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COMPARATIVE STYLISTIC ANALYSIS OF POETRY AT THE INTRODUCTORY LEVEL *

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ABSTRACT

Stylistic analysis is now widely accepted as a major classroom activity in the study of English literature. The aim of this article is to demonstrate that on a comparative basis, stylistic analysis may prove to be of further help to students in arriving at a careful interpretation by sharpening their critical perception, especially when applied at the introductory level. The texts studied for this purpose are a passage from T.S. Eliot's "The Love Song of J. Alfred Prufrock" and Melih Cevdet Anday's "Bakır Çağı" – "The Copper Age."

The importance of literature teaching based on stylistics has by now been widely, if somewhat reluctantly, recognized. ¹ In our attempt to demonstrate how stylistic analysis may help students to approach problems of textual interpretation and evaluation, we have taken as our frame of reference an introductory course in modern English poetry in which participants will be average undergraduates capable of reading works of English literature in their original with little difficulty.

The particularity of our approach lies in the conviction that an introductory course in modern English poetry should be allowed to include some comparative stylistic analysis of modern Turkish poems which offer themselves for fruitful comparison.

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The underlying rationale may be summed up as follows: Generally students have an unfortunate tendency to leap headlong into textual interpretation after a first reading of a poem. Then, faced with apparent ambiguities and incongruities in the poetic language of the text, they inevitably have difficulty in moving from the literal to the figurative plane.

Presuming that the universal quality of poetic language lies in figurative meaning, we claim that stylistic analysis, which promotes the appreciation of this figurative potential, would be of great use for students in their attempt to understand any poetry, be it English or Turkish. For students, who from time to time are exposed successively to Turkish and English poetic texts and are guided by their instructor to attempt textual interpretation through stylistic analysis, will, no doubt, cultivate a deeper familiarity with the universality of poetic language. Moreover, by exploring the origins of obscurity in their native poetry, they might be encouraged to tackle similar problems in English poetry with added zeal and confidence. Thus the application of stylistic analysis with some comparative reference will help to enhance students' perception and evaluation of various aspects of modern English poetry itself. A further benefit is that students, who are familiar with the terminology and the underlying concepts of stylistics, will also have the means to explore Turkish poetry in the context of native linguistic features. Indeed, a comparative approach is likely to enrich students' experience of literature in general.

In view of a question that may arise in the minds of the readers as to the relationship between stylistics and criticism, we would finally like to point out that the purpose of stylistic analysis is not to replace full-fledged literary criticism but to complement it.² For it is through this type of analysis that students learn to plant their feet firmly in the poetic language of the text and to overcome their initial difficulty in interpretation, i.e. in stepping from the literal on to the figurative, as a preparatory process for subsequent critical study.

Now to illustrate some aspects of the type of comparative stylistic analysis which we feel could profitably be incorporated in an introductory course in modern English poetry, we shall examine a passage from T.S. Eliot's "The Love Song of J. Alfred Prufrock" (ll. 23-48)³ and M.C. Anday's "Bakır Çağı" – "The Copper Age."⁴

In keeping with our principle of introducing Turkish poems only when a fruitful comparison is possible, we have made the present selection on the basis of significant stylistic similarities in the frame of a theme common to both texts: Time's grip on man. Before proceeding with the analysis of the texts, we would like to draw the reader's attention to the fact that the following examination and analysis of the selected pair is also meant to serve in demonstrating the process of how students may be actively engaged in first exploring the texts, then analyzing and interpreting them in a hypothetical classroom setting. Naturally it is assumed that students will already have had

some grounding in practical stylistics and familiarized themselves with the fundamental concepts of "deviation" "foregrounding" and "coherence" ⁵ as the basis of critical interpretation. We have not aimed, however, at offering an exhaustive analysis of each text but have chosen to call attention to certain salient aspects of practical stylistics which have a special bearing on the interpretive process.

I. From "The Love Song of J. Alfred Prufrock" – T.S. Eliot

23 And indeed there will be time
 24 For the yellow smoke that slides along the street,
 25 Rubbing its back upon the window-panes;
 26 There will be time, there will be time
 27 To prepare a face to meet the faces that you meet;
 28 There will be time to murder and create,
 29 And time for all the works and days of hands
 30 That lift and drop a question on your plate;
 31 Time for you and time for me,
 32 And time yet for a hundred indecisions,
 33 And for a hundred visions and revisions,
 34 Before the taking of a toast and tea.

35 In the room the women come and go
 36 Talking of Michelangelo.

37 And indeed there will be time
 38 To wonder, 'Do I dare?' and, 'Do I dare?'
 39 Time to turn back and descend the stair,
 40 With a bald spot in the middle of my hair –
 41 (They will say: "How his hair is growing thin!")
 42 My morning coat, my collar mounting firmly to the chin,
 43 My necktie rich and modest, but asserted by a simple pin –
 44 (They will say: "But how his arms and legs are thin!")
 45 Do I dare
 46 Disturb the universe?
 47 In a minute there is time
 48 For decisions and revisions which a minute will reverse.

Upon a careful reading of ll. 22-48 of "Prufrock," students will be able to identify certain foregrounded regularities of linguistic expression:

1. The frequent free repetition of "time" in ll. 23, 26, 28, 29, 31, 32, 37, 39, 47.

It will be seen that these repetitions of "time" are linked to verb phrases ("there will be time,") that are explicit (as in ll. 23, 26, 28, 37) and implicit (as in ll. 29, 31, 32, 39), indicating or implying the future tense – and that they are finally punctuated by "there is time" in the present tense (l. 47).

In addition, it will be noted that the repetition of "time" involves frequent occurrences of the syntactic parallelism of (a) infinitive clauses,

"time to prepare"
 "time to murder and create"
 "time to wonder"
 "time to turn back"

and (b) noun phrases, as

"time for . . . works . . . days"
 "time for you and time for me"
 "time for . . . indecisions . . . visions . . . revisions"

relating futurity (and presence, in the case of ll. 47-48) to a series of verbs, personal pronouns and abstract nouns respectively.

2. A less conspicuous but equally significant repetition of "hundred" in ll. 32-33,

And time yet for a hundred indecisions,
 And for a hundred visions and revisions,

of "minute" in ll. 47-48.,

In a minute there is time
 For decisions and revisions which a minute will reverse.

of "visions" and "decisions" in their derivatives "revisions" and "indecisions," also in the same lines. Further examination will reveal that these repetitions linked to "time" are closely related to yet another regularity:

3. The repetitive question "Do I dare?" in l. 38 which is echoed in ll. 45-46 – "Do I dare disturb the universe?"

The process which students are engaged in at this stage may be taken as their first step in perceiving the coherence of foregrounding in the passage. That is, it will have been observed that, through the network of repetitions and parallelisms the poet

strives to reinforce a complexity, radiating, as it were, from "time." But there still remains ground to be explored in the following regularity:

4. The syntactic parallelism of the parenthetical lines 41 and 44 which are at the same time an instance of the poet's register-borrowing,

(They will say: "How his hair is growing thin!")
 (They will say: "But how his arms and legs are thin!")

Here it is seen that Eliot has briefly dropped his poetic register and adopted that of common gossip. What is significant, however, is the clash of styles in ll. 44-46 ---

(They will say: "But how his arms and legs are thin!")
 Do I dare
 Disturb the universe? ---

which is evidently the result of mixing two registers. If students have not been able so far to detect irony in the passage, this highly conspicuous clash of styles should certainly alert them to its presence, thus stimulating the interpretive process.

Operating on the assumption that foregrounding requires an act of interpretation,⁶ students will have to take into account all the foregrounded aspects and their interrelationship, i.e. their coherence, that have been observed so far, in order to interpret the passage satisfactorily. However, as there is no hard and fast rule as to where in the text they should begin, the deviation which occurs in the form of register-mixing and signals the presence of irony in the lines referred to above, may well be taken as a starting point:

The lines of trivial gossip,

(They will say: "How his hair is growing thin!")
 (They will say: "But how his arms and legs are thin!")

made poignant by Prufrock's self-conscious remarks about his physical appearance (ll. 42-43), are bracketed between the two occasions on which Eliot poses the portentous questions:

... 'Do I dare? and, 'Do I dare?'
 Do I dare
 Disturb the universe?

Whatever might have been expected of these brooding questions, expectations are defeated by the triviality of the parenthetical lines 41 and 44.

It may also have been noted that elsewhere in the passage Eliot achieves a similar ironic effect, namely the effect of discrepancy between expectations and fulfillment for ironic purposes, not through register-mixing but having seemingly pregnant lines followed by anticlimactic ones: "all the works and days of hands" are reduced to ". . . lift and drop a question on your plate" (ll. 29-30); ". . . a hundred indecisions, / ". . . a hundred visions and revisions" are followed merely by ". . . the taking of a toast and tea." (ll. 32-34)

Considering such examples with a view to assessing their meaning in the network of foregrounded regularities, students may examine the content of the parallelisms which include the repetition of "time." They will thus observe the difference in the semantic values of the verbs, such as that between "to prepare (a face)" and "to murder and create," or again the difference between "to murder and create" and "lift and drop (a question)," and between "to wonder 'Do I dare?'" and "to turn back and descend (the stair)."

It will not escape notice that the same type of semantic discrepancy exists between the nouns in the parallelisms: "the works and days" of Hesiodic ring linked to "a question" and a "plate;" "indecisions," "visions" and "revisions" pronounced almost in the same breath with "toast" and "tea." Hence it will be possible to conclude that these semantic incongruities in verbs and nouns indicate successive shifts from social to cosmic, from cosmic to personal and from personal to social planes.

In interpreting the parallelisms, with the emphatic repetition of "there will be time" in mind, it will not be too difficult for students to infer the presence of a double-view; one, in which "time" seems charged with a multitude of activities and the other in which it seems to expand at leisure –the two producing a discordant effect. This should alert students once more to the poet's ironic intent: For the casual attitude towards time expanding at leisure seems to mask an uneasy awareness of "a question" (l. 30), which promises to be significant; and of "time," filled with "a hundred indecisions . . . visions and revisions."

Following the process of interpretation in the same line, it is possible for students to discern that the questions in ll. 38, 45-46, "Do I dare? . . ." may be explaining what the "question" in l.30 is; and that ll.39-44, expressive of hesitation and in-confidence, may be elaborating the "hundred indecisions . . . visions and revisions" of ll. 32-33. On the basis of these connections it may be concluded that the function of ll. 37-48 is to reveal a disturbed consciousness of trivial and serious social and mental activities which fill up "time," contrasting with the impression of "time" being abundant in ll. 23-34, with ll.35-36,

In the room the women come and go
Talking of Michelangelo,

reinforcing the impression of the preceding unit.

This conclusion is confirmed by the final lines,

In a minute there is time
For decisions and revisions which a minute will reverse.

where "time" is viewed not in abundance but as reduced to the span of only "a minute," making explicit a consciousness of its disturbing intensity which the poet evidently wants to convey to his readers.

II. "Bakır Çağı" – M. C. Anday

- 1 Nedenini bilmeden bağırdı bir karga.
- 2 Daha çabuk. Beklemek zorundaki bir çamın
- 3 Tepesinden. Ve bildiğimiz yaz geldi tek kanatlı,
- 4 Yorgun bile değil, acemi ve yalnız.
- 5 İlk kez görüyormuş gibi yapmalıyız,
- 6 Kuralı bozmamak için. Daha çabuk.

- 7 Düşünmek hızın yarısıdır.
- 8 Daha çabuk. Yaz daha çabuk gelmeli,
- 9 Kış daha çabuk, ayın ondördü ve çocuk,
- 10 Konçerto ve ülser ve aşk ve hükümet
- 11 Ve saç dökülmesi, saat daha çabuk
- 12 İlerlemeli ve ölüm. . . Daha çabuk.

- 13 Ölüm doğanın tek gözlülüğüdür.
- 14 Mezarları yuvarlak açmalı. Daha çabuk
- 15 Tostoparlaktı ölümler bakır çağında.
- 16 Doğanın utangaçlığı deyip geçmeli, kimsesizlik,
- 17 Kendini tanıtlama çabası demeli ölüme, ah
- 18 Unutulma korkusu. Daha çabuk.

- 19 Hız yarısıdır doğanın, öte yarısı
- 20 Ölüm. Demek daha çabuk.
- 21 Yaz gibi gelir nedenini bilmeden.
- 22 Ve ilk kez ölmüş gibi ölmeliyiz,
- 23 Kuralı bozmamak için. Daha çabuk.
- 24 Oyalamalıyız.

- 25 Doğa insanın yarısıdır.
26. Ölüm hızın tümü. –Ha bugün ha yarım.

- 27 Bugün de ölünebilir. Hem daha çabuk, daha iyi.
 28 Dün de ölebilirdiniz.
 – Ama dün lodostu,
 29 Hatırlıyor musunuz, çocuklar sinemaya gitmişlerdi,
 30 Örtüye devrilmişti sabah çayım.
- 31 Bugün ve yarın birdir.
 32 Ya lodos çıkar, ya çay devrilir.
 33 Çocuklara ne bakıyorsun, hepsi ölebilir.
 34 Barış ve savaş bir.
 35 Doğa ve insan birdir.
 36 Hız ve ölüm bir.
- 37 Nedenini bilmeden bağırdı bir karga
 38 Beklemek zorundaki bir çamın tepesinden.
 39 Yalnız yasalar önemlidir dedi biri,
 40 İnsan beni ilgilendirmez, ölümü büyütmemeli.
 41 Yaz geldi diye şaşırıp kalan biri
 42 Yaşamak suç mu diye geçirdi içinden.

"The Copper Age" – M.C. Anday

- 1 Not knowing why, a crow cawed.
 2 Faster. From the top of a pine that had to wait.
 3 And then came the summer that we know, one-winged,
 4 Not even tired, but awkward and lonely.
 5 We must meet it as if for the first time,
 6 So as not to break the rule. Faster.
- 7 Thinking is one half of speed.
 8 Faster. Summer must come faster,
 9 Winter faster, full-moon and child,
 10 Concerto and ulcers and love and government
 11 And baldness, the clock must run
 12 Faster and death . . . Faster.
- 13 Death is the one-eyedness of nature.
 14 Graves must be dug round. Faster.
 15 The dead were rolled up into balls in the copper age.
 16 Nature's shyness, one should say, lonesomeness,
 17 The effort to prove itself, one should call death-oh
 18 The fear of oblivion. Faster.

- 19 Speed is one half of nature, the other half is
 20 Death. So, faster.
 21 It comes, like the summer, not knowing why.
 22 And we must die as if for the first time,
 23 So as not to break the rule. Faster.
 24 We must linger it out.
- 25 Nature is one half of man
 26 Death, the whole of Speed-Either today or tomorrow.
 27 One may just as well die today. And sooner the better.
 28 Why, you could have died yesterday.
 – But it was windy yesterday.
- 29 Do you remember, the kids had gone to the pictures.
 30 And my morning tea was spilt on the table cloth.
- 31 Today and tomorrow are one.
 32 Either it is windy or the tea spills over.
 33 What about the kids—they may all die.
 34 Peace and war are one.
 35 Nature and man are one.
 36 Speed and death, one.
- 37 Not knowing why, a crow cawed.
 38 From the top of a pine that had to wait
 39 It's only the laws that are important said one.
 40 Man is none of my concern, and death nothing to fuss about
 41 Summer has come, said another in surprise,
 42 Being alive, is that a crime, he wondered.

1. Turning from the Eliot selection to Anday's "The Copper Age", students will see at first glance a prominent foregrounded regularity in the free repetition of "daha çabuk" – "faster, sooner": "faster" occurs twelve times in the poem (ll. 2,6, 8, 9, 11,12, 14, 18, 20, 23, 27), is repeated almost like an incantation five times in the second stanza, but disappears after the fifth. In observing this, students will no doubt be aware of the semantic as well as stylistic similarity between the repetitive use of "faster," and that of "time" in "Prufrock," noting, however, that repetition in "The Copper Age" serves to punctuate statements in the poem, whereas in "Prufrock" it is syntactically integrated in them.

2. Another foregrounded feature in Anday's poem that should not escape students' notice is the recurrent use of verbs with jussive suffixes indicating compulsion (-meli, -malı): Injunctions such as, "we must meet it as if for the first time" or "summer must come faster" occur with considerable regularity in conjunction with the repetition

of "faster," as in ll . 8-9, 11-12, 14, 16-18, 22-24, leading us to perceive a coherence of foregrounding in the poem; in other words, a relationship between compelled action and acceleration of time.

3. This relationship is seen to be amplified when syntactic parallelisms are taken into account as yet another instance of foregrounding that calls for attention. Having read through the poem, students will have already noted that the first two lines of the initial stanza, in which the "cawing" of the "crow" seems to inaugurate "the copper age", repeats itself at the beginning of the final stanza (ll. 37-38), serving evidently as a structural frame for the poem. They will have also observed the striking parallelisms of ll . 5-6 and ll . 22-23, as elements indicating coherence of foregrounding mentioned above:

We must meet it as if for the first time,
So as not to break the rule. Faster.

And we must die as if for the first time
So as not to break the rule. Faster.

What will appear even more striking, however, are the remarkably parallel units at the beginning of stanzas II-VI,

Thinking is one half of speed.
Death is the one-eyedness of nature.
Speed is one half of nature, the other half is
Death. . .
Nature is one half of man.
Death the whole of speed . . .
Today and tomorrow are one.

and those in stanza VI:

Peace and war are one.
Nature and man are one.
Speed and death, one.

Having concluded by this time that pronounced syntactic parallelisms are an integral part of the poem, as in the case of the passage from "Prufrock", students will nevertheless discern a difference in the nature of Anday's parallelisms. The difference is that the statements which constitute the parallelisms are in the form of equations, either $A=B$ or $A=1/2 B$.

Focusing on the content of these equational parallelisms, students will not have

much difficulty in discovering that these statements, centering repeatedly on concepts of speed, death and nature, are presented as axioms, i.e. self-evident truths, whereas many of them are fundamentally irrational. Here, irrationality obviously results from the poet's violation of the "maxim of quality"⁷ in formulating the equations, as in "Thinking is one half of speed," l.7. In the case of the four final parallelisms (ll. 31, 34-36) however, irrationality arises from paradox, that is, from semantic contradiction: "Today" and "tomorrow" are not the same, nor are "war" and "peace".

Before proceeding to explore the text any further, students may find it necessary to focus on the nexus of foregrounded regularities as the initial step in the interpretive process and note that acceleration and compulsion emphasized through the repetition of "faster" and the jussives, are linked to what may be summed up as an irrational view of life that is repeatedly formulated in the equational parallelisms.

Continuing to examine the poem, students will note a transition in ll. 28-30,

Why, you could have died yesterday.
 – But it was windy yesterday.
 Do you remember, the kids had gone to the pictures.
 And my morning tea was split on the table cloth.

from the first set of parallelisms, to the second beginning with line 31. This transition is achieved through the use of a different register. Anday and Eliot both draw on different registers, but register-borrowing in Anday's poem functions in a different way. Here the transition from the poetic to the domestic register and back again does not produce a clash of styles leading to irony as in Eliot's case. Up until l.28, where Anday shifts into the domestic register, the poem has dealt with the concepts of speed, death, nature and time, but in an almost off-hand manner which minimizes profound issues related to man into mere trifles: "Loneliness? One should just say that it's nature's shyness and leave it at that, no need to labor the point" or "Either today or tomorrow, it doesn't matter at all, one can just as easily die today". Since matters of life and death have consistently been presented casually so far in the poem, the introduction of domestic trivia such as the cup of tea split on the table cloth, or the fact that it was windy yesterday does not strike a discordant note. In fact, the mention of domestic detail practically in the same breath with matters of life and death succeeds in blurring the important difference between dying today and having gone to the movies the day before. The poet pretends to see no difference in importance between these two events, but the reader does: Equating war and peace goes against commonly accepted values and priorities, and this "conflict of beliefs,"⁸ to borrow Wayne Booth's phrase, provides a clue to the ironic intent of the poet.

Hence students will note that in Anday's poem difference in register does not produce a clash of styles as in "Prufrock," but exposes a conflict of beliefs. In this

context, they will have concluded that the irrationality of the parallelisms, too, is in opposition to accepted beliefs. Having thus been alerted to the presence of irony, they will reconsider the foregrounded aspects of the poem for interpretive purpose and may attempt to relate the repetition of "faster" to certain incongruities in the content. They may first go back to ll . 5-6 and 22-23: "We must meet summer (or death) as if for the first time". The "as if" obviously indicates dissimulation or pretense, implying the presence of an ironic mask; the subsequent incongruity of "so as not to break the rule", in this context, confirms the presence of irony. For why indeed should the idea of pretending to see summer for the first time be a condition of not breaking the rule, whatever that rule may be? Or why should pretending to die for the first time be a condition of that same rule? Having noted these incongruities, students will no doubt be attentive to those in ll . 9-11:

Winter, faster, full-moon and child,
Concerto and ulcers and love and government
and baldness. . .

Here incongruity results from the violation of co-occurrence conditions on the part of the poet in selecting the items on the list – namely the co-ordination of full-moon and child, concerto and ulcers and love and government and balding. For, the repeated conjunction "and" seems to eliminate differences of value related to each of these items.

In view of these incongruities, students may safely conclude that the poet's ironic pose is one that compels the rhythms of life to speed up and men to submit to the "rule" in ll. 6 and 23 : the rule of acceleration. Compulsion, as mentioned above, is made explicit in the frequent use of the jussives "must" and "should". Students may then go on to interpret the axiomatic statements as implications of the same "rule", having inferred that these axioms which are neither self-evident nor rational, are being imposed on man, as the governing principles of life in the Copper Age.

At this stage, it is important for students to focus on the last two stanzas, where the tone of the poem changes from one of compulsion to that of nonchalance or resignation-as made evident by the different register and the reducing of concepts like peace and war to a paradoxical entity--,and to note the striking contrast between ll. 39-40 on one hand and ll . 41-42 on the other:

"It's only the laws that are important, said one.
Man is none of my concern and death nothing to fuss about"
"Summer has come, said another in surprise,
Being alive, is that a crime, he wondered".

In these final lines, the poet seems to discard the mask of irony and reveal his true

opinion to his reader by expressing his indignation with so-called copper age – in which presumably all priorities and value judgements have been suspended in the mad rush towards the grave.

CONCLUSION:

In comparing the foregrounded aspects of Anday's poem and of the selection from "Prufrock," students will have unavoidably gained insight into the stylistic similarities between the two, and the underlying meaning. For both texts abound in foregrounded regularities, designed to reinforce two different notions of Time : Eliot's repetitions and parallelisms are structured to enhance the impression of Time in leisurely expansion, whereas Anday's concern in the same kind of foregrounding seems to be in compressing Time and punctuating it.

It will also have been noted that lexical and phrasal selections in both texts indicate an intellectual approach to the central theme and that the stylistic choices of both poets have evidently been determined by their underlying ironic intent. Hence, what is of major significance in the comparative stylistic analysis of this particular pair of texts is the benefit that will have been drawn from a study of the stylistic manifestations of irony – an ever-elusive figure for the majority of students. For the foregoing analysis, based on (1) identifying foregrounded regularities and deviations (in the form of shifts in register), (2) perceiving the links in the cohesive pattern of foregrounding and (3) interpreting them in the total context of the poems, will necessarily have led students to develop an insight into the manner in which irony has been worked into the texts through the special stylistic choices of the two poets. What matters most, of course, is that this type of analysis should pave the way to full-scale literary criticism.

NOTES

- 1 H.G. Widdowson, *Stylistics and the Teaching of Literature*, Longman, 1975, pp. 1-6.
- 2 N.E. Enkvist, "On Defining Style: An Essay on Applied Linguistics," in *Linguistics and Style*, ed. J. Spencer and M. Gregory, Oxford University Press, 1964, pp. 3-4.
- 3 T.S. Eliot, *Collected Poems 1909-1962*, Harcourt, Brace and World, 1963.
- 4 M.C. Anday, *Yeni Dergi*, 27 Aralık 1966.
- 5 G.N. Leech, *A Linguistic Guide to English Poetry*, Longman, 1969, pp. 42-60; G.N. Leech, " 'This Bread I Break' – Language and Interpretation", in *Linguistics and Literary Style*, ed. D. Freeman, Rinehart and Winston, 1970, pp. 120-121.
- 6 G.N. Leech, *A Linguistic Guide to English Poetry*, p. 58 ff.

- 7 H. Grice, "Logic and Conversation," Unpublished mimeo, p. 8.
- 8 W. Booth, *A Rhetoric of Irony*, University of Chicago Press, 1974, p. 73.

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ŞİİRDE KARŞILAŞTIRMALI STİLİSTİK İRDELEME

ÖZET

İngiliz Edebiyatının öğretiminde stilistik irdeleme, toplu sınıf çalışması olarak artık kendisini kabul ettirmiş bir uğraştır. Özellikle bir başlangıç çalışması olarak İngiliz ve Türk şiir metinleri üzerinde yapılacak karşılaştırmalı stilistik irdeleme ise, öğrencilerin eleştiri duyarlılığını daha da arttırarak yorumlarını titizlikle yapmalarına yardımcı olabilir. Makalemizde, bunun hangi yollarla gerçekleştirilebileceğini, T.S. Eliot'un "The Love Song of J. Alfred Prufrock" tan bir bölüm ve M.C. Anday'ın "Bakır çağı" üzerinde uygulanan stilistik bir irdelemeyle göstermeye çalıştık.