

*Straipsniai***A CONTRIBUTION OF STYLISTICS TO THE ADVANCED ANALYSIS OF POETRY****Marija Liudvika Drazdauskiene**

Although publications on the interpretation of text are ample and voluminous, linguostylistic analysis of the poetic text and poetry in particular has not yet merited an exhaustive study and comes to be required anew. Concluding his consideration of the democratic treatment of poetry, (i. e. the reformulation of a text, composing poetic text by line assembly, deriving poetic texts according to a model and practising similar exercises as a means of ascension to the uniquely but elusively projected meaning of a poem) in his book 'Practical Stylistics' (Widdowson, 1992), Professor Widdowson limited his practice and pursuits. He stated plainly that what he proposes and offers as practice "can be seen as providing a transitional phase between the preparatory exploration of imaginative language and the more extensive study of literature proper" (Widdowson, 1992, 91). He did not maintain that such playful practice as proposed by him can substitute for linguistic and linguostylistic analysis proper, which he considered to be more elaborated phases of analysis. Nor did Professor Widdowson pro-

pose any further method. Instead he stated "how these other phases might be managed I leave to others to suggest" (Widdowson, 1992, 91).

Being familiar with linguostylistic analysis of literary text as a means in research (Drazdauskiene, 1983, 1992) and as an end in classroom practice, one finds such an invitation of the distinguished Professor encouraging. Since linguostylistic analysis of literary text incorporates linguistic analysis (Drazdauskiene, 1975), since it is based on semantic-functional data and since it operates with such purport marking concepts as the use of language, overtones of meaning, sense, significance, stylistic features, style and others, it may be just the kind of analysis applicable at the advanced level for the extensive study of literature proper. It would be an obliging task to me to propose a variant of linguostylistic analysis for the above mentioned purpose in this paper. The linguostylistic analysis to be proposed will resort considerably to Professor Widdowson's concept of poetry and its perception by the reader. There are quite a

few points which Professor Widdowson makes on the peculiarities of poetry and its interpretation. Some of them should invariably be integrated into the linguostylistic analysis of text. To select the principles a brief review follows.

Before presenting his own principles of poetry analysis, Professor Widdowson mentions that Practical Criticism wavers between three positions in the approach to the text: the writer's intention, the meaning of the text and the meaning of a text to the reader (Widdowson, 1992, viii–ix). The problem with this state of things is that “the reader is cast in a subservient and submissive role: the task is to *discover* the meanings which are immanent in the text” (Widdowson, 1992, x). Professor Widdowson challenges this view and assumes quite clear and unarguable position. To him, the reader should assume the author role and provide an interpretation of the text (Widdowson, 1992, x–xi). The reader should be concerned basically and wholly with primary texts (Widdowson, 1992, xiv), not with their ready interpretations or authorised criticism. The reader has to produce an individual interpretation, because to “deny the divergence of individual interpretation and defer to the judgement of an informed elite” means to Professor Widdowson to fix and falsify “the essential elusiveness of poetic meaning” (Widdowson, 1992, xi).

Professor Widdowson does not leave this point at the issue of unmanageable diverse and divergent interpretations. He sets a condition which cannot be overruled: the interpretation may be individual and divergent but it should be supported by a precise reference to the text. The reference to the text should

be as precise as possible so that the reader could explain what induces him to read a particular meaning into it (Widdowson, 1992, xii). This is an important point: it is impossible to speak of the precise effects of a poem because poetic effects are evocative, suggestive and elusive. To make them precise would mean making them referential, conforming the poem's meaning to the conventional statement and making the poem lose its point altogether. To Professor Widdowson, “precision is appropriate in identifying cause in the text, but not in describing the effect on the reader” (Widdowson, 1992, xi). Reasoning further and interpreting poetry, Professor Widdowson discovers that he should give up an attempt to read meanings into a poem and turn to reading and adapting one's own understanding to the poem (Widdowson, 1992, 20). This should remind one of the power of the meaning of the poem rather than one's own impressions. The required precision of reference to the text thus acquires a new significance.

Turning to the process of interpretation, Professor Widdowson assumes that poetry deals with representation rather than reference (Widdowson, 1992, 16–25). This means that the reading of poetry “involves the realisation of represented meaning” (Widdowson, 1992, 24), i. e. the adoption of different ways of reading and thinking. This is necessary to discover the order inherent in poetry, which does not conform with conventional standards of rational explanation. This presents some difficulty in achieving an understanding because, in poetry, language is fashioned to represent an awareness which has poignancy only in unconventional expres-

sion. Some of the meanings of the words thus used cannot be explained but only experienced (cf.: Widdowson, 1992, 7). The customary correspondences between the words and the world thus become disrupted, and the language in poetry contains and exposes its own laws and regularities. The realisation of represented meaning in reading requires to resolve the difficulties that the language thus organised presents. This should be done bearing in mind that poetry has "the potential for multiple significance" (Widdowson, 1992, 24) and that its meaning in time and space is endless.

To make the above statement more concrete and realistic, the actual interpretation of poetry should be taken into consideration. Here is a famous statement of Professor Widdowson to back this return. It is a statement about the dissociation of a poem from an immediate social context and about its self-contained meaning (Widdowson, 1975, 69; 1992, 26). By virtue of the organisation of the text of a poem into an accomplished unit and by an exclusion from it of all the clues relating it to the social context, a poem appears to have an inherent pattern other than that in conventional communication but one which claims its own independent coherence (cf.: Widdowson, 1992, 27). The reader can approach thus detached text like a participant involved in the representation. However, approaching it even as a participant, the reader has no other resources but the text of the poem to decipher what it represents. Minding how multiple significance may be activated in the poem and how inexplicit represented meanings are, the most trivial poems may be read like representations of

conflicting experiences in human relationship, with inexplicit yet all imaginable associations.

In detached contexts and in representation language has its own conditions of relevance. In ordinary communication much of the possible significance of language is not subjected to scrutiny and language is perceived only within the bounds of its pragmatic significance. In poetry the minute significance is important both in grammar and vocabulary. Speaking of grammar it must be noticed that language in a poem is what its verbal patterns represent and it means accordingly: wrought out of its internal, potential and dependent context, language patterns appear meaningful by their latent possibilities and by the new senses of the established categories of meaning. Verbal patterns are part of the representation in poetry, and changes in them change representation. Simple verbal patterns may represent "the unifying vision of an alternative order of existence" (Widdowson, 1992, 37) or an appropriate setting for an extraordinary tale (Widdowson, 1992, 39). But the point is that the significance has to be derived from verbal patterns within the poem as they appear in accord with the complete text and mean within it. Otherwise stated, the interpretation of poetry requires to discern the patterns inherent in it and to infer their possible significance in singular contexts (Widdowson, 1992, 55).

Professor Widdowson considers several conditions that should be met in the interpretation of poetry. One of them is intertextual associations and the cumulative meaning of the text. Making the right supposition that "all texts reverberate with the

echoes of other texts” (Widdowson, 1992, 55) and illustrating different degrees of cross-textual integration, Professor Widdowson has to bear in mind the requirement of individual and divergent interpretation he had set himself. Thus, assuming that the extent of recognising the specific intertextual relationships enhances interpretation (Widdowson, 1992, 58), Professor Widdowson states that “the wider the range of our experience of contextual uses of language and of literary text is, the more scope there will be for reverberant associations” (Widdowson, 1992, 60). But right at this point he makes a warning that the condition just described does not validate one response to the text and invalidate another. Divergent interpretations mean that not all readers can respond even to quotations in the text in the same way, but the interpretations are valid as long as the readers resort to exact references and the stated significance is warranted in general. The point Professor Widdowson is making is that intertextual clues and plain quotations have to be identified as borrowed text so as to be adequately interpreted in the extended context. If quotations and allusions cannot be identified, they cannot be interpreted as such. Moreover, Professor Widdowson comes with a sweeping statement that nobody can require precise interpretation of allusions because “there can be no definitive interpretation” (Widdowson, 1992, 60). In his further consideration, he admits, however, that both the critics and the teacher can contribute to the student’s understanding by providing him with the additional information required. But this should not come prior to the student’s individual interpretation, however uninformed.

The student has to have a try at a divergent interpretation and only then can he be supplied with the required materials supplementing the primary text (cf.: Widdowson, 1992, 62).

Another condition would be the divergence and convergence of the text. By its nature, the text of a poem offers dispersed meanings and disrupted established ideas. This condition alone leads to obscurity. But since it is art, poetry has to offer some realignment of meaning and some integration of its patterns. At least classical poetry always does it, and the divergence of the reader’s response is made coherent within the limits of this convergence in poetry. When poetry resists the condition of convergence, and this is sometimes the case with modern poetry, the reader’s efforts at reconvergence may be frustrated. It is in cases like this and at this point that Professor Widdowson admits supplementary information to the primary texts.

The balance between divergence and convergence in poetry help identify aesthetic effects and establish relative values in poetry. In this context Professor Widdowson mentions circumstantial limits in the appreciation of art: “there is a dependence on detachment, and demands on concentration which cannot be sustained for long” (Widdowson, 1992, 64). In this he asserts balance and harmony as inherent principles in poetry like in all art. With respect to poetry, he means that there are limits to be accepted and tolerated in the dispersion of images, but there are also limits to which concentration may go. Too much or too regular concentration, which is the classical form in poetry, loses its point and instead of perfection and accomplishment

poetry may achieve trivial, farsical or jingle effects. Poetry must be appreciated accordingly. No amount of supplementary material to the primary texts can help trace representational effects or assess their value. Representation in poetry “has its own conditions to meet, its own reality to create” (Widdowson, 1992, 66). The reader has to accept the conditions and suffer them to trace the effects of representation in poetry.

Professor Widdowson’s concept of the reader’s function and of the entity of poetry should be appreciated for their exhaustive and comprehensive motivation as well as for his well wrought and argued reasoning. His conception is consecutive and complete. As one considers a further stage of the linguistic analysis of poetry, one treats, though, what has been offered selectively. First, the reader’s function is wholly acceptable. It has also been my own idea (Drazdauskiene, 1997) to reject Practical Criticism’s fallacy over intention in the poem (of.: Widdowson, 1992, ix). I would also exclude the question of the poet’s awareness of the effects in poetry (of.: Widdowson, 1992, ix). Like Widdowson in his further argument (Widdowson, 1992, 87), I would tend to think that poets have no authority to pronounce either on the nature or effects of poetry. Moreover, that some poets have attested this assumption. In a Foreword to his ‘Selected Cantos’, Ezra Pound explicitly stated that the task of explaining the Cantos remains with the specialist: “As Jung says ‘Being essentially the instrument for his work, he (the artist) is subordinate to it and we have no reason for expecting him to interpret it for us. He has done the best that is in him by giving it form and he must leave interpreta-

tion to others and to the future’ ” (Pound, 1970, 1).

A similar observation may be derived from Robert Frost’s reaction to a contemporary Professor’s question whether he really intended the implication of man’s duties in life before death in his line “And miles to go before I sleep” in ‘Stopping by the Woods on a Snowy Evening’. The poet gave no definite answer when questioned after a lecture. He stated it as a supposition that perhaps he may have meant it. Indeed, poets are no authorities in interpretation. What poets can tell is the exact referential background if there is any to the poem, but this, to agree with Professor Widdowson, cannot help trace representational effects in interpretation. It may only be an intriguing fact or facts.

What the poem does record and what can have an effect in interpretation is the poet’s emotive-intellectual stance at the moment of writing. The poet’s elevated emotions, his highly charged intellect and imagination are a powerful resource which cannot be helped but recorded in the words (of.: Emerson, 1985, 174). The primary elements of this concept have been explicated (Drazdauskiene, 1997) and it will be a point of further consideration here.

All Professor Widdowson’s ideas of the nature of poetry and the criteria of interpretation back up the linguistic analysis of poetry at an advanced stage of studies. But here I approach the point of selection. Widdowson’s principles of analysis are meant for interpretation of poetry at an intermediate stage of study. At the stage when literature is studied and analysed extensively, the criteria of analysis should be slightly different. The prin-

ciples for the analysis of grammar and vocabulary, as reviewed above, apply to the familiarisation with the text in reading, while in analysis proper this is only the first stage. Then, the analytical interpretative practice with reformulated texts in Professor Widdowson's book is a problematic point. Whatever the development of materials for the work with reformulated texts (Widdowson, 1992, 92–165), I should strongly recommend that it should further be excluded when one takes up reading poetry for the ensuing linguostylistic analysis. My objection is that reformulations of texts would preclude the reader's certainty as to the original text, his quotations and knowledge of allusions. Widdowson's practice is acceptable in as much as it respects text for exact reference, with his principles on the grammar of representation applying too. But in the linguostylistic analysis, work with the original text exclusively should be basic. It should be pursued until the meaning reverberates in the reader's mind with images derived thereof and from the mere sound of the original. Next should follow functional-semantic analysis, minding the balance and harmony of all levels in the poem.

Functional-semantic analysis would be the analysis of a poem aiming to discern all possible aspects of meaning and the implied sense through resort to the uses of language inherent in a speech act in English. English has been extensively investigated in this respect for the author to be able to draw on the concept of the use of language. Although, like Widdowson, I assume that literature "is dissociated from an immediate social context", it nevertheless is discourse, and a poem

or, for that matter, any literary work approximates a speech act, accomplished in all respects. The author as the addresser is its single producer with the reading audience as the addressee participating randomly. This is one of the reasons why literary work as a speech act has to be accomplished. Another reason of its accomplishment is the intrinsic convergent tendency mentioned by Widdowson. Finally, its aesthetic purport demands accomplishment, building on the two previous conditions.

Though Widdowson states that representation in poetry "has its own conditions to meet, its own reality to create", he also believes that authors "make their representations out of the language and culture current in their own community" (Widdowson, 1992, 114). This is another way of saying that the wealth of meaning in language and its potential meaning cannot be ignored, while culture enters representation as the expanse of background identity without which a literary work would simply be incomprehensible. This does not overrule, it rather supports my view of a literary work representing a speech act. One more point in Professor Widdowson's argument works in line with my own, and that is that "poems are uses of language and they can only be understood as uses of language" (Widdowson, 1992, 10). One of the conclusions in my own research into the uses of English was that literature of all forms and genres represents the metacommunicative use of language (Drazdauskiene, 1983, 88–89; 1992, 67). This assumption leads one directly to a consideration of how other uses of language may be represented in literature and, specifically, in poetry.

Research into the uses of English has shown that the use of English rests on five major uses of language: the referential and the phatic uses are basic and they subsume two secondary uses of language – the emotive and the metalingual, while jointly the referential and the phatic uses, together with the secondary uses of language, produce the metacommunicative use of language (Drazdauskiene, 1983, 1990 a, 1992). There may be various other mixed uses of English involving, to a different degree, a few or all five uses of language, but these are additional to the five basic uses of English. This research has also shown that all five uses of language are inherent virtually in every speech act in English. They are intrinsic in English literature, at least beginning with Shakespeare's works (Drazdauskiene, 1983, 1984, 1986, 1990). The uses of English appear transformed in their metarealisation in poetry and imaginative literature, but they are there nevertheless.

In communication, uses of language are of a different character than functions of language which, like macro abstract categories of meaning, enter every utterance, while uses of language, like concrete dominating purposes in the use of language, are prominent only in speech acts. Concrete uses of language may be consciously avoided by the speaker. In English, however, in which the five major uses of language have come to be historically inherent in language use, the lack of a typical use of language and even its termination may be socially significant (Drazdauskiene, 1997). Thus, the five major uses of language make a system in English and are normally inherent in all speech acts. Mixed uses of language, such as the one representing rhetoric, for

example, are specific and additional to the five major uses of language in English.

Viewing poetry as a use of language and minding that literary works and poems in particular represent accomplished speech acts, one can expect the metarealisation of the major uses of English in them. They are indeed metarealised, or such is the testimony of my research. The focus on the uses of language in the analysis of poetry helps identify the unique patterning of grammar in poetry and its significance. It also helps appreciate the use of vocabulary in a motivated way. This verbal testimony is considered basic by Professor Widdowson when, at the transitional stage of analysis, he sets forth to identify how reality is represented in concrete poems (cf. pp. 4–5, above).

Employing the concept of the use of language and attempting to develop a functional-semantic method of analysis, it is relevant in bear to mind that uses of language are realised more or less linearly in a speech act, though sometimes overlap with one another. The metareferential and the emotive uses of language may be expected throughout the poem, while the metaphatic, the equivalent of which in realistic communication is most frequently reserved for the beginning and the end of speech acts, in poetry should be sought accordingly. The realisation of the metalingual use of language is not very likely in poetry, but if it is realised, it can be realised throughout the poem. The different uses of language, when they are identified in poetry, would represent stretches of text of different length, individual in each particular case.

Uses of language cannot be treated like tools in application. In functional-semantic

method of analysis they are rather direction points of guidelines which can and should orientate the mind in the analytical consideration of the text. Minding Professor Widdowson's concept of poetry as representation and still other conceptions in which poetry is found to be "the *creation of terms* rather than ... the manipulative handling of them" (Falk, 1991, 62), one has to explain the place and role of the metareferential use of language in analysis. Considering the point strictly terminologically, the above mentioned conceptions of poetry would find the concept of the metareferential use of language a fallacy, because the assumption, in Professor Widdowson's case, is that poetry deals with representation, not with reference. Indeed, it is not reference that I am arguing; it is rather metareference. This means that direct thought-reference relations as depicted yet by Ogden and Richards (Ogden and Richards, 1923, 11) do not apply to poetry. Psychologically and philosophically the mind should conceive this relation improbable. Verbally, however, there remains the element of naming as there do the elements of qualification and emotive colouring in poetry. One can always literally pin-point the words and their semantic functions accordingly. In functional-semantic analysis these semantic functions are exploited without distorting the aesthetic-philosophic conception of the nature of poetry as mentioned above.

At the initial stage of functional-semantic analysis, uses of language may be singled out and identified jointly for convenience's sake. The principal division would be between the metareferential and the emotive uses of language (cf.: Ogden and Richards, 1923, 10) in

a poem, because, with the exception of the metalingual use of language, rare in poetry anyway, both the emotive and the metaphatic uses of language are realised with the issue of affective meaning. The metareferential use of language would cover all quasi-denotative-descriptive notions in vocabulary and syntax and would include the description of emotions. The emotive uses of language would consequently cover qualities, attitudes and emotive excitement in the direct sense of the word. Any further particularisation of the uses of language would be relevant in the analysis if metareference appeared to be specified by them.

Purport-based concept of the use of language in theory makes its application fairly obvious. Even so, the student may not need to exploit the theory. The guidelines to the student in functional-semantic analysis might be the linguistic concepts of quasi-denotation and those of quasi-qualification and attitudes as well as the evocation of the author's excitement. Focusing on the descriptive and the evocative functions of words, naming, qualification and attitude expression are found to be verbally conceivable, though conceptually elusive. Thus, on the one hand, functional-semantic analysis presents itself as credible linguistic analysis retaining the notion of representation and that of the elusiveness of poetic meaning. On the other hand, it is a concept-based linguistic analysis proper which escapes the pitfalls and vague manipulation with ideas bequeathed on us by traditional literary interpretation. In the present case, the analysts deals with the meaning of words, the implied meaning which accompanies overtones of meaning, and sense.

Results achieved employing the functional-semantic method might be illustrated on the basis of the analysis of two poems by Thomas Hardy – ‘The Beauty’ and ‘The Sleep-Worker’ (Hardy, 1960, 171, 43–44). The metareference in the poem ‘The Beauty’ is the reluctance of a beautiful girl to be praised for her beauty because it harasses her. Her desire is to hear friendship promised to her, whatever may come in life’s way. Her emotional state is represented throughout the poem. She complains that “none cares whether” she lives or dies, although her beauty is not her identity: she hates it in fact. Finally, the poem ends in her plea to care for her inner self as she is at the moment and will be when her “cheek begins to clam”. This review of the metareferential content was presented in the words which followed the text closely. As is obvious, the metareference is expressed in age old concepts of moral purity, which are dull to embarrassment.

What makes the poem a still more common voicing of the naive virtue is its emotiveness. Qualification in the poem is not the poet’s view – it is represented as the view of the wailing girl. That is why the qualifying words are either degree words (*In such word-wild degree, eyes adore*, etc) or qualifying words and nouns of plain or emphatically exerted content (*softly say, gray hour, weal, wanzing*, etc). What worsens the effect of the poem still more is emotive evocation mainly expressed by interjections and exclamations (*O do not praise; O care for, then, yea, me and what I am; none cares whether, alas, /Its wearer live or die!*). The emotiveness of the poem, thus, although explicit and extensive, is limited to a few variants of the plea of the girl

to mind her and to care for her inner self, as well as to her complaint of indifference. The very fact that the above and the present periphrases convey exhaustively and exactly the metareferential and the emotive content of the poem confirms how limited and trivial its representation is.

The representation in the poem ‘The Beauty’ is so limited because the author’s attitude is absent. The author chooses to represent only the naive and tearful concentration of the girl on her own virtue, and remains aloof and plainly descriptive. The absence of the author’s attitude makes the analyst assume that the author’s emotive-intellectual stance at the moment of writing was void of emotions and purely rational. The author may here contemplated the girl’s fate, but was unmoved or must have found nothing tremendously inspiring about it. That is why he chose to represent her virtuous complaint and self pity. This is quite a likely supposition because the poem is appended with a note which is an extract from a London paper of October 1828 and which states that the Regent Street beauty, Miss Verrey was a Swiss confectioner’s daughter “whose personal attractions have been so mischievously exaggerated”, and who “died of fever on Monday evening, brought on by the annoyance she had been for some time subject to” (Hardy, 1960, 171).

One other likely supposition might be that the author’s attitude identifies with the subject’s attitude. This would, however, add nothing positive to the representation, because the emotive representation in the poem is a colourless exclamatory wail. It is not a representation of emotions, whether those of

the subject or those of the author. It is merely a lamentation, a kind of a clamour, with not a word in the expression of it to convey sorrow and touch the reader's deep feelings.

The merit of the method is in analytical treatment of metareference and emotive attitude. When these constituents are seen apart, the analyst is in a position to give a credible appreciation of both and of their mutual contribution to the implied meaning and sense. In the case of the poem 'The Beauty' the structures and the vocabulary represent emotional confusion with no appeal evoked either by metareference or emotive attitude. That is why the poem may be treated like a use of language, the issue of which is the impression of a rational mind representing a subject who failed to move the author to any profound emotive stance.

Although the poem 'The Sleep-Worker' is a sonnet, it is not a representation of emotions, either. It also represents a rational treatment of the subject. This is evident not only in the questions of whether the labourer realizes what she has "wrought unwittingly" and how she will bear herself when she realizes what horrible contrasts "Life's papillating tissues feel". The rational approach may be perceived in the consecutive outline of the state of the earth's rights and wrongs, in the logical arrangement of the questions, and in the striking contrasts of "fair growths" and "foul cankers", "of ache and ecstasy", no less than in the final antithesis of whether the expected surprise will lead to destruction or to adjustment and healing.

The rational treatment of the subject here does not mean barren or emotionless representation. The author is deeply involved and

his emotive stance is marked by strong metaphorical words and striking contrasts, such as "vacant rote and prepossession strong", "strange orchestras of victim-shriek and song", "destroy, in one wild shock of shame, ... or patiently adjust, amend, and heal?" The author's emotive involvement is much deeper in this poem because the subject itself is grand. It is the fate of the Mother-earth herself.

The referential term 'Mother-earth' here requires an explanation. What the poet uses is the apostrophe 'O Mother' in the first line. No other word is paired up with it. A description of life's rights and wrongs in strong contrasts in stanza two, however, the metareferential use of the word 'Life' itself in stanza three and especially the metaphorical reference to the Mother's body as her "high heaving firmamental frame" in stanza four evoke the image of Mother-earth. The poem's title also supports the present supposition through a vague allusion to a mythical concept of Mother-Earth, under Father Heaven Uranus and Eros floating between them. It would only mean that the monster generation was not entirely extinguished with Uranus's epoch. Mother-Earth would appear to have been born horrors and beauties all along. In this context, the author is in the grips of strong emotions because his questions concern all the pain and bliss that Mother-earth has born "held in trance", and the Earth's own probable reaction to her own doing when it will surprise her one morn. The supposed issue is also partly tragic as it proposes one wholly destruction or patient healing of the Earth's wrongs.

The author's emotional involvement is so profound that all metareferential uses of sin-

gular words are marked by high colouring (*laboured long; The coils that thou hast wrought unwittingly; thy opened eyes, in thy surprise, in one wild shock of shame, etc*) or by strong contrasts when ordinary words are used (*wake and see; right enmeshed with wrong, destroy or patiently adjust, amend and heal*). Analytical treatment of metareference and emotive attitude is not a simple matter in this case. These representations do not divide arithmetically, the way they divided in the previous poem. That is why, in analysis, one has to return to the same words for different analytical purposes rather than group the words separately.

'The Sleep-Worker' is a poem in which three global questions yield a colossal task and involve the author wholly, although such global questions may happen to be treated formally. In the present case, though, the author appears to be so moved by the pain and bliss wrought in life that his emotions are alive and probably spur him to and at the moment of writing. In the poem 'The Sleep-Worker' the author represents a powerful emotional involvement as is befitting such a grand problem and dilemma.

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, it is not merely an intriguing bit of information. It places the

analyst in a position to re-appraise the poem's sense and his own previous assessment. In the cases of the two poems considered above, the information about the author's emotive attitude as contrasted with metareference and his stance allow to appreciate finally the first poem as a rational verse with more or less formally expressed emotions, while the second as a rational composition marked by strong emotional involvement and with emotive attitude, therefore, wrought perfectly with the whole text of the poem. The latter is a poem marked by the inspired poet's voice.

It must be admitted in conclusion that students will not be able to tackle the question of the author's stance so easily even if they employ the functional-semantic method of analysis. But they should not be expected to tackle this task. The students' goal should be simpler, which is the analytical treatment of metareference and emotive attitude and of their respective contribution to the implied meaning and sense in a poem. The students should be able to take up with what Professor Widdowson leaves them – the elusive and multiaspective meaning of a poem warranted by the text – and to continue with the ultimate analytical results and appraisal of the implied meaning. If this is achieved, the issue of the employment of the functional-semantic method of analysis may be said to be amply fulfilled.

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## STILISTIKOS INDĖLIS Į KVALIFIKUOTĄ POEZIJOS ANALIZĘ

**Marija Liudvika Drazdauskiene**

Reziūmė

Straipsnis parašytas atsiliepiant į profesoriaus H. G. Widdowsono paskatą prisidėti plėtojant kvalifikuotą poezijos analizę, tęsiant jo pasiūlytą metodiką pereinamajai poezijos interpretacijos stadijai. Apžvelgus profesoriaus Widdowsono poezijos prigimties ir sandaros sampratą ir jo pateiktas sąvokas, nurodomi principai, kurie turi būti integruoti į kvalifikuotą analizę. Iš esmės atmetami tik profesoriaus Widdowsono rekomenduoti eksperimentiniai pratimai su tekstais kaip kliūtis originalo teksto įsimi imui ir citatų bei aluzijų atpažinimui.

Kvalifikuotai poezijos analizei siūlomas funkcinis semantinis metodas, pagrįstas kalbėjimo funkcijų teorija. Studentui teorija susiaurinama: reikia atpažinti metareferentinę ir emotyvinę funkcijas. Šių funkcijų identifikavimas poezijoje sukonkretina analizę, atskleidžia pirminių reikšmių ir emotyvinių akcentų santykį. Nors šis metodas yra ir priemonė autoriaus emociinei-intelektualinei būsenai kūrybos metu nustatyti, studentui pakanka suprasti skirtingų funkcijų turinį ir tikslingumą ir jų indėlį į eilėraščių implikacines reikšmes bei prasmę.

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