the way the notions that seem to be particularly important in the text are realized linguistically. In literary applications, this item guides us right into what Hasan (1988:63-5) has called "symbolic articulation", the stratum of conjunction between verbalization and theme. A few examples will illustrate this. Syntax is, as Halliday (1973:121-38) has pointed out, fundamental in Golding's realization of a notion which is central to his novel *The Inheritors*, differences in ways of being, as seen in the difference between Neanderthals and Homo Sapiens. The accumulation of images of similar effect is important as a way of conveying a notion central to Eliot's *The Waste Land*, the aridity of a world deprived of values. The use of harsh sounds - "out of steel a song" - is an explicit choice made by Day Lewis in *The Magnetic Mountain* for conveying a message which, meant to be public and political, required, to his mind, differentiation from the soft, pleasant sounds of lyrics. In Blake's "The Garden of Love", the childlike rhythm, similar to that of a limerick, becomes important in the conveyance of the meaning of the poem because of the sharp contrast with the dark and weighty message about the destruction of love, joy and desire caused by institutionalized religion. In Dylan Thomas's "The Force that Through the
Green Fuse Drives the Flower", phonological similarity between a lexical item explicitly expressed in the poem and another item implicitly suggested (by the phonological similarity to the explicit one) becomes an important meaning-making device: see veil which suggests sail and fountainhead which suggests maidenhead. (In the case of translation, of course, an analysis of which aspects of the linguistic realization are used to carry the greatest loads of meaning allows the translator to decide which realization forms can and cannot be sacrificed.)

Item 5 under C, Mode, calls attention to the genre the text belongs to and its conventions. Think of the importance of knowing what the conventions of the ballad are, regarding, for example, stanza form, meter, rhyme, subject matter and fixed lexical collocations, when reading Coleridge's "The Rime of the Ancient Mariner", and this knowledge is not usually part of the cultural heritage of Italian students. When necessary, we make use of a glossary of literary terms for this part of the analysis. The considerations brought in here make it possible to go on, in the second part of 6, to differentiate a text which innovates (e.g. Joyce's Ulyses) or which parodies (e.g. Pope's The Rape of the Lock) the conventions of a genre from one which makes a more direct and uncritical use of them. The first part of 6 focuses on how the use made of language in the text stands in relation to the language in general.

This allows us to bring in those matters which have been discussed as "deviation" (Leech 1969; Leech, Short, 1981), not as what makes the text literature, but simply as a possible aspect of the relationship between the text and its context of situation. When Thomas's "The Force that Through the Green Fuse Drives the Flower" is being analyzed, this item on the checklist offers us the opportunity to confront the semantic and the syntactic contexts of the verb tick in "How time has ticked a heaven round the stars" with those we find in the dictionaries for learners (Oxford Advanced Learners' Dictionary, Longman Dictionary of Contemporary English, or Cobuild).

Item 7 under Mode relates the text to the expectations created by the context. When Woolf wrote Mrs Dalloway the expectations regarding novels were not that they should follow the stream of consciousness for their development. The question of expectations, of course, takes us into matters of literary history and criticism, and where the class's knowledge does not suffice to solve the problems posed by the text in this regard, then doing the necessary research becomes part of the task. Expectations are of many types. Think of Swift's A Modest Proposal and how it relates to the expectations in the context for how a subject like the Irish question might be treated. The results of the discussion at this point must of course be related to field, and the strategies the author applies in relation to his purposes, as well as to tenor and the attitude the author assumes toward his subject matter and toward his readership. The shock effect
created by the lack of correspondence between Swift's text and the expectations in the context, and the results of this, will come out in 8, and again, must be related to the purposive activity in the field and to the attitudes assumed as part of the tenor. It is precisely this sort of linking up of the results of the analysis for each of the three parts of the grid to form a coherent whole which makes the task meaningful and useful as text study. Appendix 2 is the text of Blake's "The Garden of Love", and Appendix 3 outlines the application of the checklist to this poem. Appendix 4 contains some excerpts from students' compositions on the relationship between a literary text and its context of situation written after reading Hasan 1988 and pages 185 and 214-215 of deBeaugrande and Dressler 1981 on their own and doing the group application of the checklist to Blake's poem.

As university Language and Literature majors become used to analyzing not just literary texts, but written and oral texts of any kind, using the checklist based on field, tenor and mode, the results become more and more sophisticated. But, as all of us involved in teaching know, sometimes, to get started in a new approach, or even to continue in it with a slower group, or to undertake an application which presents particular difficulties, we must be prepared to take a few steps back and offer more guidance. The checklist itself was created as a multiuse tool for classroom tasks. For me, the teacher, it can become the tool I use in analyzing the text myself and determining what elements are essential to its understanding, so as to be sure to guide the students toward grasping these elements. In task-based teaching, the means for this guidance is a set of tasks. Appendix 5 is just such a set of tasks which I have created on Blake's "The Garden of Love". These tasks were prepared not only for a particular text, but also with a specific group of students in mind, and as a part of a particular teaching unit, with its constraints, including time limits. Not all the items on the original checklist have corresponding items here, and the items have been organized in the way which seemed most suitable for the particular text and classroom situation. The tasks under A lead the students to search out certain elements in the text which stem from and express the field and the tenor of the context of situation from which the text arises. Those under B are necessary because this is a literary text, with an imaginary context of situation created by the poet; this section guides the students in their analysis of that imaginary context. The tasks under C lead the students into the mode of the context of situation, and into the textual function of the poem. The tasks under D guide the students in connecting all the information that has come out in the previous

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4 The usefulness for EFL of text analyses based on field, tenor and mode has been argued and illustrated in Taylor Torsello 1985. Taylor Torsello 1990 gives applications to an advertisement, a radio interview and a poem.
tasks into a coherent whole, in which the poem as it is realized, with its imaginary context and its textual solutions, is related back to the real context of situation and to the poet's strategies.

3.2 In teacher training

At the beginning of this paper I mentioned three different uses of this approach: in a text-based course for English Language and Literature Majors, in teacher training, and as preparation for translation.

An in-service training course organized by the Veneto Region for secondary school foreign language and literature teachers gave me the opportunity to present this approach to a group of English teachers and follow experimentation of it over a school term. A report on that experiment has been published in the region's Quaderni del IRRSAE (Moro, Pellicioli 1990). The use most of the teachers decided to make of the approach, and of the checklist, was as a basis for their own preparation of specific tasks, along the lines of the ones in Appendix 5 for "The Garden of Love". Some of the teachers did, however, have their students use the checklist directly. One group of teachers had the students bring in texts in English they had at home (songs, instructions for computer games or for cleaning soccer shoes, etc.) so as to ensure a direct interest and an authentic reader/writer relationship. The analysis was very successful and the strategy of text selection proved highly motivating. Two teachers working together, in collaboration with the Italian teachers in a common "linguistics" period, had their students use the checklist in groups to analyze an English play in the Italian translation. Their evaluation of the experiment was very positive. They went so far as to say that the students arrived at "most of what you normally get from literary critics". One teacher reported back to the "semiotics group" in her school, which included teachers of Italian, Foreign Languages and Art History, and they decided to study ways of generalizing the experimentation of the approach in the teaching of the group, seeing how the model might be used on visual arts as well as on verbal texts.

3.3 As preparation for translation

When, a few years ago, I was asked to teach a translation course to a group of English Language and Literature majors who, the previous year, had taken my course in which texts were approached in the way outlined here, it came quite naturally, both for me and for the students, to apply the same method of text study to the text that was to be translated, as preparation for translation, adding considerations about how the original context of situation differed from the context of reception of the translation. Since then I have moved to the faculty of languages for interpreters and translators in Trieste, and, on the basis of that experience, I have gone on using this approach to texts with the students.
here. It does seem that the elements that emerge from these analyses are precisely the ones translators and interpreters need to be aware of regarding the text they receive, and aware of differences in, regarding the text it is their job to produce. In the future, I hope to be able to report on the results of this application.

Conclusion

In this paper, I hope to have shown, on the basis of my own teaching experience, that field, tenor and mode can play a very important role in text-based EFL teaching, even where literature texts are concerned. The ideas presented above in a fragmentary manner about the types of results obtained when applying this framework to different literary works, along with the more complete and systematic application to one poem contained in Appendix 3, should show that this is a very promising method of analysis for literary texts. The fact that the same framework can be applied to texts in all registers, giving results which will make the differences of register, as well as other more text specific differences, evident, makes this framework a powerful classroom tool for unifying the language and literature parts of the curriculum.

REFERENCES


Appendix 1: The Checklist (Taylor Torsello 1984: 28-9)

1.3 A checklist for describing the context of situation of a text on the basis of the text itself.

Try to indicate what it is in the text which guides your response for each item.

A. Describe the field:
1. What kind of event is involved?
2. Who are the participants?
3. What can you say about the spatial setting?
4. And the temporal setting?
5. What functions or purposes does the text seem to have?
6. Try to divide the text into parts in such a way as to make it possible for you, then, to label these parts according to the role they play within the overall strategy behind the discourse (i.e. point out the discourse functions - c.f. 2.4.3. below).

7. What is the subject matter?
8. What are the main notions which appear in the text? Which of these represent a) concrete entities, b) abstract entities, concepts, qualities, or relationships? Can you group together some notions the effect of which seems to be accumulative?
9. Which notions are treated as shared knowledge, and which as belonging to the individual ground of the participants?
10. Are there any other contexts of situation introduced into the text as subject matter? If so, you should do this same type of analysis of the field, the tenor and the mode of any context so introduced. If there is any overlap between the context of situation of the text itself and the one introduced into the text as subject matter (e.g. partial or total overlap of participants, of spatial or temporal setting, of notions, etc.) point this out.

11. Does this text seem to be meant for use in various places and at various times, by different people, who perhaps do not even know each other, or does it rather seem to be meant for more limited use, perhaps even a single use, related to a particular circumstance?

12. To what extent does the field as you have described it so far, especially in items 1-6 above, correspond to, or overlap with the field of the context in which you now find yourself, as receiver of this text in the classroom, as a part of your language syllabus.
Approaching even the literary Text through Field, Tenor and Mode

B. Describe the tenor:
1. What are the characteristics of each participant?
2. Describe the role-relationships between the participants, and say what social, psychological and intellectual characteristics emerge in relation to each of these role-relationships.
3. What attitudes do the participants take toward each other, and toward the subject matter?
4. Within the discourse itself, which speech-acts are performed and, in each case, what roles do the participants assume in the performance of them (e.g. who assumes the role of informer, of requester, of interrogator, of respondent, of contradictor, or of evaluator, etc.?).

C. Describe the mode:
1. What linguistic code is used?
2. What is the channel of communication, both in terms of the medium (oral, written, written to be spoken, etc.) and in terms of instrumentality (radio, telex, telephone, book, etc.)?
3. What type of elaboration does the text seem to have had (spontaneous and relatively loosely structured, or carefully elaborated, finely structured, possibly with redrafts, etc.) and what type of expectations about its reception does it seem to reflect (immediate, or with time to ponder and possibly to repeat, etc.)?
4. Point out the main ways in which the notions which seem to be particularly important in the text are organized and realized linguistically (in explicit assertions, through metaphors, in the rhythm, in the syntax, etc.) Are they further realized through the format of the text, illustrations, etc.?
5. What genre does the text belong to? What are the conventions of this genre regarding the form, the topic, and the function of the texts?
6. How does the text stand in relation to rules of the linguistic code adopted, and in relation to the conventions of the genre?
7. How does the text stand in relation to the expectations created by the context?
8. What can you say about how the text functions, or might function, in the context of situation - about the effects it brings about, or might bring about?
THE GARDEN OF LOVE

I went to the garden of love,
And saw what I never had seen:
A chapel was built in the midst,
Where I used to play on the green.

And the gates of this chapel were shut,
And *Thou shalt not* writ over the door;
So I turned to the garden of love,
That so many sweet flowers bore,

And I saw it was filled with graves,
And tomb-stones where flowers should be –
And priests in black gowns were walking their rounds,
And binding with briars my joys and desires.
Appendix 3:

Application of the checklist based on field, tenor and mode (see Appendix 1) to Blake's "The Garden of Love".

A. Describe the field:

1. A poetic event.
2. A poet and his readership.
3. Spatial setting not relevant (although we know it fairly well from other sources).
4. Temporal setting not relevant (although fairly closely known from other sources).
5. To create a text the form and sound of which are aesthetically gratifying, and which is capable of evoking a second-order meaning (poetic function); to allow the poet to express himself poetically (expressive function); to express (although through poetic means) the worldview of the poet in such a way as to influence the worldview of his readership (ideological).
6. The whole text carries out a single overt discourse function, which is that of narration.
7. Difference between childhood and adulthood, innocence and experience; how institutionalized religion destroys people's natural energy, liberty and love (second order subject matter).
8. The main notions expressed in the context of situation in which the communication is between the poet and his readership are those of the second order subject matter mentioned in 7 above. In the poem, to express these notions reference is made to: concrete entities (garden, chapel, green, gates, door, flowers, graves, tomb-stones, priests, gowns, briars); abstract entities (love, joys, desires). A concept expressed is: the inappropriateness of tombstones in the garden of love, and the appropriateness of flowers (see deontic modal should).

Qualities expressed are sweetness (of the flowers) and blackness (of the priests' gowns). Several relationships are expressed: a) temporal sequence between events narrated (implicit); b) additive relationship between phases of the speaker's experience (and); c) cause-effect relationship (So); d) comparison between situation of the time narrated and previous situation recalled.

Other important notions are the processes of going, seeing, playing, walking, binding, as well as results of completed processes: shut, writ, filled.

A cumulative effect is created by what is presented as positive (playing on the green, love, sweet flowers, joys and desires) and by what is presented as negative (chapel, gates, shut, Thou shalt not, door, graves, tomb-stones, priests
in black gowns walking their rounds, binding with briars), and the contrast between these is also cumulative.

9. The garden of love is treated as shared knowledge from the very beginning (see the definite article).

10. The poet creates a fictitious context of situation in which there is a speaker narrating. The speaker's subject matter is his return to a place dear to him in the past, when he was a child, 'the garden of love', and the changes for the worse in this place: a chapel with shut doors, graves, tomb-stones, priests walking rounds and constraining people's joys and desires (first order subject matter). There seems to be considerable overlap between the ideas expressed by the speaker and those of the poet. (I.e, there is no irony created through a difference in their points of view as in the case of some dramatic monologues.)

11. The text is meant for different people in different places and at different times.

12. There is correspondence between the context of production and the classroom context of reception to the extent that the students in the class are appropriate readers of a poetic work like this (as they are not, for example, of a business letter from one firm to another or an advertisement geared to managers).

B. Describe the tenor:

1. The characteristic of the author of the text which comes through very clearly is that he is a poet. He also seems to consider himself as someone who has a clearer view of reality than his readers have, and can profit them by sharing his worldview with them. He also has the technical (poetic) means of doing this, which they would not share with him.

2. The role-relationship of poet-readership is such that the poet dominates the communication.

3. The poet uses indirection in his expression of the subject matter. He seems to take his subject matter very seriously, but he chooses a childish presentation, since this fits into his strategies in two ways: a) it calls to memory innocence in his readers, who are assumed to have lost theirs, b) the shock effect of the unexpected form/content relationship should startle the readers out of their habitual acceptance of things as they are.

4. The speech act performed throughout is narration.
C. Describe the mode:

1. The linguistic code is English, poetic register.

2. The channel made use of for this text is the written medium (probably written to be spoken - see the care given to sound patterns) and book form - it appears in the second part of a book of poems in two parts, *Songs of Innocence and of Experience*, and this larger context influences our reading of it.

3. The text seems to have had a careful elaboration, since it is finely structured. It also reveals expectations of a reflective reception, perhaps with numerous rereadings.

4. The notions that seem to be most important in the poem are realized:

   a) Through the verse structure, sound patterns, and rhythm. The poem is made up of three stanzas of four lines each. There is almost no tension whatsoever created between the metre of the poem and the rhythm of the language as prose (the only possibilities of tension are on *Thou shalt not* in line 6 and *so many sweet flowers* in line 8). Symmetry (rather than syncopation) is also created by the exact correspondence of line endings with syntactic boundaries. The first ten lines are in trimeter. This means that (as in the case of all lines with an odd-number of feet) there is a silent foot, or pause, at the end of each of these lines. The last two lines are tetrameter with a caesura in the middle, underlined by internal rhyme. Whereas the first two stanzas rhyme abcb, the last stanza has no end rhyme. This difference in rhythmic structure and rhyme pattern between the beginning and the end of the poem serves to underline a difference in the tone of the message, which becomes graver and more sinister at the end. The sing-song effect of the lack of tension in the verse form, and the echoing of children's verses (notice even the similarity with the limerick, which is trimeter, trimeter, dimeter, dimeter, trimeter) sets up expectations for a trivial, unoffensive message, and tends to lull us into a 'suspension of disbelief'.

   b) Through the grammatical structure. The poem is made up of simply structured clauses linked paratactically (*and* is the main element of conjunction). This lack of complexity combines with the lack of tension in the rhythm and line structure to give the poem a form which is child-like.

   c) Through the lexicon and the creation of two chains of lexical cohesion. The lexicon, like the rhythm and the syntax, is very simple. There is a chain which links lexical items representing things that are positive, desirable, having to do with innocence, nature, joy and liberty: *garden of love, play, green, sweet flowers, flowers, joys, desires*. Another chain links items representing what is negative, undesirable, having to do with unnatural constraints, loss of liberty, death: *chapels, gates, shut, "thou shalt not", door, graves, tomb-stones, priests, black gowns, walking their round* (as do guards around a prison or soldiers.
around their camp), binding, briars. These two chains express the basic alternativity relationship behind the poem, the contrast the reader is to come to grips with and make an ideological choice about.

d) Through the contrast between the expectations of a non-disturbing message created by the form of the poem (rhythm, syntax, lexicon) and the message the poem carries, which is very disturbing.

Format is not important here, as it is in some 'visual' poems which form a particular shape on the page. Some of Blake's poems are illustrated by Blake himself, but in the text used here illustrations were not provided.

5. The genre is that of a poem, a short lyric. The conventions are that there should be a verse structure with rhythm and rhyme, the topic should be subjective, personal. The function of a lyric poem is usually expressive.

6. The poem uses the English language in a way which is not particularly innovative. The structures and words are common ones. At Blake's time, as in ours, the use of "Thou shalt not" was received as a quote from the ten commandments rather than simply as an archaic form. Only the use of the non-defining relative with that is unusual today, and was already a bit archaic in Blake's time. The use of a verse which recalls children's verse plays on and extends the genre lyric. The subject matter, which is sinister, especially in combination with the echoes of children's verse, is also a marked, innovative use of the lyrical genre.

7. The text goes against many expectations in combining a child-like form and a sinister message. The message, however, in many ways fits into a general movement of the time in which it was written and the Romantic movement which was beginning.

8. A degree of shock effect can be expected because the expectations created by the form are deflated by the content. One can also imagine an influence on the worldview of the readers. Both of these effects seem to correspond to the strategies applied by the author.
Appendix 4:

**Excerpts from compositions written by 2nd year students with English as their second foreign language (Trieste):**

(Passages are presented as they were received, with linguistic errors and some rather strange contents here and there.)

L.V.

.... A literary text is not an inert object, but a vehicle for expressing ideas, opinions and criticism and for making the readers think and react in a certain way.

For this reason, in studying a literary text it is important to examine two different aspects of it, that is, the surface structure and the deep structure. The study of the former is a simple analysis of the kind of language used by the author, the occurrence and the repetition of linguistic patterns, etc. A deeper analysis involves the theme of the literary text and to carry out this kind of analysis it is necessary to go beyond the purely linguistic aspects of the text in question and recognize a second order of meanings, that is, the ideas it wants to express along with its symbolic and ideologic significance.

From a practical point of view, it is important to distinguish between an internal and external field and an internal and external tenor, whereas the mode is obviously one. The linguistic devices used by the author to relate his work to the context of situation are, for example, rhythmical and syntactic patterns or a particular choice of lexicon. For instance, William Blake in his poem "The garden of love", uses a trivial rhythm, a sort of sing-song, and very simple syntactic patterns to express his strong criticism of social conventions and institutions. The striking contrast between the form and the content attracts the readers' attention and makes them think; it is a very effective way of conveying a message through a literary work.

K.V.

....

How a literary text may be analyzed through appeal to the three fundamental aspects of the context of situation - namely the field, the tenor and the mode - may be illustrated by an example. William Blakes's poem *The Garden of Love* is now examined in an attempt to demonstrate that it is possible to relate a literary text to the context of situation in more or less the same way as a non literary text.
As far as the field is concerned, it should be borne in mind that two events are to be taken into account: the act of creation on the part of the poet and the act of reception on the part of the readership. The poet delineates a fiction world with an independent network of spatial and temporal relationships and with a chain of events and notions surfacing here and there as the subject matter of the poem. He makes use of such linguistic and stylistic patterns as the contrast between the rhythm and the content, a vivid imagery and all the devices which fit into his overall strategies and purposes. Furthermore, when the poet is engaged in such composition, he works under particular circumstances and he cannot help being affected by external conditions. The fact that, during the act of reception, these conditions do not recur in the same form accounts for the difficulties of comprehension which often arise. It should be pointed out that in literary texts one of the participants, i.e. the reader, is not a single, clearly identified individual, but a whole category of individuals, a category which is not confined to a definite spatial and temporal setting.

As far as the tenor is concerned, the main role-relationship is established between the poet and the public. The author, William Blake, should not be confused with the "poetic persona", i.e. the narrative speaker telling the events within the poem. The poet's interlocutor is the readership of all times, whereas the "poetic persona"'s interlocutor, who is not clearly identified in *The Garden of Love*, may be one or more of the imaginary characters participating in the action portrayed in the text. The nature of the message expressed by the narrative and, above all, the way the subject matter is introduced are influenced by what is common ground for the participants in the fiction world - the use of the definite article in the first line is an instance of this shared knowledge. In line 10 - "...and tomb-stones where flowers should be" - William Blake, by introducing the verb of deontic modality "should", assumes the role of evaluator. In fact he let the reader see that he regards the presence of tomb-stones where flowers are expected to grow as unnatural and therefore undesired.

The third aspect which is helpful to consider in order to describe the context of situation is the mode. The mode - i.e., the linguistic mode used, the conventions of the genre concerning the form, the topic and the functions of the text and its capacity to affect the situation - is the same for the different contexts of situation described above.

A.B.

I think that it is possible to speak of a kind of 'duality' when referring to literary texts. On the one hand, "no author lives alone with the language...." On
the other hand, "the most comprehensive definition of 'literary text' might be: a text whose world stands in a principled alterativity relationship to the accepted version of the 'real world'".

An example of literary text where we can find this 'duality' is the lyric "The Garden of Love", drawn from Songs of Experience by W. Blake. In this poem there is a real context of situation and a created context of situation. As far as the real context is concerned, we know, historically, that this poetic event took place in a period round about 1794 in England. The negative references to the Church (represented by the chapel and the priests) allow us to understand that Blake is dealing with a problem of his time, institutional constraints of all types. The temporal and the spatial settings of the created context of situation are not specified: we only know that at some time the speaker went to a place that he called 'the garden of love'. The created context marks an opposition with the real world, sharpening the reader's awareness of the discrepancies which characterize the socially accepted model of the 'real world'. This opposition is the means used by the poet to express his criticism:

"And I saw it (the garden) was filled with graves,
And tomb-stones where flowers should be -".

A.S.

During the event of the poetic activity, the author textualizes his ideas, which become the subject-matter of the literary work. Anyway poet's means are not the same as those used in a political pamphlet or in social sciences: they are sound, metrical patterns, symbolic language. So there are two FIELDS: on the one hand the external aspects (the real situation), on the other hand the internal aspects (the fictional situation). In order to highlight the deep relation between them, the poet usually uses a particular strategy. For instance he can decide to use a strong contrast between the form and the content, just as William Blake in his poem "The Garden of Love". Such a contrast aims at shaking the reader and making him rethink his own values and worldviews.

In the case of "The Garden of Love" the rhythm seems to be the same as in a children song or in a limerick, moreover parataxis is used instead of hypotaxis, which is more complex. Nevertheless the message of this poem is very serious: it criticizes every kind of institutional or religious constraint which represses man's natural instincts, such as love and desire. Anyway this message is completely disambiguated only in the last stanza, where lexicon shows a clear negative connotation (e.g. "graves", "tomb-stones", the intrinsic modality of
"should be", "priests...walking their rounds" as soldiers), and there is a shift from trimeter to tetrameter.

In other words the subject-matter of the poem develops the subject-matter of the real situation through the contrast between the form (rhythm, syntax and lexicon) and the message, which is a particular use of the properties of literary language.

....
Appendix 5: Tasks on Blake's "The Garden of Love"
(Taylor Torsello 1992b: 5-9)

Instructions:

All the following sets of tasks should be done by discussing the matter at each number in small groups, and preparing to present the results to the rest of the class. The groups should be able to back up what they say with evidence from the text.

A. Tasks relating the text to the real context of situation.

1. What do you think the function(s) of this text might be? What might the author have wanted to achieve through the writing of it?
2. What facts, events, things, institutions, relationships or concepts in the real world do you think he had in mind as his subject matter as he sat down to write this poem?
3. Do you feel there is any sort of ideological principle or critical world-view behind the writing of this poem?
4. Of course you know, from other sources than the poem itself, in what general period this poem was written. (Songs of Experience was published in 1794). Do you feel that evidence can be found in the poem itself for the period of its composition? How important do you feel it is that the reader should know the general period in which the poem was written? Does this knowledge influence his understanding and/or appreciation of the poem?
5. There seems to be no doubt, historically, that this poem was written in England. How necessary do you feel it is to have this knowledge of the general spatial setting of the real poetic event in order to get the most out of the poem?
6. Was the poet a man or a woman? Do you think you would have guessed the poet's sex on the basis of the poem itself? Is it important to the understanding and/or appreciation of the poem, in your opinion?
7. The role-relationship behind this text is that of a poet and his readership or reading public. In the enactment of his role the poet seems to choose, on the one hand, to set up expectations for a message which is not very important or serious, like those found in children's verse or nonsense rhymes, and, on the other, to baffle these expectations with hints at very grave matters. Find evidence for both attitudes, and discuss how this ambiguity of tone might fit into the overall strategies which the poet is applying in this poem.
B. Tasks involving analysis of the imaginary context of situation created though the poem:

1. How does the time of the events narrated in the poem relate to the time of the act of narration?
2. Within the narration, some events are narrated as in a time anterior to other events. What are these? (You might want to draw a time line, with the time of narration at one point, and then situate the other events at other points on the line relative to this.)
3. Some events are presented as taking place only once and in a particular moment in time (punctiliar occurrences); others are presented as taking place more than once, at different moments in time (reiterative occurrences); others are seen as processes which take place over a span of time (durative processes). In this text, which verbs correspond to each of these types of occurrences or processes?
4. The narrative speaker (the poetic persona) narrates two physical actions as having been carried out by him in the time he is narrating about. What are they?
5. He also narrates two acts of perception in which he is the senser or perceiver. In each case, what phenomenon does he perceive?
6. The narrative speaker says to his imaginary listeners or readers "I went to the garden of love". How would the message, and the presupposition about what is already shared knowledge for the people involved in the communicative act, be different if the speaker had said "One day I went to a garden devoted to love", or "There is a garden in my area which we call 'the garden of love'. Some time ago I went there, and ..."?
7. What sort of relationship is presented as existing between the message expressed in the first two lines of the poem on the one hand and the message expressed in the second two lines on the other?
8. The additive relationship expressed by "And" at the beginning of the second full sentence of the poem must, of course, relate some part or all of the second sentence (stanzas 2 and 3) to some part or all of the first sentence (stanza 1). What exactly do you think the parts are that "And" here is meant to relate additively?
9. What sort of relationship is expressed by "So" in line 7? What two parts of the poem do you think are connected through this conjunctive?
10. The first sentence (and first stanza) of the poem sets up an opposition between two situations treated as actually occurring but at different times. How are these differentiated temporally, and in their substance?
11. The second sentence (stanzas 2 and 3) not only continues the opposition between situations differentiated temporally (and you should be able to say what they are and how they are differentiated in time), but also sets up an opposition
between what "is" and what "should be" (notice the expression of deontic modality). What is it that is presented as actually existing, and what is it that is presented as the preferred, and ideologically approved of, alternative reality?

12. To which of the realities you have just mentioned (presented as existing and as desired) would you relate the poet's "joys and desires"? And the priests and the briars they are said to use? And the chapel?

C. Tasks on the mode of the context of situation of this poem, and on the related textual function.

1. Note the number of times in which the simple coordinator "and" is used to link clauses in this poem. What is the effect of such a simple paratactic linking of the clauses on the overall style and tone of the poem?

2. Read the poem out loud (more than once as needed) and answer the following questions on the basis of your reading.
   a. How many stressed syllables do you put in line 1? (This is the same as asking how many feet you divide the line into.)
   b. Do you maintain the same number of stressed syllables (and therefore also feet) in the other three lines of the stanza?
   c. Does it come as natural for you to maintain the same number of feet you began the poem with through the second stanza?
   d. Do you find that you are maintaining the metrical pattern you began with for the first two lines of the third stanza?
   e. What happens metrically in the last two lines of the poem?
   f. Does it come as natural for you to make a slight pause at the end of each line as you read lines 1 through 8? And what about as you read lines 9 and 10?
   g. Point out all the rhymes you hear between line-endings. Are there any other rhyme patterns which seem significant?
   h. Does the alliteration of any particular consonant sounds strike your ear as you read? If so, say what they are and where they occur.

3. In line 1 the garden is referred to as "the garden of love". What other expression(s) in the first stanza would you relate to the image created though the use of the word love in this context?

4. The image of the chapel, as it is introduced in stanza 1, is still perhaps rather neutral (neither positive nor negative). Trace the development of this image as it becomes more and more negative in the stanzas that follow. See how this negativity is obtained through the choice of lexical items, and the creation of a chain of lexical cohesion between these items which influences the total meaning supplied by each of the items included in the chain.
5. Trace a lexical chain of words and expressions contributing to the positive alternative reality. Begin the chain with the word *love* in the first line.

6. Point out any instances in the poem of textual cohesion through anaphoric demonstrative reference, and say what part of another sentence the reference item links back to.

7. In line 8 of the poem you find the comparative reference item "so many". Is the reference endophoric or exophoric?

8. Are there any words or grammatical forms used in the poem which are archaic today? Is your knowledge of the history of English sufficient to allow you to say whether or not they were archaic in Blake's time? (If not, some of you might do research on this matter and report to the rest of the class.)

D. Tasks in which the context of situation created in the poem is to be related to the real context of situation and the poet's strategies

1. There are some ways in which the last two lines are set off from the rest of the poem (see the metrical pattern and the rhyme scheme). Do you think this might be meant to highlight some sort of turning point in the poem, or mark some sort of reversal in the attitude that the poet is expressing or expecting the reader to take to his message? Can you think of other possible explanations for this? Discuss this.

2. How do you think the chapel image, along with the relative chain of negative images that links up to it, relates to the poet's strategies in this poem?

3. How do you think the images of love, innocent play, flowers, joys and desires, which build up a positive chain in the poem, relate to the poet's strategies in writing this particular text?

4. How do you think the opposition between the positive (preceding and preferred) situation and the negative (successive) situation expressed in this poem fits into the strategies behind the writing of the two books of poems, *Songs of Innocence* and *Songs of Experience*?

5. Blake does, indeed, use some forms which were not current in his time. How do you think this might fit into his strategies in this poem?

6. Relate the exophoric use of "the" in "the garden of love", and of "so many" in "that so many sweet flowers bore" to the poet's strategies in this poem.