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Rhetorical Model: An Aid for Clarifying Literary Terms and for Teaching Literature

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RHETORICAL MODEL: AN AID FOR CLARIFYING LITERARY TERMS

AND FOR TEACHING LITERATURE

————————

A Thesis

Presented to

the Graduate Faculty

Central Washington State College

————————

In Partial Fulfillment

of the Requirements for the Degree

Master of Arts

————————

by

Paul R. Allen

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APPROVED FOR THE GRADUATE FACULTY

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CHAPTER I

THE MESS

When he first begins to study literature, a student confronts a mass of terms. Some will sound familiar to him, others will sound completely foreign. Of course, this experience is not limited to literature courses and studies. Throughout school the student will confront new terms in science, mathematics, and other disciplines. His success will depend on how well he assimilates and correctly uses these new terms. Most of the new terms he encounters will be employed with rigor. That is, the terms will be adequately and consistently defined. In science courses a <u>paramecium</u> will always be a <u>paramecium</u>. In mathematics courses a <u>hypotenuse</u> will always be a <u>hypotenuse</u>. Once the student has learned the definition, he will be able to apply it adequately and consistently. James Craig LaDrière explains how terms can be defined with adequacy and consistency, with rigor. In his article "Technical Terminology" he states that

> . . . validity demands: (1) that each of its terms denote with economy and precision one and only one thing, (2) that the terms imply as few fixed relations among themselves as possible with any general hypothesis concerning the mutual relation of the ideas or things they denote or the relations of these to other things; so that on the one hand adjustment to new developments is easy, and on the other hand communication, and thus agreement upon report of fact and mutual comprehension of differing interpretation of it, are possible between men who subscribe to different

general hypotheses. The terminology of literary theory and criticism is at present far from satisfying either of these requirements [italics added] (17:416).

Such literary critics as I. A. Richards and Kenneth Burke, for example, have noted the confusion and turned to a new terminology to express themselves. Burke, especially, uses new terms, adequately defined with necessary distinctions and restrictions, and uses them consistently within a given work. Yet, generally, the teachers who turn to the critics will find the same kind of vagueness and confusion that the student may experience within the literature textbook.

Nevertheless, both teachers and students must cope with literary terms. The teacher hopes that adding literary terms to the student's technical vocabulary will help him become more proficient in analyzing literature, and as a result, become more proficient in understanding and appreciating literature. If the students and teacher had a rigorous set of terms to work with, the student might be able to transfer his knowledge gained through literature to his own speaking and writing; he might become more aware of some new possibilities inherent in the English language if he were working under a more rigorous set of terms. But he isn't, and like the teacher, he can only respond to the situation with confused ideas and vague answers.

Apparently neither textbook critics and evaluators nor text selection committees are aware of the vagueness and confusion that

both students and teachers feel. Some textbook critics, such as Martin Mayer and Fred Hechinger, come close when they note that texts are often attacked on "ideological grounds, but no major citizens' organization has ever paid systematic attention to the quality of the books used in our schools" (19:65). Mayer continues: "many books lack distinction, integrity, and style" (19:69), "many of the books are junk . . .; and the teachers manuals that accompany them are commonly an insult to the professional competence and common sense (let alone the intelligence) of the teachers to whom they are delivered" (19:69) and "seem to be written on the assumption that the course will be taught by one of the less-bright students rather than by a teacher" (19:66).

In stronger language Frank Jennings says, "an educated adult, looking upon a modern American textbook for any grade in any subject, could easily see the work as an insult to the student's potential intelli-gence" (14:57). Like Jennings and Mayer, Early and Douglas comment on the loose, haphazard method of textbook writing with its trend of conservatism and lack of rigorous intellectual content (4:298-305).

Mayer's opinion on the difficulty of texts and text selection committees is equally scathing:

The argument that a book is "too difficult" for teachers or students is always a reason for rejection by a purchasing committee--which by definition regards itself as a group

superior to teachers not on the committee and feels obliged to defend them against "difficult" books. Nobody ever argues that a book is "too easy," because one can always provide "enrichment" for above-average students--and, of course, your first-rank teacher typically throws the textbook out the window anyway (19:70).

Similarly, Early and Douglas in a critical review of the Lynch-Evans textbook evaluation agree with the evaluation; neither Early and Douglas nor Lynch and Evans have anything good to say about texts, especially those which address students in a "patronizing tone" (4:300). Pearson sees the textbook problem as one of obsolescence (21:70). Obviously, as a publisher, Pearson would like to sell new editions, but he does point out that the textbook should be a "tool of instruction, never to be confused with the process of education" (21:70).

Throughout the textbook evaluations one finds several recurring themes: the text is criticized for ideological reasons, for its style, for its lack of subject matter, and for its lack of timeliness. None of these evaluations touches directly upon the basic problems of the lack of rigor in the use of terms, and the confusion students and teachers alike experience in such a situation.

Because of these basic problems in literary terminology, and because if anyone has an opportunity to control terms rigorously, it will be textbook publishers, the writer investigated three series of high school literature texts looking for evidence of terms being used

rigorously. Literary terms were examined primarily for rigorous defini-tions within each text, much in the same way Burke employes his terms. Secondary considerations were (1) rigorous use of terms among textbooks printed by one publisher and (2) rigorous definitions between the texts of different publishers.

These considerations were established in this order because even if a company were rigorous in its use of terms within a single text, let alone within a single series, many students would still be open to confusion. Many of today's high school students are transients or near transients. The possibility of a student transferring from one district to another using the same text or series of texts, though not remote, is just as likely to be the exception. To this student, any rigor found just in a single text series would be meaningless. However, the student could adapt to minimal changes in the text series if the terms within a single text were employed rigorously. At best, one could hope for rigor within a single series and, even more hopefully, for rigor across different publishers' series.

In the examination of terms, <u>rigor</u> refers first of all to adequacy of definition. An adequate definition is restrictive enough to exclude other meanings with which it could be confused. The <u>differentia</u> so limits the term that it excludes irrelevancies and allows one to make clear dis-tinctions between divisions in the class. At the same time it will show

relationships between terms that fall in the large related group or class.

Once a definition has these qualities of adequacy, it must then be used with consistency, or it will cause confusion. In fact, if one sets up an adequate definition in one place and in another place uses it inconsistently, one might just as well not have bothered to construct the definition at all. A rigorous definition will display both these qualities: adequacy and consistency.

With qualities of a rigorous definition in mind, let us now examine definitions for the commonly used literary terms irony, point of view, theme, and tone offered by three major high school literature text-book companies--Harcourt, Brace and World; Scott, Foresman and Company; and Ginn and Company. These companies were chosen because they print widely-used high school literature texts. Each company pub-lishes a sequence of texts designed for grades ten, eleven, and twelve. Unlike the literary critics, who are free to employ terms in any manner they choose, the text companies have an opportunity to exercise a great deal of control over the terms used in their texts. Each text usually has a general editor, who could align terms rigorously. Often this same editor edits the whole text series, so he could use terms rigorously over an even more expanded range.

These particular terms were chosen for examination because teachers trained in literature classes in college are assumed to know these terms. When some of these students become teachers, the colleges also assume they will use these terms and that their students will know these terms. The cycle becomes complete. Even if the textbook companies were not aware of these assumptions, and apparently they are, no one would be much inclined to say that these terms are not among the most valuable terms of literary analysis. These terms are, in short, the terms the texts ought to be applying with rigor.

Of all the terms we will examine, theme is probably defined the most adequately, although there are some inconsistencies. The emphasis and more careful attention this term receives reflects, to no small extent, the emphasis it receives in high school literature classes. If students are able to give a reasonably clear statement of the theme of a literary work, this probably indicates better than anything else that they are able to make generalizations about the work and that they are able to recognize and distinguish explicit and implicit meanings. Even though the treatment of the term is the most extensive of any, the publishers rely heavily on the assumption that the teacher has a clearly defined notion of the term. Even when the definitions come close to being adequate, they are often tucked in glossaries where the student is least likely to look. Even worse, the nearly-adequate definitions offered in the glossaries often contradict

or are contradicted by the way the terms are used in the text. With this

pitfall noted, we can now turn directly to the definitions in the texts.

Perhaps Ginn's sophomore text best defines theme in its glossary.

Not only does it attempt to define the term but it also attempts to point

out the dangers of oversimplification:

> Theme: the major idea of a work of literature; what the
> literary work means. All parts of the piece should contribute to,
> develop, or relate to the theme in some way. The theme is often
> not stated directly, and usually any attempt to reduce the
> theme of a story or poem to a single statement vastly over-
> simplifies the meaning. However, some statement about the
> meaning of a particular piece may help the reader to formulate
> the idea illustrated by all the elements of the work of literature
> (9: 673).

Ginn's junior text gives a similar definition and notes that

"essays and biographies, in which the author is more directly addressing

the reader, frequently state their themes directly" (10: 718). In another

reference, the Ginn text defines theme as "the idea that the poet is

expressing," and it may be "stated directly or only implied" (9: 626).

The junior text headnote to John Galsworthy's "The Pack" states:

> The theme of a story is its meaning or significance and should
> not be confused with the moral of a story. Every story has a
> theme (although it may not be directly stated as it is in "The
> Pack"), but not every story has a moral. A moral is a lesson taught
> by a story, whereas a theme is simply an idea, an observation
> about people or life, illustrated by a story (10: 95).

The Scott, Foresman series notes two possible uses of the term

when it defines theme as "the main idea of a literary work; also, a broad

subject, especially one that recurs in the same work or in different works" (23:725; 24:781; 22:789). The second meaning is discussed further in the senior work:

> Traditionally the word theme has meant the basic idea that under-
> lies a piece of imaginative literature and gives it a meaning
> larger than the work itself. But in modern discussions of litera-
> ture the term theme is also used to suggest a subject which
> frequently occurs in works of different writers and which is
> useful in exploring the attitudes of characters (22:557).

Unfortunately, Scott, Foresman's junior text muddles the term somewhat in trying to distinguish theme from plot (which is a good idea, but their definition of plot is inaccurate); it states that "plot has rela-tion only to a particular story while theme is the basic idea to be abstracted from the fusion of plot, characters, and setting" (24:68).

Again with good intentions and another term, The Harbrace text creates its own little muddle when it warns the student that he should not "expect every story to have some easily stated moral" (18:11). One might wonder if this text is equating theme and moral. The Harbrace definitions of theme stated that it is "the one idea that underlies and unifies all the elements of the story" (18:119). But other references muddle this definition by telling the student that theme is "what the story is really about" (18:120) and "what the story is all about" (18:144) and that theme "is elusive" (18:151), but "you will find it not too diffi-cult to explain the title [O. Henry's "Gift of the Magi"] by the theme" (18:145).

The definitions of theme are fairly adequate, as far as they go. There is some consistency of use, with slight variations, and the term is restricted, to some extent. The weaknesses of the definitions lie in their failure to place it in a set of allied terms such as moral and plot in a way that would reveal clearly established differentia.

If all the definitions were this adequate, the problem would not be great, but in the following terms each of the minimal weaknesses of this term will be amplified and even greater weakness added. The terms will become more indistinct, less restricted, i.e., more inadequate, and they will be used with greater inconsistency. As a whole, the terms will be used less rigorously. The result will be confusion.

Turning now to the next term, irony, in Harbrace's literature series for grades ten, eleven, and twelve, one finds that the series contains only four references to the term with any attempt at definition. All these references occur in the sophomore text. Included in the section on tone, the first definition follows:

> Irony is a form of expression that involves contrast. It exists in a statement when there is a contrast between what is said and what is really meant. For example, when a person says "You're a fine friend" to someone who has proved himself quite the opposite, he is using irony. In somewhat the same way, there is irony in a situation when what actually happens is the opposite of what appears to be happening or of what was expected (18:55).

The text then urges the student to "watch for the enormous gap between appearance and reality in [Anton Chekhov's "A Slander"]--what the main

character <u>thinks</u> is happening and what is really happening" (17:55).

Next, the text tells the student that he will have a chance to discuss

<u>irony</u> after reading the story, but the following "discussion" does little

to define the term:

> The word <u>irony</u> occurs over and over again in people's descriptions
> of literature. A writer is said to have an "ironical tone," or a
> story is said to be "heavy with irony." Just what does the word
> mean? Here is an example of irony: King Midas thought he would
> be happy if everything he touched should turn to gold--until his
> wish was granted and he touched his beloved daughter. When we
> learn that some exceedingly wealthy person has won the lottery
> prize at a charity bazaar, we say, "Isn't that ironic?" We sense
> the meaning of irony, too, in the story of the South American
> Indians who in the old days of conquest turned on their tormentors,
> the greedy, gold-hungry Spaniards, and poured molten gold down
> their throats (17:58).

Admittedly, examples are a form of definition, but one finds no serious

working definition of the term. One must hope that the student "senses"

the meaning. Although the text suggests a link between irony and tone,

the text does not pursue this relationship. The remaining two references

offer the following insights:

> As you know, <u>irony</u> refers to a discrepancy, a failure of two
> parts to match as it seems they should. In this story [Frank
> O'Connor's "The Duke's Children" from <u>Domestic Relations</u>]
> irony is suggested from the beginning, but does not become
> sharply clear until the final sentence. Through this irony, the
> author throws a ray of light not only upon the young people in
> this story but also on many others who are caught up in a mis-
> understanding similar to the one that Nancy and Larry experience
> (18:108).

The last reference to the term offers little more than an impressionistic afterthought about the use of irony:

> Irony often gives meaning to a story in such a way that the author does not have to write out every small item. Through irony the reader sees with his imagination and therefore does not require pictures drawn in detail or lengthy explanations (18:116).

One can only hope that the student "sees" a definition "with his imagination" and "does not require pictures drawn in detail or lengthy explanations" so that a "ray of light" will fall upon his understanding of "irony."

One can summarize the definitions Harbrace offers as "a form of expression that involves contrast" between "what is said and what is meant" and between what "actually happens . . . and what appears to be happening or of what was expected" (18:55) and a "discrepancy, a failure of two parts to match" (18:108). This definition suggests at least two types of irony, which the text does not define, and the definition fails to note how the writer achieves irony. Also, the definition is non-restrictive. It fails to differentiate between irony and other literary terms such as metaphor where "two parts fail to match." In fact, the definition is so non-restrictive that it could allow the difference between the symbol and referent to be termed irony. The Harbrace definition, then, fails most strikingly in meeting the terms of adequacy: it is non-restrictive; it suggests a relatedness to tone that is not clarified. The term also

becomes muddled with its inconsistent use. Nor does one find either of these conditions for rigor in Ginn and Company's texts.

Ginn's sophomore text contains only one definition of the term, tucked in a glossary, and refers to only one story in the text as an example of where irony occurs:

> Irony: The contrast between what appears to be so and what really is. Irony of statement occurs when a writer or speaker appears to be saying one thing but is really saying the opposite. For example, "What a beautiful day!" is an ironic statement to make when the day is actually a very unpleasant one. Irony of situation occurs when the outcome of a situation is opposite to what one would expect. For example, "The Ransom of Red Chief" is based on an ironic situation: one would expect a kidnapped child to be a victim of the kidnappers; but ironically, the kid-nappers are victimized by the child (9:669-670).

Undoubtedly, there are other examples in the text that would also illustrate the term. Again the text suggests at least two types of irony, but clearly labels only one, irony of situation. One must assume that the definition of ironic statement, "a speaker appears to be saying one thing but is really meaning the opposite," to also mean that the reader or listener perceives the difference in statement and meaning. If the definition does not intend this difference, one could not differentiate an ironic statement from a lie and the definition becomes unrestrictive.

The junior-level text of the Ginn series becomes little more explicit with its lables or with its definitions. This text suggests:

> There are several kinds of irony, but all generally involve some kind of contrast. For example, there may be contrast between what a character or the reader thinks will happen and

what actually happens (as in "The Cop and the Anthem"), a contrast between the nature of a subject and the language used to describe it (as in "A Dissertation upon Roast Pig" and "The Cop and the Anthem"), or a contrast between what things seem to be and what they actually are (as in "The Necklace"). A skillful user of irony is rarely dull, for irony always involves something unexpected in a situation (10:711).

This glossary definition brings some questions and confusion to one's mind if he examines it carefully. For example, one might ask if all contrasts are ironic--obviously not, for black is not ironic with white even though it does contrast. Then we are told "irony always involves something unexpected in a situation." Does this mean that all unexpected situations are ironic? Is an unexpected guest ironic? Apparently, either the term irony, or the term situation, or the term unexpected, or the term contrast, or all are shifting in meaning. Again, the definition is non-restrictive.

The labeling becomes more explicit when the text refers the reader to the headnote of O. Henry's "The Cop and the Anthem." According to the Ginn text, O. Henry:

> adopts an ironic tone toward Soapy and the events of the story. Irony, one of O. Henry's favorite devices, may take several forms in a story. Here he uses irony of situation, in which a situation comes out just the opposite from what was anticipated, to dramatize Soapy's confident plans and their disastrous outcomes. He also uses verbal irony, describing Soapy in elegant language that contrasts greatly with the kind of language that Soapy himself would use or that would normally be used of him. Even the title of the collection of stories about middle- and lower-class New Yorkers, The Four Million, from which this selection is taken, contrasts ironically with the term The Four Hundred, used to refer to New York's exclusive list of society leaders (10:30).

Again, if we refer to the previous definition with its suggestion of three

ironies consisting of "contrast between the nature of a subject and the

language used to describe it," the "contrast between what [is thought]

to happen," and what actually happens, and what "things seem to be

and what they actually are," we now find only two distinctions being

made: irony of situation and verbal irony. In addition, we also find a

reference to ironic tone with no attempt made to define this relationship.

The lack of consistency defeats Ginn's definitions, while at the same

time, adequacy is lost in the muddle on non-restrictive and unclear dis-

tinctions.

The minimal Scott, Foresman definitions also offer the same

pitfalls. The Scott, Foresman sophomore text defines irony only in a

minimal dictionary at the back of the text:

> ironical (1) expressing one thing and meaning the opposite:
> "Speedy" would be an ironical name for a snail. (2) contrary to
> what would naturally be expected: It was ironical that the man
> was run over by his own automobile.
>
> irony (1) method of expression in which the ordinary meaning of
> the words is the opposite of the thought in the speaker's mind.
> (2) event contrary to what would naturally be expected (23:741-743).

Although this definition is generally no more adequate or inadequate than

the definition the other two companies offer, one does question whether

or not in all expressions that might be labeled verbal irony the "ordinary

meaning of the words is the opposite of the thought in the speaker's mind."

This would seem to indicate, without getting into a semantic muddle, that any use of words opposite to what the speaker means is ironic. This definition would necessarily include lies and mistakes. The glossaries of the junior and senior level texts clarify the term somewhat, but do not restrict it. The sophomore text definition:

> Irony. An ironic tone is one in which the author seems superficially to mask his real intention. In a more restricted sense irony refers to a statement which says the opposite of what is meant in such a way as to reveal the true implication. This form of irony is sometimes called verbal irony in order to distinguish it from irony of situation and other types of irony.
>
> Irony of Situation, a happening contrary to that which is appropriate (24:779; 22:787).

Again we find more than two types of irony suggested without any labeling or explanation of what these "other types of irony" might be. The muddling of distinctions is apparent here and in other references. The junior text includes questions about the changing tone of different authors (23:428) without any attempt to show a relationship between irony and tone other than that such a relationship exists. The text also refers to the term in a discussion of John Crowe Ransom's "Bells for John Whiteside's Daughter" (24:543-544) to illustrate (rather vaguely, one might add) how irony keeps a poem from becoming sentimental.

The senior text of the Scott, Foresman series offers the same definition, again tucked in a glossary, that the junior text offers. Within the text one only finds minimal definitions of irony of situation and verbal

irony. When it discusses Thomas Hardy's use of irony in "The Three

Strangers," we find:

> Hardy leans heavily on irony to tell the story of "The Three
> Strangers." He not only uses verbal irony, or expressions
> which say the opposite of what is meant, but he also makes
> extensive use of irony of situation. For example, the story
> opens at Shepherd Fennel's house, where friends have gathered
> to celebrate a christening; soon a condemned man and a hangman
> enter. This juxtaposition of life and death forms an ironical
> situation that is basic in understanding the story. A second
> ironical factor is the close association between joy and sorrow.
> What happens to the party that begins so happily? Hardy also
> introduces irony by contrasting people as individuals with
> people acting as a group. What is the attitude of Shepherd
> Fennel and the guests to the stranger in the chimney corner?
> How does the group react when the supposed sheep-stealer is
> escaping? What does the difference in attitudes imply about
> the author's feeling about society?
>
> Verbal irony is also used throughout "The Three Strangers."
> Where is the irony in Hardy's description of Oliver Giles and
> his dancing partner? Find other examples of this type of irony.
>
> Hardy's poems also make use of irony. What is ironic
> about the theme of "The Man He Killed"? In what way is this
> theme related to one of the ideas developed in "The Three
> Strangers"? Point out examples of irony in other poems by
> Hardy (22:504).

Although this passage discusses the term at length, it really contains

no rigorous definition. The only other reference to irony in the senior

text links irony with tone. Again, we find no clearly established

distinction (5:82).

To summarize, one finds that where the texts define irony, they

suggest several meanings, none restrictive. At other times the definitions

apparently contradict one another. At still other times the text implies

that irony is related to other terms, such as tone. They do not ever

define this implied relationship. Many of the definitions are found in

glossaries, where they are least helpful. The definitions also exhibit

little rigor within each text and they fail to show any rigor in texts of

the same company or between different companies.

The texts fail the primary considerations, adequacy and con-

sistency, and the secondary considerations of rigor in and across text

series. We also clearly see the assumption the texts make about the

teacher's knowledge of the term. This is the only clear distinction they

imply. Unfortunately, the lack of rigor and the assumptions about the

teacher's knowledge terms are repeated in the discussions of tone that

follow.

Because tone was associated with irony without the distinction

being clarified, and because we noted this lack of distinction as an inade-

quacy of the definition of irony, perhaps an examination of tone will reveal

the distinction. The Harbrace sophomore text offers the following defini-

tion of the term:

> If we read a short story thoughtfully, we enter partially into the
> author's mind and view the world through his eyes. Thus literature
> offers us the possibility of extending our own ideas, attitudes, and
> feelings. To do so, we must be alert, not only to the ideas of the
> writer, but also to his attitude, his feelings toward his material--
> his tone. Is the author serious, amused, or bitter, for example
> [italics added] (18:44)?

Following this definition and discussion of the term, the text directs the

student to pay particular attention to tone in the stories that immediately

follow in the text. Five pages later, we find mock serious tone referred

to as "tongue in cheek" writing (18:49). Again we see a muddling of dis-

tinctions. Even further muddling of the terms occurs in the next reference.

The text attempts to equate oral tone or tone of voice as it is used in

conversation with literary tone, defined earlier as the author's attitude

toward his material":

> Long before they learn words, babies understand the tone of their
> parents' voice. They know the inflections which mean love, or
> anger, or playfulness. Readers, too, learn to detect tone, to
> understand an author's feeling toward his subject.
>
> What are some of the clues to tone in literature? Consciously
> or unconsciously, you have been employing such clues in reading
> Saki, Edmonds, and Chekhov. Can you now identify some of them,
> listing them in your notebooks or on the chalkboard?
>
> If you read a short story with appreciation you enter partially
> into the mind of the author and view the world through his eyes.
> In "The Open Window" you saw Framton Nuttel as Saki saw him.
> You learned that he was nervous, inclined to dwell on his own
> illnesses, and preoccupied mainly with Framton Nuttel. True.
> But you also saw Framton with that particular brand of witty
> amusement which was an essential part of Saki's outlook on life.
> Here was the "feel" of this author's way of thinking, that special
> tone--contemptuous of sodden, unimaginative living--which
> belongs to Saki and to no other writer. By reading more of Saki's
> stories, you can easily check your impression of his personality.
> Of course, the same is true for other writers. The way to determine
> the characteristic tone or attitude of any author is to read as many
> of his stories as possible [italics added] (18:60).

Not only must the student cope with identifying clues that indicate tone, but also he must become involved with the "characteristic tone" of an author to analyze the author's personality. The last reference to the term in the Harbrace text continues to pursue the relationship between tone of voice and literary tone. Perhaps the text also hints at irony in the reference to "double meaning" as follows:

> The very same words can be said in such a way that they have completely different meanings. By varying your tone of voice in a sentence such as "Isn't he a sweet child?" you can express enthusiasm, sarcasm, desperation, or mild disapproval. In reading aloud, you can determine from the context of a statement the tone of voice in which it should be read. Select for reading aloud several sections of "A Cask of Amontillado" where the author has intended a double meaning (18:91).

The definition of tone in the glossary of Ginn's sophomore text suggests two types of tone and continues to pursue the relationship between literary tone and oral tone or tone of voice:

> Tone: The expression of an author's attitude toward his subject and sometimes toward his readers. The tone is revealed partly through the details presented and the words chosen in a literary work. Tone in literature corresponds to the tone of voice a speaker uses: a work may have an indignant tone, a humorous tone, an objective tone, etc. [italics added] (9:673).

In other references, the text mentions only one of the possible relationships of tone, the attitude toward the subject. Still another aspect, the author's use of comparisons, is introduced as follows:

> An author's comparisons greatly influence the tone of his work. Tone is the author's attitude toward his subject; the tone of a work, for example, may be playful, whimsical, detached,

or serious. To what else might Twain [in "The Coyote"] have truthfully compared the coyote? How would the comparison you substituted have changed the tone of the selection (9:286)?

Twain compares the coyote to an "allegory of Want," but one must wonder if just changing the comparison would significantly alter Twain's tone.

Ginn's junior text defines tone the same as its sophomore text does, but it embroils the student in some other problems. It tells him how difficult it is to identify tone:

> Tone: What corresponds in a literary work to the tone of voice a speaker uses. It results from the author's attitude toward his subject and characters, from the kind of approach toward his material he has decided upon, and sometimes from his attitude toward his readers. Identifying the tone of an author is one of the most difficult skills in literary analysis. One can recognize it partly from the author's choice of words and his selection of detail; but it is also necessary sometimes to take into account the cultural or social background against which the work was written. For example, the satirical tone of "You, Too, Can Write the Casual Style" is evident partly from what it says, partly from a reader's knowledge of certain trends in modern writing (10:718).

Another reference to the term seems a little apologetic for suggesting that tone is the attitude of the author toward his readers, but forges ahead with adjectives to describe tone and equates verbal or conversational tone with literary tone:

> The tone of a story results from the attitude of the author toward his characters and, in a way, his attitude toward his readers. The tone of O. Henry in "The Cop and The Anthem," for example, was ironic, while Dorothy Parker in "The Waltz"

adopted a humorous, even slightly cynical, tone. It is as
important for a reader to grasp a story's tone as it is to hear a
person's tone of voice in conversation: otherwise, one may
misread a whole story, just as missing a note of humor,
sarcasm, or seriousness in a voice may cause one to misin-
terpret what is said. Einstein's delightful, straight-faced
reporting of the incidents leading up to his surprise ending
gives "A Favor for Lefty" its force (10:36).

The texts' unrestrictive definitions of irony also allow them to now

describe tone as ironic. Again, some kind of relationship is suggested,

but the texts fail to clarify it.

Turning to Scott, Foresman's sophomore text, we find that tone

is not defined at all, and the texts refer to the term only once. This

reference asks the student to describe how minor characters in Tolstoy's

"Master and Man" "do most to set the tone of the story" (23:704).

Because the texts do not define the term, the student might find answer-

ing the question a little difficult. The junior text asks a similar ques-

tion in regard to Williams' The Glass Menagerie. Here the student is

asked to

explain what tone is established by Williams' uses of the follow-
ing theatrical methods: (1) the presentation of Tom's comments
upon the scene, characters, and actions; (2) the setting; (3) the
techniques of lighting, music, and images on the screen (24:741).

The junior text does define the term in the glossary as "the

author's attitude toward his material" (24:781). This text also presents

several adjectives to describe tone and attempts to show a relationship

between tone and irony:

To grasp the full meaning of a work of literature, the reader
must learn to sense its tone. Is it comic, tragic, witty,
satirical, sentimental, disillusioned, disinterested, idealistic,
or a bombination of several of these?

It is not difficult to grasp that an author's tone is tragic,
comic, or idealistic, but an ironic tone is by its very nature
more difficult to detect. The word irony comes from the Greek
eiron--a type character is ancient comedy. This character was
a wise person who assumed the guise of a simpleton. By exten-
sion, irony has come to refer to writing in which a wise author
plays at being stupid. This author has his tongue in his cheek;
he says one thing while actually meaning another. The clues
to what he really means are to be found in the way he uses
language, portrays character, describes events, or expresses
attitudes. His intent may be to shock or to amuse, to hide a
grim comment on life under a light tone, or through banter to
provoke a reform; but the approach is indirect [italics added]
(24:75).

Earlier, we saw "tongue in cheek" being labeled as mock serious tone,

but now it is equated with irony. Although the above discussion does

throw further light on irony, it does little to further our understanding

of tone.

The senior text does add a phrase to the junior text's definition

of tone when it states in a glossary that tone is the "author's attitude

toward his material as expressed in a work" (22:789). And again tone

is discussed in relation to irony along with other adjectives, but we

still find no attempt to clarify the relationship other than adjectivally:

When the thoughtful reader has finished Chaucer's "Prologue,"
he has gained not only vivid mental images of twenty-nine
pilgrims but also a clear idea of Chaucer's attitude toward
these widely varying individuals. This attitude of an author
as evidenced in his work is called tone. The tone of an author

may be sentimental, tragic, comic, idealistic, ironic, or a combination of these or of still other tones. Chaucer's tone in the "Prologue" is largely <u>ironic</u>; that is, he says one thing while he is actually implying another. He pretends to be a mere innocent observer, supplying details about each pilgrim in haphazard manner; yet these seemingly random details, when carefully weighed, have a telling ironic force. Consider the Prioress. Here is a gentle, guileless nun moving serenely toward Canterbury with her attendants. Now scrutinize the details. In what is the Prioress really interested? The portrait that emerges is that of a nun whose chief concern is to impress the other pilgrims with her gentility. Thus Chaucer, through the use of irony, makes his comment on the worldliness that in the later Middle Ages was becoming increasingly prevalent in the Church (22:82).

To summarize, one finds that the definitions of <u>tone</u> are generally consistent. They meet half of the requirements for rigor. However, the definitions are inadequate. They do not make clear distinctions between <u>tone</u> <u>of</u> <u>voice</u> and the <u>literary</u> <u>tone</u> they attempt to define. The distinction becomes further muddled when the definitions suggest that tone is related to an author's idiosyncratic style, and to the cultural and social background. This confuses both the restrictiveness of the terms and its ability to make distinctions between the term and other members in its classification. The text's assumption about the teacher's knowledge of the term is apparently no more well founded than the definitions they offer are rigorous, for many of the definitions are hidden in glossaries.

Apparently, the texts assume that the teacher's knowledge of the next term, <u>point</u> <u>of</u> <u>view</u>, is even greater. Throughout the texts,

one finds point of view described with some consistency as an "angle
from which the story is told" (918:76), a "vision through which a narra-
tive is presented" (9:670), and "the relation assumed between the author
and the characters in a narrative" (23:724; 22:787). Although one might
wish to take exception to "angle," "vision," and "relation," more
importantly, one finds that the texts make no clear distinction between
author and narrator. For example, the Harbrace sophomore text uses the
term only once in the following hard to digest capsule:

> Point of view in a story is the angle from which the story is told.
> Sometimes an outside observer narrates the story. At other times
> the story is told by one or more of the characters within the story;
> in this case, you usually experience things along with the charac-
> ters and know how they feel and think. The author may choose to
> limit the point of view to that of a single character, either the
> first person "I" or a named third person; or he may use a multiple
> point of view where several characters reveal what is going on
> around them and within their minds (18:76).

This dense package barely makes a distinction between author and
narrator, but the distinction is not stressed. Students tend to equate
the author with the narrator--often with humorous but disastrous results.
The Ginn sophomore text does not make this distinction although it does
more clearly label the possible points of view in its glossary:

> Point of View: The vision through which a narrative is presented.
> Point of view in fiction refers to the teller of the story, to the
> person through whose eyes the reader sees the action. An author
> may handle point of view in many ways. Some of the most common
> are: the omniscient ("all-knowing") author's point of view, in
> which the author can supply any information about motivation,
> character, theme, etc., can move from one place or time in the

action to another, and can reveal the thoughts of any character. Most of the stories in this book are told from the omniscient author's point of view. The <u>first person</u> <u>point</u> <u>of</u> <u>view</u>, in which the first person, "I," is narrator. The narrator may be a character in the story, as in "The Ransom of Red Chief," or a detached observer or recorder of the action, as in "The Man Without A Country," What he tells is limited to what he would be able to observe. The <u>third person limited point of view</u>, in which the story is told in the third person but is limited to what one person would be able to observe, as in "Without Words" (9:670-671).

In other references to <u>point of view</u>, the sophomore text limits itself to examples using the first person <u>point of view</u> (9:74, 230). The junior text gives almost exactly the same definitions and labels in its glossary. Like the sophomore text, it does not clarify the difference between author and narrator (10:714). Nor do the references in the text clarify the differ- ence, although they do refer to examples of both third person and first person point of view (10:21, 26).

The Scott, Foresman sophomore and senior texts almost make a distinction between author and narrator by combining the definitions of <u>point</u> <u>of</u> <u>view</u> and <u>narrator</u> if one digs in the glossary:

> <u>Point</u> <u>of</u> <u>view</u>, the relation assumed between the author and the characters in a narrative. This includes specifically the extent to which the narrator shows himself to be aware of what each character thinks and feels. <u>Narrator</u>, the teller of a story, usually either a character or an anonymous voice used by the author (23:724; 22:787).

However, the texts muddle <u>author</u> and <u>narrator</u> again when they describe specific types:

> Personal Point of View, a point of view in which the person telling the story is one of the characters.
>
> Dramatic Point of View, a point of view in which the author does not presume to know the thoughts and feelings of the characters; he simply-reports what can be seen and heard. (Also known as the objective point of view.)
>
> Omniscient Point of View, a point of view in which the author tells anything he wishes about the characters' thoughts and feelings [italics added] (23:723, 724).

Nor do the texts clarify the difference in other references. For example, the text implies that the narrator and author are one with reference to Stephen Vincent Benet's "The Blood of Martyrs." We are told

> Benet not only tells us that the Professor is staring at a yellow stain; he also tells us the thoughts and emotions which accompany the Professor's stare. Benet actually enters his character's mind as an observer of the inner man. When an author does this, he is using the omniscient ("all knowing") point of view [italics added] (23:93).

In addition to this example, the texts make similar statements about authors Katherine Anne Porter (24:481) and W. F. Harvery (22:93).

Throughout the texts, one finds point of view defined with some consistency, usually in glossaries. Most of the definitions also restrict the term adequately. But most importantly, one finds that the texts make no clear distinction between author and narrator, the voice telling the story. Two sources hint at the distinction, but none ever clearly emphasize it. Again, not all the conditions for a rigorous definition are met. The result can only be confusion.

Throughout the examination of terms, we have noted several recurring themes. The textbook publishers apparently assume that the teachers know these particular terms well enough that they need no consistent aid in the texts. Although the definitions seem lengthy when compiled, one must remember that for all practical purposes these constitute the total number of definitions given in all the high school literature texts of three publishing companies. Some of the texts give no definitions at all. This lack indicates an even greater assumption of the teacher's knowledge on the publisher's part. Apparently, these texts expect the teacher to define the terms completely on his own. Others apparently assume less, but tuck anything approaching a rigorous definition into a glossary.

As for the definitions themselves--only one, theme, comes close to being used rigorously. It is somewhat adequate, if not too consistent. The other terms are not only used inconsistently, they are inadequate. They fail to restrict the classification enough to keep irrelevancies out. They also fail to allow one to make relevant distinction with other divisions of the classification. As a whole, the texts fail the primary consideration: rigor in the use of terms in a single text. They also fail the secondary considerations: the terms lack rigor within texts of the same series and across publishers' series.

This is the mess. At this point one might ask several questions: What can be done to offer rigorous rather than inadequate and inconsistent definitions? How can one adequately restrict terms and make clear distinctions among them? How can these aspects of literature be taught more effectively? Perhaps the answer partially lies in the next chapter--The Hero.

CHAPTER II

THE HERO

As we noted in Chapter I, the textbook companies have the
potential for controlling terms in textbooks. If they were to once estab-
lish such a rigor in textbooks, the chances of its being lost are minimal.
Textbooks, by the nature of the system, are conservative. If a given
text is adopted at one level, other textbooks of the series will also be
adopted at other levels. Also, if a school system once adopts a text
series, unless some other company presents a new text series that seems
drastically better, the department will usually replace old texts with new
editions from the same company. The conservatism is further explained
by the actions of the teachers. Having used a text for a year, the teacher
becomes familiar with its advantages and its shortcomings and adapts to
both. As a consequence, the teacher is unwilling and perhaps unable to
change.

Recognizing this resistance to change, companies print new
editions with new photos, new covers, some new selections, but with
no real differences. Of course, these minor changes are more than
satisfactory to the publishing companies because they add little new and
expensive material. However, this kind of conservatism, which could
be a virtue if terms were employed with rigor, becomes a vice. It is just

as hard to introduce rigor as it is to remove it. Because the terms are

not used with rigor and because the natural conservatism indicates little

change, the answer to this confusion and loose use of terms need not lie

in more texts or handbooks, but rather in a device that will rigorously

define and illustrate literary terms.

With such a device the teacher could systematically present

terms and illustrate the distinctions between one term and another and,

in presenting such a picture, show the relationship of an individual term

to the whole. Both the teacher and the students would benefit from such

a device--a device to relieve the confusion.

A literary work contains many of the same elements found in

everyday discourse. An author necessarily employes the basic elements

of language, but in a literary work he employs these elements with

regard to a different set of stylistic norms. Therefore, a device, a

model, that represents the elements found in everyday discourse should,

with certain additions, be useful to examine a "stylistic" discourse, a

literary work. First, it will be necessary to describe the model and its

evolution as a tool to examine literary works.

In any attempt to explain the act of communication, one must

first try to isolate and label the individual elements that constitute the

act. Necessarily, such isolating and labeling will destroy the whole,

because discourse consists of all elements working at once. With this

danger in mind, Roman Jakobson offers just such an outline of the consti-
tuent "factors in any speech event, in any act of verbal communication":

> The ADDRESSER sends a MESSAGE to the ADDRESSEE. To be
> operative the message requires a CONTEXT referred to
> ("referent" in another, somewhat ambiguous, nomenclature),
> seizable by the addressee, and either verbal or capable of
> being verbalized; a CODE fully, or at least partially, common
> to the addresser and addressee (or in other words, to the
> encoder and decoder of the message); and, finally, a CONTACT,
> a physical channel and psychological connection between the
> addresser and the addressee, enabling both of them to enter and
> stay in communication. All these factors inalienably involved
> in verbal communication may be schematized as follows:
>
> | | CONTEXT | |
> |-----------|---------|-----------|
> | ADDRESSER | MESSAGE | ADDRESSEE |
> | | CONTACT | |
> | | CODE | (13:353). |

Jakobson notes that each of these constituents of language has a given

function, and that some functions are more dominant than others. That

is, in certain communications some of these functions are heightened,

others muted. He also hypothesizes that all these elements and their

aspects or functions are always present in any act of language or dis-

course (13:354). Because Jakobson's description is essentially one of

oral discourse, to examine literary works with different stylistic norms

at work, one must make certain changes to his description, ignoring

some terms, changing some, and adding still others. His description

does serve as a starting point.

With Jakobson's elements and functions of the language act in
mind, I would now like to offer a type of "dramatic" theory regarding the
act of communication. The act of communication consists of three
elements: (1) an author or a transmitter, (2) a discourse or a message,
and (3) an audience or receiver. These elements constitute a context,
consisting not only of these separate elements but of all these elements
combined. Because neither an author nor an audience can _directly_
experience the feelings, the knowledge, or the physical state or
surroundings of the other, a _shared_ artifice necessarily links them in
the communication process. The artifice, the shared element, usually
language, written or spoken, we might term _discourse_. Diagrammed,
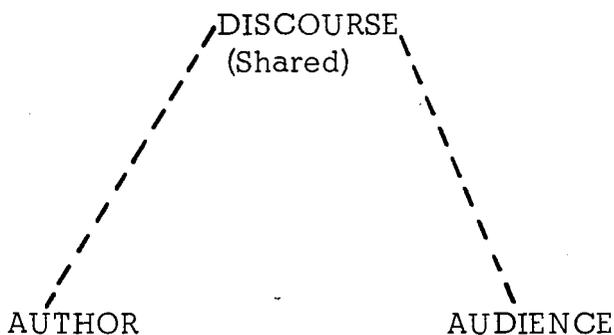the process might look like this:

DISCOURSE
(Shared)

AUTHOR   AUDIENCE

FIGURE 1

ACT OF COMMUNICATION

Because no direct communication is possible, the _author_ must imme-
diately, if he wishes to communicate, make several interpretations.
Regarding the context, he assumes a role. As Walker Gibson states:

In any case it seems useful to recognize that in most first-person-singular accounts of events we are really dealing with two voices, one that of the narrator, the other that of the second self, the Assumed Author, the Creator-Identity, or what you will. Nor is this doubleness confined to fiction. A man writing an autobiography, or even a letter, has the same problem. He poses an "I" doing the talking, and implies another "I" wryly or comfortably or even tragically standing back of the narrator. Behind both of these, of course, stands the true-to-life Real-Life-Writer, who is a mass of chemistry, nerve-endings, and irrelevance. His intentions are mixed and mysterious--to make money, finish his difficult paragraph, have dinner, who knows (7:11)?

Though in slightly different terms, Wayne Booth also notes

this distinction when he says:

In short, the <u>author's judgment</u> is always present, always evident to anyone who knows how to look for it. Whether its particular forms are harmful or serviceable is always a complex question, a question that cannot be settled by an easy reference to abstract rules. As we begin to deal with this question, we must never forget that though the author can to some extent choose his <u>disguises</u>, he can never choose to disappear [italics added] (2:20).

An interesting example of this "masking" or "role assumption"

occurs with Samuel Clemens. Clemens, Gibson's "mass of chemistry,"

assumed a <u>disguise</u> as Mark Twain, the author, humorist, journalist, or

what have you, perhaps to protect Clemens, "the mass of chemistry."

This designation allows us to distinguish between the man

as a man and the man as an author. We may speak of the early Hemingway

as opposed to the late Hemingway. Or, we may speak of the author of

a particular work. For example, we may speak of the author of <u>Romeo</u>

<u>and Juliet</u> as compared or contrasted to the author of <u>King Lear</u>. Although

this allows us to bring biographical information to bear on a literary work, our primary concern must be with the work and the author's direct, creative relationship to the work.

To return to our author and his function--he has something to communicate: a discourse. In assessing his audience, the author makes certain assumptions about them. The author's assumptions about his audience, cause us to distinguish between the immediate audience and the total audience. An immediate audience, for example, might be an audience watching a production of King Lear in 1606. The total audience of the work would include all persons who have ever or who will ever see, hear, or read the play. If we are to fully understand certain works, we must often make this necessary distinction.

The author's act is still not complete. He must now construct (especially in literature) a voice; something to say, a subject; and someone to communicate with, an addressee. One can clarify these terms by equating them with first, second, and third person pronouns: I, we; you; he, she. Diagrammed the result would be:

```
                    SUBJECT
                  (he, she, it)
                  /           \
                 /             \
                /               \
               /                 \
           VOICE — — — — — — ADDRESSEE
           (I, we)              (you)
```
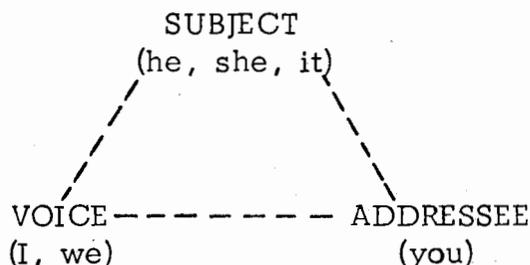
FIGURE 2

INNER TRIANGLE

If we apply these terms to a specific literary work, for example, Robert

Browning's "My Last Duchess," the distinctions become even clearer.

By also adding the terms author, theme, and audience as an outer
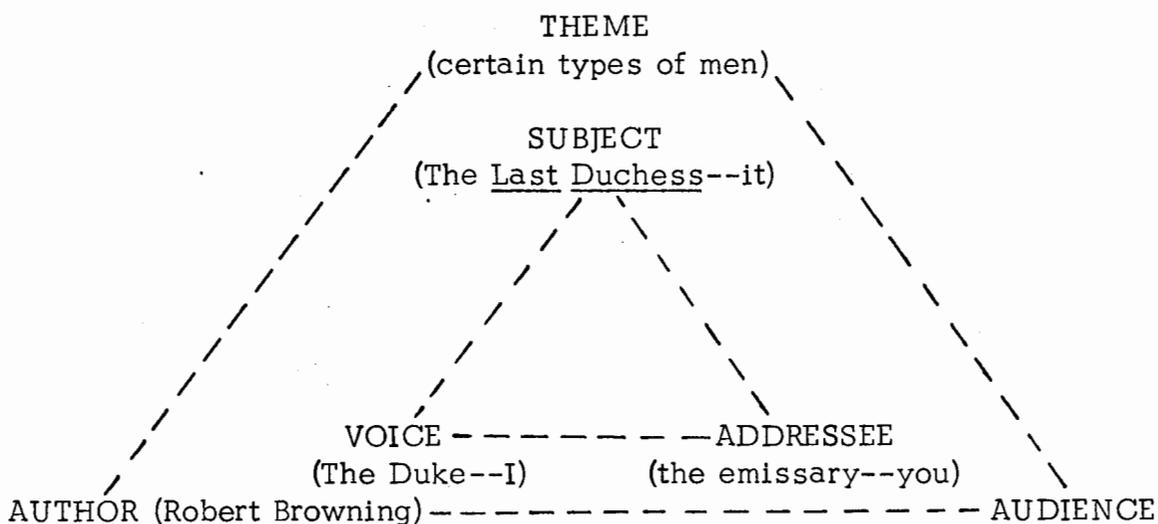
triangle, we see the following:

```
                        THEME
                 (certain types of men)
            /                            \
           /          SUBJECT             \
          /      (The Last Duchess--it)    \
         /              /  \                 \
        /              /    \                 \
       /              /      \                 \
      /              /        \                 \
     /              /          \                 \
    /              /            \                 \
   /          VOICE — — — — — —ADDRESSEE          \
  /          (The Duke--I)    (the emissary--you)  \
AUTHOR (Robert Browning) — — — — — — — — — — — — AUDIENCE
```

FIGURE 3

INNER AND OUTER TRIANGLES

By separating these elements one can see certain distinctions more

clearly than any of the textbooks make when they discuss characters,

author, narrator, and audience.

In any literary work usually labeled dramatic, one can clearly

distinguish the difference between the author and voice. For example,

the voice of a character in a play, such as Ophelia, is clearly not the

author. In other works, not clearly labeled dramatic, one may have more

trouble distinguishing the author from the voice, but the distinction is

generally still apparent. Extreme examples of author-voice separation

occur in Emily Dickinson's "I heard a fly buzz when I died" and in

Thomas Hardy's "'Ah, Are You Digging on My Grave?'" where a dead

voice speaks from the grave.

Although one can also distinguish between addressee and

audience easily in dramatic works, other examples of addressee-audience

separation are plentiful. Milton's "Lycidas" offers an example of a

range of addressees. Some of the different addressees are flowers, the

muses, his dead friend, a fountain, and shepherds. In Hardy's poem

mentioned above, the addressee is a dog; in Donne's "Holy Sonnet 14,"

God; and in "The Sun Rising," the sun. Other examples are Keats' odes

addressed to Psyche and to a Grecian urn, Shelley's ode addressed to the

west wind, and Robert Burns' poem addressed to a louse on a woman's

head.

Having noted the separation between the voice and author and

addressee and audience, we can move around the triangle to the next

pair of terms, subject and theme. This pair of terms allows us to make

another important distinction that the textbooks were unable to make in

their discussions of theme. In certain works we recognize that the total

work has a larger meaning than any particular subject or subjects in the

work. For example, in Browning's "My Last Duchess" the Duke (the

voice) talks about a variety of subjects. One is the painting of his

wife; another is his relationship to her, and still another is the marriage

arrangement. But the audience may also infer that Browning (author)

intends to say something more than the Duke (voice) says. Browning

may be saying something about a particular type of man (theme). To

generalize from this example to other works in literature, one can define

theme as the statement the author usually implies through his handling

of more specific or explicit elements found in the inner triangle--<u>voice</u>,

<u>addressee</u>, <u>subject</u>.

One should now note that the inner terms in the model can

indicate more specific instances and that the outer terms can indicate

more general instances. The inner and outer terms may also operate on

the same level of generality or specificity. For example, the voice and

author may be nearly indistinguishable. This near identity can also hold

true for the other terms--addressee and audience, subject and theme.

This accounts for the qualifications in the definition of literary theme.

For example, in an essay, the author may not reveal his theme through

specific, explicit details; instead he may choose to deal in more general

terms. Making these distinctions in terms, though, does allow one to

talk about possible differences that can and do occur. In other words,

these distinctions allow us to distinguish terms more clearly and define

them more adequately and consistently--something the texts fail to do.

In dealing with the distinctions, one also discovers some interesting implications. In the earlier examples that clearly show a separation of addressee and audience, one does not object to an inanimate or non-human addressee, but one does become more aware of the artifice involved in the work. In noticing the artifice involved in the separation of addressee and audience, one also feels a similar separation between author and voice. This tends to make one still more aware of the artifice at work.

As an audience aware of the artifice, we willingly accept logical impossibilities without being offended. We experience, as it were, a "willing suspension of disbelief." However, in some works, if the addressee-audience separation and the author-voice separation are not clear, and if the voice becomes too explicit, we might forget the artifice and reject the work. Perhaps this is what happens in Frost's "The Tuft of Flowers." We do not sense the distinction between author and voice. What we do sense is a more explicit treatment of the theme, so we tend to forget the artifice and to reject the work. In another Frost poem "Stopping by Woods" the addressee-audience separation is no more clear, nor is the author-voice separation any more noticeable. But the theme is more implicit, and we still sense the artifice and accept the poem. This might suggest that in works where the addressee-audience and author-voice distinctions are blurred, the theme should be treated

more implicitly if the work is to be accepted as an artifice and not rejected as a didactic sermon.

In biographies and essays we do not expect to find these separations, nor do we sense the artifice so strongly. We accept a certain amount of didacticism. In poetry, though, we do expect to find artifice, and, apparently, we expect to find indications of it in addressee-audience separation, or in author-voice separation, or in implicit treatment of the theme. All of these indications may be present, or any two, or any one, but at least one must apparently be present for the reader to notice the artifice.

If we are to further examine literary works, we must consider one more element--the text. This is the artifact, the physical carrier of the discourse. Usually, one can refer to the text and examine the selections the author makes from alternates that the code makes possible. The addition of this term allows one to examine certain identifiable characteristics peculiar to variations of the text. For example, one could recognize that a text is written in verse rather than in prose and so forth.

Bearing in mind all these terms, one can now construct a model representing the common elements in the act of communication found in literature. The model in this form is found below:
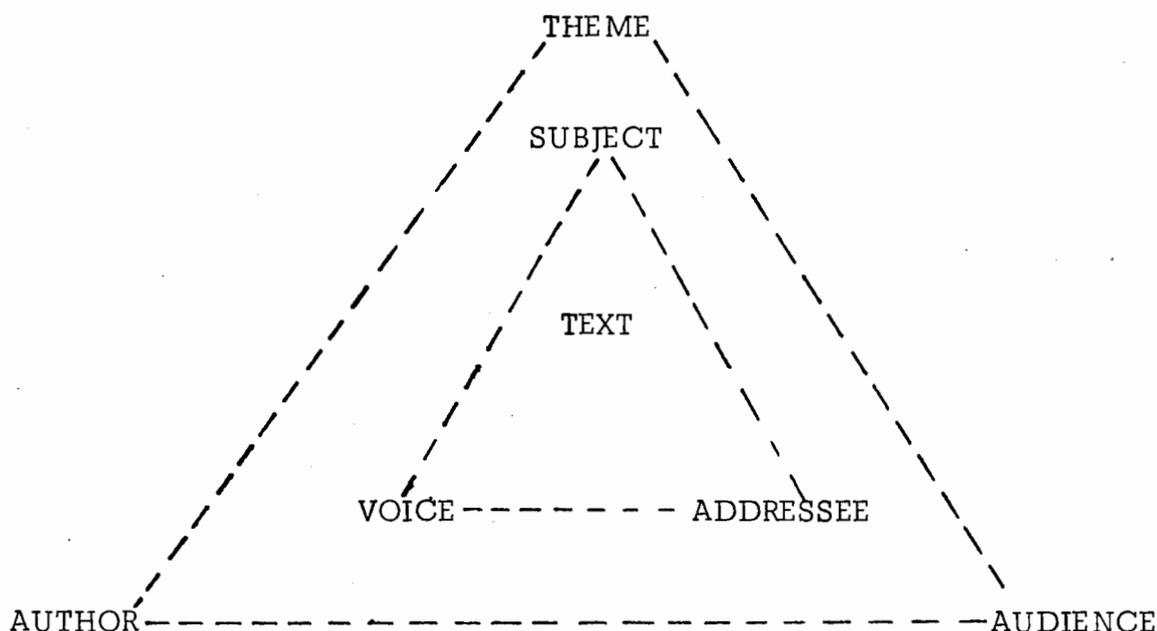
FIGURE 4

COMMON ELEMENTS OF DISCOURSE

The author constructs these elements of the discourse in view
of the whole context as he perceives and interprets it. This construction,
we could term intention, the "aim, conscious or unconscious, the effect
[the author] is endeavoring to promote" (26:263). This guide determines
which of the elements or possible meanings will be heightened or muted.
For intention to be effective, to communicate, the receiver, the audience,
must also perceive all aspects and elements of the intention. Of course,
the audience can only approximately perceive this intention. How well
they do perceive the intention will depend both on how well the author
has signaled or given interpretative clues to the audience and on how

well or how proficient the audience is at perceiving these clues. One

could term the audience's perception, comprehension.

With these aspects noted, we can now explore another possible

relationship that can exist between author and voice. Recalling that the

textbook definitions of irony are not restrictive enough to allow one to

distinguish between irony and a lie, one can not attempt to straighten out

the confusion. A lie would contain an author's attempt through the voice

to limit the audience's comprehension of his intent. If he is successful,

neither audience nor addressee perceive or comprehend his actual inten-

tion. We could say, then, that the author has one intention--to conceal

that he is lying--and that the voice has another intention--to reveal

that what the voice says is the truth. If the audience and addressee

perceive only the voice's intention, the lie is successful. If the

audience and addressee "see through" the voice's intention to the

author's intention, the lie fails.

In irony, the comprehensions and intentions work a little differ-

ently. If the author's intention is to reveal something to the addressee

and audience other than what the voice apparently reveals, and the

addressee and the audience, by implication do understand the intent of

the author and disregard the intent of the voice, the result is verbal

irony. In other words, the addressee and audience "see through" the

voice's apparent intention to the author's real intention, which is for them to do just that.

This kind of verbal irony, which mis-matches real author intention with apparent voice intention must be comprehended by implication. Therefore, we could label this <u>implicit</u> <u>verbal</u> <u>irony</u>.

Still another kind of verbal irony can occur. In this instance, the author's intention is also ironic, that is, he again wants the addressee and audience to perceive his real intention. Only instead of "masking" his intention through the voice, he also has the voice reveal the irony. If the audience comprehends the voice's ironic intent, they also comprehend the author's ironic intent. Because this kind of verbal irony is more direct, that is, the audience does not have to infer the real intention of the author behind the apparent intention of the voice, we can label this type of irony as <u>explicit</u> <u>verbal</u> <u>irony</u>.

Interestingly enough, <u>implicit</u> <u>verbal</u> <u>irony</u> seems to occur most often in conversation. Perhaps this is because the addressee-audience need additional semiotic cues, such as facial expression and bodily attitude, to see through the voice's apparent intention to the author's intention. On the other hand, <u>explicit</u> <u>verbal</u> <u>irony</u> seems to occur most frequently in literature, where the audience does not have the additional cues available to them. For this reason we can place <u>implicit</u> <u>verbal</u> <u>irony</u> between the author and the voice on the model. In the following

references, explicit relationships will refer to relationships that occur between the elements of the inner triangle and the text, and implicit relationships will refer to relationships that occur between the elements of the outer triangle and elements of the inner triangle.

Still one other possibility, in addition to lies and verbal ironies, should be noted. It is also possible for the author to misconstruct a discourse in such a way that the addressee-audience mistake the intention, or the addressee-audience just may not comprehend the intent correctly. These circumstances we could label blunders. They may be initiated by the author or they may be mistaken by the audience; either one or both may be the cause, but in either instance the result is some kind of breakdown in communication.

Turning now to another relationship, we find that the relationship between the audience and the addressee forms a counterpart for the relationship between the author and the voice. Here the possibility of dramatic irony appears. Again there are two types of dramatic irony: implicit and explicit. Implicit dramatic irony occurs when the audience perceives an irony that the voice or addressee or both do not. For example, if the audience is aware of some element of information relevant to the addressee that the addressee is not aware of, the result can be dramatic irony. We can see this relationship clearly in Sophocle's Oedipus Rex. The audience knows that Oedipus has married his mother

after killing his father. They also know that this causes the blight on

the land. Oedipus, however, is not aware of these circumstances and

refuses to interpret the oracle's pronouncements as applying to him.

Thus, the audience knows more about Oedipus than he knows about

himself and waits for his tragic and ironic confrontation with self-

knowledge.

Oedipus Rex also serves to illustrate explicit dramatic irony,

which occurs when the author intends to be ironic, and the addressee

perceives the irony, but the voice does not. We see this when both the

oracle and the chorus have a greater understanding of Oedipus' situation

than Oedipus has.

Again, not every inconsistency of this type will produce irony.

For example, in everyday discourse an addressee may not realize that

he is the addressee, but members of the audience may know who is being

addressed and call this to the attention of the addressee. Certainly there

is a kind of disparity but no irony: the author's intent is not ironic.

These definitions of irony are restrictive; they allow one to

distinguish clearly the two types of irony; the text definitions, we saw,

do neither. Still one other type of irony discussed in the texts remains--

irony of situation. Because the definitions derived from the model are

restrictive, one can assume that irony of situation is not verbal irony

nor dramatic irony and, in practice, would not likely be mistaken for

either since <u>irony</u> <u>of</u> <u>situation</u> involves incongruity of subject matter.
If one subject is presented and another subject incongruous to the first
is also presented, one has an example of irony of situation. This will
be explored further in Chapter III when the model is applied to specific
literary works.

Turning from irony we can now explore the relationships that
occur between other elements. If, for example, one were to start with
the definition of tone offered in Ginn and Company's test--"the expres-
sion of an author's attitude toward his subject and sometimes toward his
readers"--one can see four more relationships. One can now differen-
tiate and illustrate relationships that occur between author and theme,
between voice and subject, between author and audience, and between
voice and addressee. One might arbitrarily label these relationships
with any term, but in an attempt to remain reasonably close to traditional
definitions, we can label the relationships between author and theme and
between voice and subject as tones and diagram the result as follows:

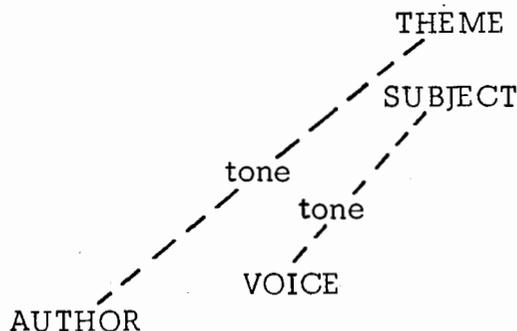THEME

SUBJECT

tone

tone

VOICE

AUTHOR

FIGURE 5

TONE

Because it is useful to distinguish between these relationships and the relationships between author and audience and voice and addressee, one can take a suggestion from I. A. Richards, but switch his terms. These relationships we can arbitrarily label with the term feeling (26:263). These new dimensions now allow one to discuss authored-tone and voiced-tone and authored-feeling and voiced-feeling. They also allow one to define tone and feeling rigorously and to make a distinction between attitudes toward subject matter (tone) and toward people (feeling).

Only one text series examined (9:673) suggests such a distinction and it muddles any possible rigor by using "feel" as a synonym for tone and also by relating the term to an author's idiosyncratic style. These distinctions, though arbitrary, do allow one to distinguish clearly two different relationships; something the texts again failed to do. This relationship can be diagrammed as follows:

VOICE - - - - feeling- - - - - ADDRESSEE

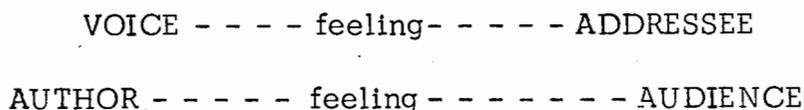AUTHOR - - - - - feeling - - - - - - - AUDIENCE

FIGURE 6

FEELING

The reader might now ask about other relationships possible in the model--for example, those between addressee and subject, between audience and theme. One can define these relationships as the

respective attitudes of the addressee and audience toward subject and theme, label these relationships as sets, and diagram them as follows:
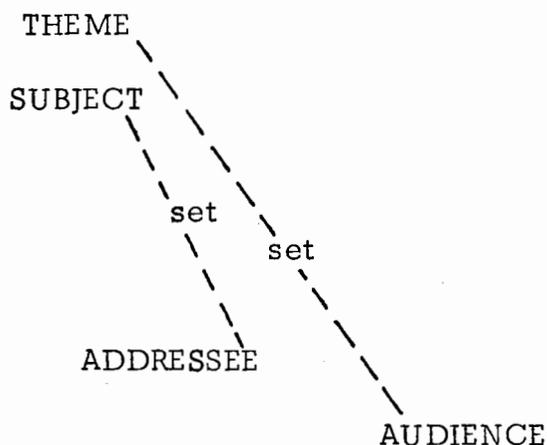
```
      THEME
            \
   SUBJECT   \
           \   \
            \   \
             \   \
              set  \
               \    set
                \    \
                 \    \
              ADDRESSEE \
                         \
                     AUDIENCE
```

FIGURE 7

SET

Because the model primarily describes the act of language as it is created, this relationship, set, is of primary importance to the author. Usually, one of the author's intentions is to modify these sets. He may only be presenting information, if the audience's attitude is ignorance, or he may try to directly modify or influence an already existing attitude. He may do this explicitly with a close relationship between author-voice, subject-theme, and addressee-audience, or he may choose to do it more implicitly by creating a wider relationship between these elements.

Cross-relationships may also occur in the model—for instance, between voice and audience and author and addressee. But cross-relationships are unusual, more the exception than the rule. When they

do occur, we usually become immediately aware that a usual relation-
ship is being changed. An example of this occurs in the movie version
of Fielding's Tom Jones. Here the voice, Tom, short-circuits the action.
He momentarily steps out of his role as a character and directly addresses
the audience. In another example, a character in Brecht's Three Penny
Opera stops and tells the audience that the play could turn out tragically,
but that it will not. Then, the character steps back into his role as a
voice, and the action resumes. When the cross-relationships occur in
literature, they are surprising. The surprise the audience experiences
seems to be based on the deviation from more standard conventions. Of
course, an author may use this to his advantage, but if overused, this
cross-relationship would probably break down the audience's sense of
the artifice, and they might reject the work.

Because the model attempts to describe elements and relation-
ships in stasis, it does have limitations. In the act of language or the
creation of discourse these elements and relationships are continually
in a state of flux. Nor should one overlook still another limitation of
the model. It cannot and makes no attempt to describe semiotic elements
that are present in oral discourse. In its present form the model only
attempts to display graphically and dramatically some of the elements
and relationships common to oral and written discourse.

Because the model does attempt to display some of the elements and relationships common to everyday oral discourse, one can also identify many of these same elements in the comparatively more stable written discourse of literature. Because the model does have this ability to describe and define elements and relationships found in literature, one can use it as a tool to analyze literary works. One of the primary concerns of English teachers is to teach students to recognize and identify literary meanings. The most common problems in literature text books are inadequate definitions and the inability of the text to present a unified picture of the relationships of the elements within a work, a picture that enables one to make distinctions among the terms in the same way a blueprint allows a builder to place rooms correctly. The model, then, is a kind of blueprint that clearly and in detail allows one to build soundly. It is unlike the blueprint the texts offer. One fears that if their definitions were blueprints, that one would move into a home only to find the commode in the middle of the kitchen.

The model with its graphic abilities to define rigorously relationships and elements can be used as a teaching tool. For ease of reference while the model is employed in the next chapter, the complete model is located in the Appendix as a fold out.

CHAPTER III

THE CLEAN UP

To this point we have examined the confused, inconsistent,
and sporadic use of literary terms, and we have seen a rhetorical model
used to clarify terms and to explain rhetorical elements and relationships.
Before applying the model in teaching literature, perhaps one can find
further justification for using literary terms consistently by recalling
LaDrière's statement in Chapter I. LaDrière notes the inconsistent use
of literary terms (17:416), and then he gives examples of terms which
once had clearly defined meanings that are now used much too ambigu-
ously to be called terms. He then offers a possible solution for resolving
the confusion:

> The intelligent critic must abandon (if he has entertained) the
> assumption that the existing critical terminology is as a whole
> a true technical language, and treat its terms exactly as he
> treats all the words of his lay or general vocabulary, using
> commonly only those that are immediately intelligible in the
> sense he intends, and defining all others in the terms of these
> or referring, explicitly or by implication, to such definitions of
> them (17:416).

The rhetorical model presented in Chapter II attempts to align commonly
used literary terms and to describe the act of discourse. It also attempts
to show the relationships and meanings common to both oral and written
discourse. In so doing, it offers usable, rigorous definitions.

In Chapter II, the model was introduced and used to illustrate certain elements and aspects of language with examples drawn from literary works. We saw, for example, how theme in the model could be related to a minimal statement of theme drawn from Browning's "My Last Duchess" and how tone, feeling, and irony could be defined by the model in both everyday conversation and in literary works. We also saw how the model could be used to salvage inexact, but promising definitions in the textbooks. I would now like to suggest that by using the model one can clarify point of view, the only term not yet discussed in terms of the model, and gain some insights into both ordinary and literary discourses. Having noted the textbooks' confused presentation of the term in Chapter I, one can see that the model does make some important distinctions and help clarify point of view. At the same time, one might object that the model is already more complicated than the textbooks' definitions of the term. For this reason, I would like to show how the model can be applied to the term.[1]

With the distinctions of the author and voice, one can construct a series of faces to represent voices.[2] When the mouth is open, this

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[1]N. Friedman, "Point of View in Fiction," PMLA, LXX (1955), 1160-84 is probably the most thorough history and analysis of the term.

[2]Dr. Herbert L. Anshutz, "Point of View," Unpublished Class Handout, Central Washington State College, Ellensburg, 1964. (Ditto Copy.) I am indebted to this source for the idea of facial diagrams to illustrate different aspects of the term.

illustrates who the voice is. If the voice is inside the action, the face

will be included in the action, and the point of view is internal. If the

voice is outside the action, the point of view is external. If the voice

can see into "windows" in the heads of the other faces, this indicates

omniscience, the ability to relate thoughts and feelings of the characters.

The faces with the mouths closed indicate the persons whose actions and,

in some instances, whose thoughts and feelings the voice reports. If the

voice can see only into one mind, the voice is restricted or limited. If

the voice can "see" into no minds, but only reports the action, the point

of view is dramatic. If the voice is inside the action, the face will be

included in the action, and the point of view is internal. The following

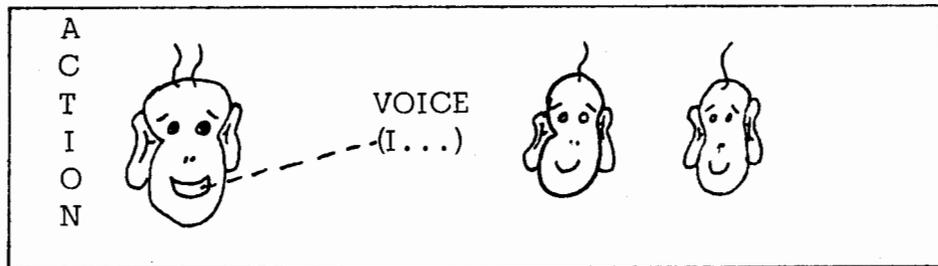diagrams illustrate these distinctions:

FIGURE 8

INTERNAL VOICE

An omniscient voice has the option of commenting on the character

or the action (editorial omniscient) or simply revealing thoughts, feelings,

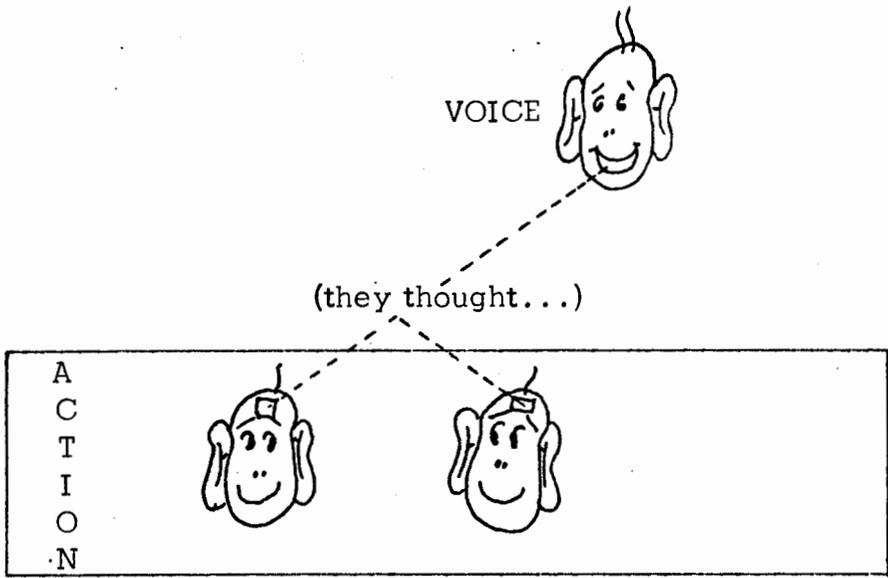and action without comment (neutral omniscient).

FIGURE 9

EXTERNAL VOICE, OMNISCIENT

By limiting himself to revealing the thoughts and feelings of only one character, and stating the action, the external voice is more restricted. This we can label limited omniscient and diagram it as follows:
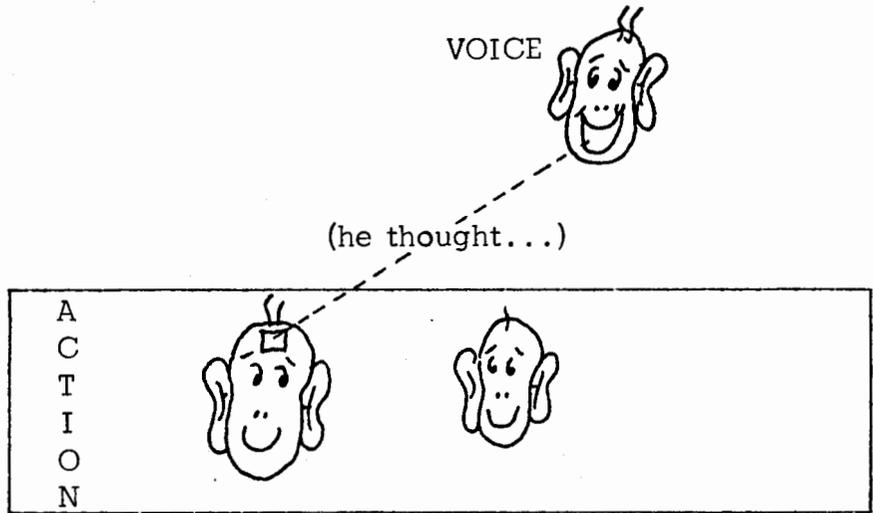

FIGURE 10

EXTERNAL VOICE, LIMITED OMNISCIENT

The external voice may be still more restricted and reveal only the action and report the speech of the characters. He cannot directly reveal any thoughts and feelings. This we can label as dramatic and illustrate as follows:

VOICE
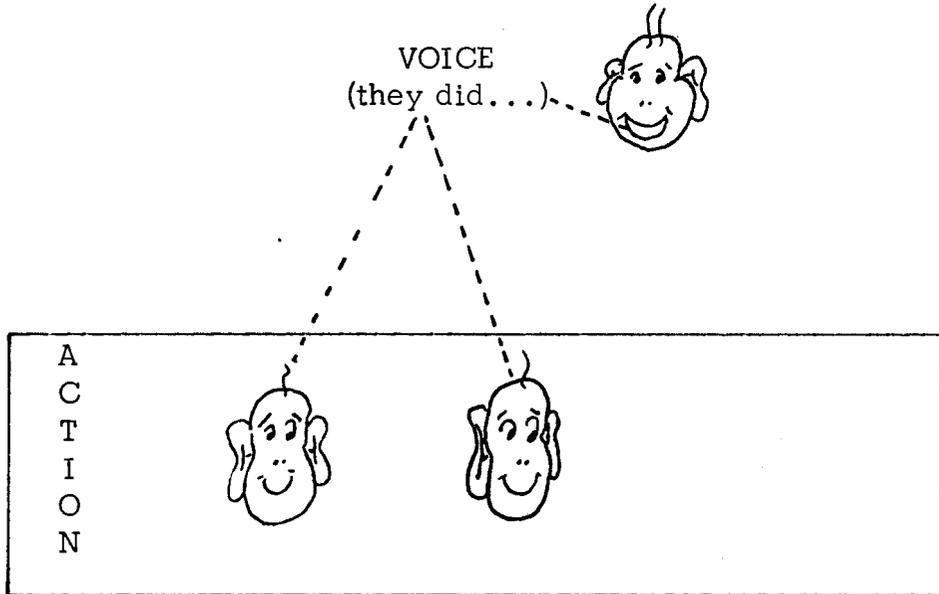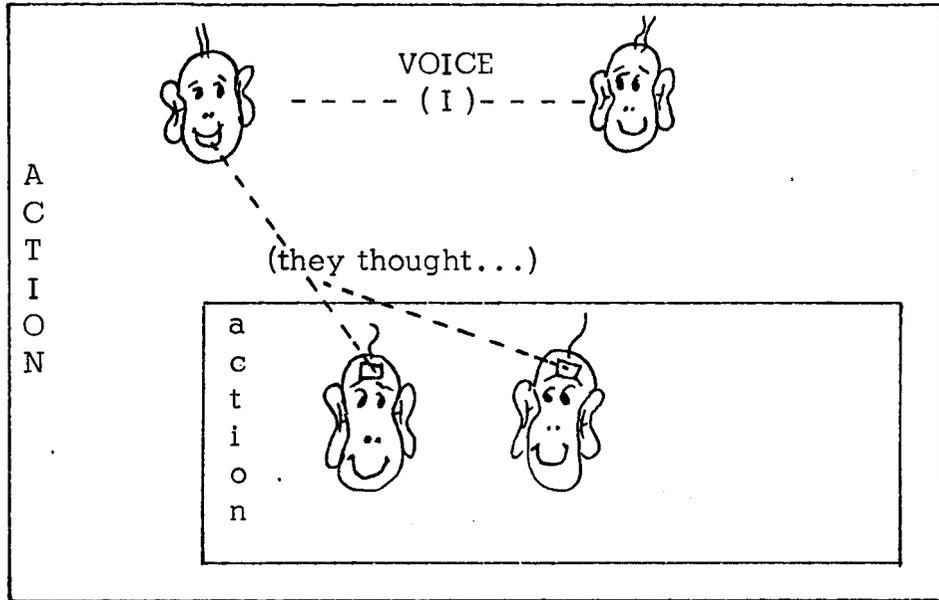(they did....)

A
C
T
I
O
N

FIGURE 11

EXTERNAL VOICE, DRAMATIC

If one uses these terms and a similar diagram, one can also illustrate a frame story where an internal voice becomes an external voice.

FIGURE 12.
FRAME STORY

Admittedly, these distinctions do not cover all the possible points of view, choices of voice, nor do they cover certain instances that occur in everyday discourse, but for the most part they do cover the most widely used points of view in literature. Using this graphic method and maintaining careful distinctions of terms, one can describe other possibilities that occur with greater ease.

This maneuvering of the term voice results in some interesting implications. In normal discourse the voice may necessarily be internally centered, first-personed, as it were. Secondly, the voice moving outside of the action, or distancing itself, could in some ways explain an unselfing or posing quality in externally narrated literature and indicate the kind of artifice that takes place. This distancing could also subtly indicate the use of an external voice to lend credence to discourses other than

literature. For example, in technical reports the author may use this ploy, suggesting artifice, to help gain belief just as much as a good poet uses it to "suspend disbelief." However, even without these implications, I feel that with the distinction the model makes it can be an effective teaching aid for discussing, describing, and clarifying the different points of view in literature.

Now that the model has defined some common literary terms and has been used as an aid in illustrating point of view, we can attempt to use it to analyze a literary work. The work selected for analysis is Robert Browning's "My Last Duchess." This poem was chosen for several reasons. It illustrates some aspects of the model more completely than some other works might, and it is often included in literature anthologies for both high school and college. Before examining the poem, it might be best to present the text with line numbers for reference:

MY LAST DUCHESS

Ferrara

That's my last Duchess painted on the wall,
Looking as if she were alive. I call
That piece a wonder, now: Frà Pandolf's hands
Worked busily a day, and there she stands.
Will't please you sit and look at her? I said   5
"Frà Pandolf" by design, for never read
Strangers like you that pictured countenance,
The depth and passion of its earnest glance,
But to myself they turned (since none puts by
The curtain I have drawn for you, but I)   10

And seemed as they would ask me, if they durst
How such a glance came there; so, not the first
Are you to turn and ask thus. Sir, 'twas not
Her husband's presence only, called that spot
Of joy into the Duchess' cheek: perhaps   15
Frà Pandolf chanced to say, "Her mantle laps
Over my lady's wrist too much," or "Paint
Must never hope to reproduce the faint
Half-flush that dies along her throat": such stuff
Was courtesy, she thought, and cause enough   20
For calling up that spot of joy. She had
A heart--how shall I say?--too soon made glad,
Too easily impressed: she liked whate'er
She looked on, and her looks went everywhere.
Sir, 'twas all one! My favour at her breast,   25
The dropping of the daylight in the West,
The bough of cherries some officious fool
Broke in the orchard for her, the white mule
She rode with round the terrace--all and each
Would draw from her alike the approving speech, 30
Or blush, at least. She thanked men,--good! but thanked
Somehow--I know not how--as if she ranked
My gift of a nine-hundred-years-old name
With anybody's gift. Who'd stoop to blame
This sort of trifling? Even had you skill   35
In speech--(which I have not)--to make your will
Quite clear to such a one, and say, "Just this
Or that in you disgusts me; here you miss,
Or there exceed the mark"--and if she let
Herself be lessoned so, nor plainly set   40
Her wits to yours, forsooth, and made excuse,
--E'en then would be some stooping, and I choose
Never to stoop. Oh Sir, she smiled, no doubt,
Whene'er I passed her; but who passed without
Much the same smile? This grew; I gave commands; 45
Then all smiles stopped together. There she stands
As if alive. Will't please you rise? We'll meet
The company below, then. I repeat,
The Count your master's known munificence
Is ample warrant that no just pretence   50
Of mine for dowry will be disallowed;

> Though his fair daughter's self, as I avowed
> At stating, is my object. Nay, we'll go
> Together down, sir! Notice Neptune, though,
> Taming a sea-horse, thought a rarity,   55
> Which Claus of Innsbruck cast in Bronze for me (3:193-94)!

After reading the poem we can begin by identifying elements and relationships in the model[1] that apply to the poem. The author of the poem is, of course, Robert Browning. We, as readers, are a part of the total audience, but certainly we are not a part of the more specific nineteenth-century audience that Browning had in mind when he wrote the poem. For the moment we will bypass the element of theme and the implicit relationships of tone, feeling, and irony. As we will see, the implicit relationships are best revealed if we first examine the explicit relationships and the elements of the inner triangle.

Turning to the inner elements of the model, we find that the voice is first person, a participant in the poem ; the point of view would be internal. More specifically, we can identify the voice as a Duke, since his former wife was a Duchess (l.1). The addressee can be identified as a servant or emissary from a Count (l.49). The occasion is a meeting to arrange a marriage and the terms of the marriage between the Duke and the Count's "fair daughter" (ll.49-53). The subject of the discourse is a painting of the Duke's previous wife, the "last Duchess" (l.1). The

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[1]See the appendix for the complete model.

Duke's apparent intention is to impress the emissary and convince the emissary of his graciousness so that a "beneficial" marriage arrangement will be arrived at. As a consequence of his intention, the Duke displays an indulgent, gracious feeling toward the emissary. This feeling is evident in the Duke's statements showing his concern for the emissary's understanding of the painting (ll.6-7), his willingness to draw the curtain aside for the emissary (1.10), and his willingness to accompany the emissary back to the other guests (1.53), and in his further willingness to leave his other guests and personally conduct and talk to the emissary alone (ll.47-48). Ordinarily, the Duke's feeling (if we can judge from past behavior) would be much different toward a person he would usually consider his social inferior.

The Duke's tone toward his subject, the painting and memory of his last wife, is apparently one of pride--pride in the painting, not the wife--mixed with minimal sorrow at her death. At least, this is the Duke's explicit tone. The explicit intention revealed in his tone is also intended to impress the emissary with his "fine" taste in art (ll.3,54-56) and, most of all, to show what a generally good, gracious, humble, and discriminating fellow he is.

However, through explicit incongruities in what the Duke says, and what his apparent intentions are, the audience begins to infer an entirely different idea about the Duke than he intends. For example, his

pride in the painting and the "cast struck in bronze," his gracious

manner that we sense is not sincere, his concern with money juxtaposed

with an afterthought concern about the daughter (ll.49-53), his thinly

veiled complaints about his last wife's behavior (ll.22-35), contrasted

with his own self-admitted selfish and vain behavior (ll.37-45), and

his "commands" (l.45), all show the Duke to be something other than

what his apparent intentions might indicate.

Through the author's manipulation and selection of incongruous

details presented in the text, we are able to note these implications.

Obviously, what the voice intends to say and what the author allows us

to notice are disparate. This is evident in the details that the author

chooses to let voice hang himself, as it were, while the author is

masking his intention. With this disparity of intentions, we have an

example of implicit verbal irony. In addition, the audience comprehends

something that the Duke does not, the Duke's failure to reveal what he

intended. Instead, the Duke reveals something else--his overwhelming

arrogance. Because of this incongruity, we also see implicit dramatic

irony present in the work.

By implication, we can now state that the author's tone, his

attitude toward his subject, is one of dislike, if not of disgust. His

feeling toward his audience could be described as informative. The

last element, the theme, might now be stated as follows: In "My Last

Duchess" Browning attempts to illustrate by presenting a series of apparent inconsistencies revealed by a character in the poem how a certain type of man's self-concept and the face that he presents to the world differ from the way the world views that man. The result is a man who thinks himself to be clever, gracious, and admirable, but who reveals himself to be a selfish, conceited, arrogant, and pompous ass.

At this point the reader might say that the model seems to work rather well with this particular work, but he might wonder if the model will work to analyze poems that are not dramatic monologues. As mentioned earlier, Browning's poem was chosen because it demonstrates some of the aspects of the model clearly and distinctly. With this qualification noted, we can now quickly apply the model to another poem, E. A. Robinson's "Richard Cory" to see if the model will work with consistency and reveal any insights about other poems. Again, the text is presented for easy reference.

RICHARD CORY

Whenever Richard Cory went down to town
    We people on the pavement looked at him:
He was a gentleman from sole to crown,
    Clean favored, and imperially slim.

And he was always quietly arrayed,
    And he was always human when he talked;
But still he fluttered pulses when he said,
    "Good-morning," and he glittered when he walked.

And he was rich--yes, richer than a king--
    And admirably schooled in every grace:
In fine, we thought that he was everything
    To make us wish that we were in his place.

So on we worked, and waited for the light,
    And went without the meat, and cursed the bread;
And Richard Cory, one calm summer night,
    Went home and put a bullet through his head (27:118).

Turning first to the elements of the inner triangle, we find that the voice is first person, that is, the point of view is internal as revealed by " We people on the pavement looked . . ." The subject of the poem is Richard Cory and the contrast between what he appears to be to the voice, "He was a gentleman," and how the voice views himself, "We . . . on the pavement" "worked," "waited," "cursed," "went without," "wish[ed] that we were in his place"; Cory was "Clean favored," "slim," "quietly arrayed," "richer than a king," and "admirably schooled in every grace."

One can describe the tone of the voice toward the subject as one of wistful awe that turns to amazement when "Richard Cory . . . put a bullet through his head." One can also describe the feeling of the voice toward the addressee as informative. The voice intends to communicate not only the information about the subject but also his own awed amazement with regard to Cory's suicide.

The role of the addressee is somewhat harder to pinpoint. However, as we noted in Chapter II with Robert Frost's "Stopping by Woods," one need not always isolate this element. The distinction is

sometimes useful, at other times unnecessary. Nor does one find a great separation between author and voice. Neither do we sense a great difference between what the voice is revealing and what the author is meaning. Apparently, verbal irony is not a dominant aspect of the poem. The audience also does not feel in great discrepancy between what someone in the work knows and what they know. The audience becomes aware of any incongruity at the same time the addressee does. It would seem that dramatic irony, like verbal irony, is also not an important aspect of the poem. The reader does sense an incongruity in the poem. What the voice leads us to expect about his subject differs suddenly with what happens to the subject. This indicates that irony of situation, an incongruity in subject matter, is an important element in the poem. This irony forces us to make certain inferences we would not otherwise make. Because the irony occurs in the subject matter, one can best see its importance in the inferences we make to arrive at the theme.

We might now state a theme for the poem as follows: Robinson's "Richard Cory," presents a series of contrasts apparent in two persons by revealing one's attitude toward the other. With the surprising turn of events at the end, we recognize that apparent wealth and appearance may hide some inner emptiness and weakness that causes such a person to destroy himself. Other persons with characteristics apparently less admirable endure, and, perhaps, gain some understanding of inner

emptiness by seeing this. One notices in this statement of theme, like the one for "My Last Duchess," however awkward it may be, that we are not tempted to reduce the poem to a series of cliches--"all that glitters isn't gold," or "wealth doesn't buy happiness," or "reality is sometimes stranger than appearance." In part one can justify the awkward statement of the theme realizing that any statement of theme attempts to reduce a meaning that the author artistically presents to a prosaic statement. Nevertheless, such statements or attempts to make such statements about poems do force the students to pull their thinking together in terms of the work and to avoid cliches.

At this point three relevant elements of the model remain to be examined--the author's attitude toward the theme, his tone; his attitude toward the audience, his feelings; and his intention. From the analysis of the poem, we can generalize that the author's feeling and tone are both serious. His intention apparently is to reveal an insight into human behavior.

The model, then, does allow one to identify certain relevant elements and aspects of the poem while maintaining a unified picture of the whole. It requires no particular outside data about a poem, and it does prevent one from becoming trapped in discussions of irrelevant items. The major force of the model seems to be toward an understanding of meaning, rather than of extremely technical analyses of individual

aspects or elements. As such, one might find it particularly applicable on the high school level or at any level to serve as a stepping stone for more detailed analyses.

In the classroom the model can be employed in two ways. The instructor can use it as a silent partner to guide his discussion and questions about a poem, or he can share it with the students. If he shares it with the students, he must minimally identify and define elements and aspects of the model. He would not have to identify all the elements and relationships at once. Once he uses a minimal model, other elements and relationships suggest themselves naturally and could be added at will. If it is used in a literature class, I would suggest a basic schematic on a bulletin board or other semi-permanent device. It can become time-consuming to construct and reconstruct the model on the chalkboard. If this is done, the elements of the inner triangle can be lettered larger than the outer, for in the analysis of literature these are the elements generally emphasized, and the relationships can be added as needed.[3]

Admittedly, the model has its drawbacks. Explanation of the elements and aspects takes time. After explaining the model once, however, one can refer to it time and time again. Also, the model

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[3]This, perhaps, is an indication of personal bias toward textual criticism, rather than biographical or historical criticism.

cannot deal with certain aspects of literature such as meter in poetry, nor does it attempt to. However, any element studied can usually be placed or aligned with an element on the model to show its relationship to the whole. For example, in studying images one might find that they are a part of the subject. Another disadvantage of the model, if it can be called that, is it continually makes one ask questions that should be asked about elements of discourse and literature. It is not always comfortable to work with, but it does generate thinking.

Perhaps its major advantage is that it forces one to define terms and use them rigorously. As we have seen, this does not always occur in textbooks. It also allows one to approach literature in a unified manner, not piecemeal as textbooks by their very organization do. This unified approach with clearly defined terms allows one to examine a literary work with definite, clearly defined goals. The result is an analysis which perceives the whole and defines meanings intensively and rigorously. This is the clean up.
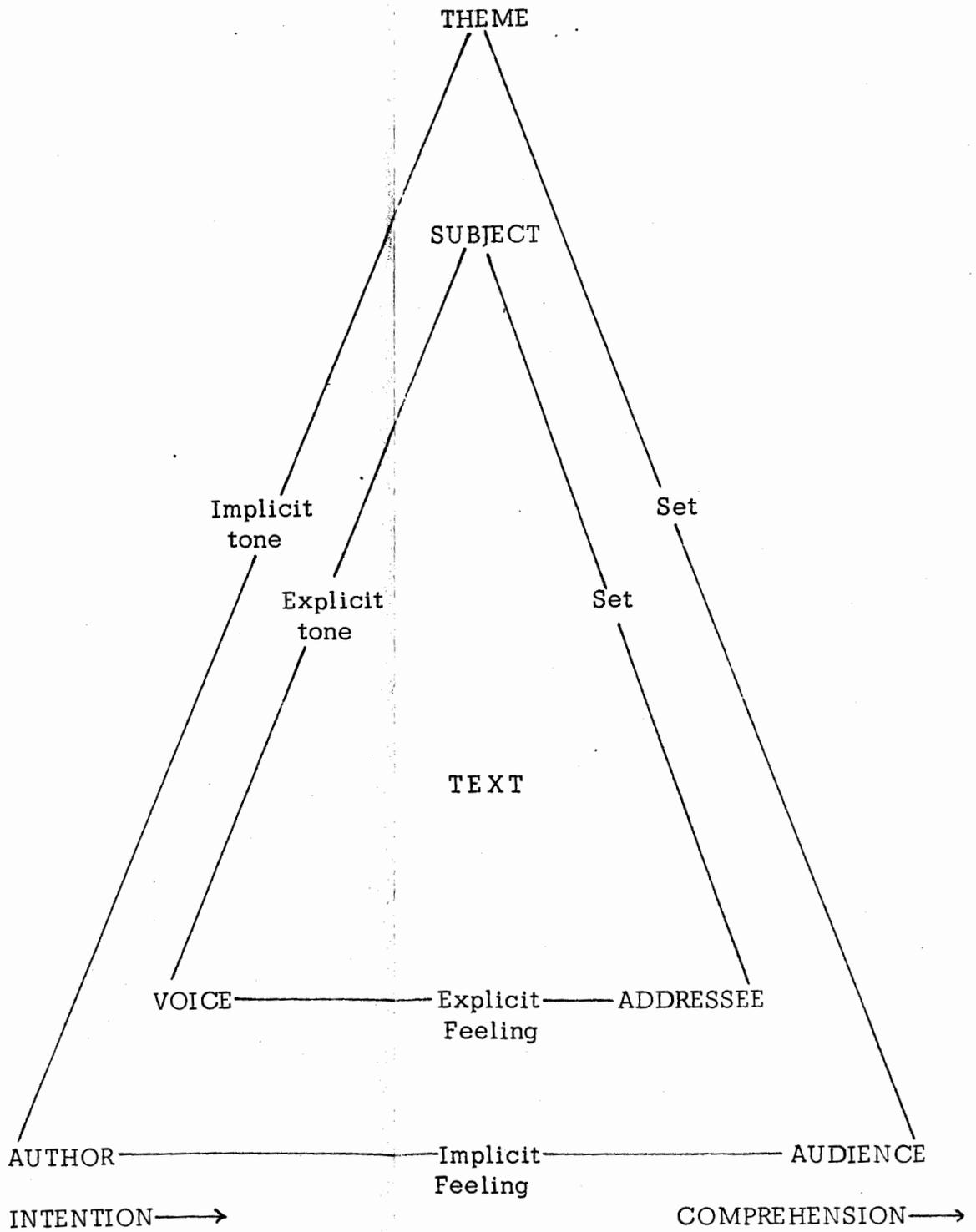
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APPENDIX

A RHETORICAL MODEL