

TEACHING NOVEL IN ADVANCED EFL CLASSES**Lütfiye CENGİZHAN¹****ABSTRACT**

The aim of this study is to discuss how to teach literature in EFL classes in general and how to teach a novel in particular. First of all, I will mention about the background to the study as well as the aim and the scope. Secondly, I will touch on language competence and literary competence. Then, It will be given the importance of style. I discuss students should know the style which is used by a writer to evaluate a work of art. It will be reviewed about the structure of the novel. Since the aim of this work is to show how to study a novel, we should learn the structure of it before evaluating the novel. Finally, It will be explained how to teach a novel in practice.

Key words: literature, teaching novel, advanced classes

**İNGİLİZCEYİ YABANCI DİL OLARAK ÖĞRENMEKTE
OLAN ÜST SEVİYEDEKİ SINIFLARDA ROMAN ÖĞRETİMİ****ÖZET**

Bu çalışmanın amacı İngilizcenin yabancı dil olarak öğretildiği öğrenim kurumlarında genel olarak edebiyat dersinin nasıl öğretileceği ve özellikle edebiyatın bir dalı olan romanın nasıl öğretileceği konusunu tartışmaktır. Bu bağlamda, öncelikle çalışma hakkında gerekli ön bilgiler, çalışmanın amacı ve kapsamı verilecektir. Daha sonra ise, yazılı bir eserde söyleyiş tarzının önemine değinilecektir. Öğrencilerin, bir romanı değerlendirirken yazarın kullandığı bazı söyleyiş tarzlarını bilmeleri gerektiği vurgulanacaktır. Ayrıca romanın bir yapısı olduğu ve romanı

¹ Yrd. Doç. Dr. Lütfiye CENGİZHAN, Trakya Üniversitesi Eğitim Fakültesi

okumadan önce bu yapının öğrenilmesi ve onun ışığında bir değerlendirme yapılmasının gerekli olduğunun önemi üzerinde durulacaktır. Sonuç olarak ise, bir roman seçilerek yabancı dil dersinde nasıl incelenmesi gerektiği pratik olarak verilecektir.

Anahtar kelimeler: Edebiyat, roman öğretimi, üst seviyeli sınıflar

Introduction

To teach literature, it is necessary for the students to have gained language competence. If they do not have language competence, they can not study literature as they should, and they can not develop literary competence, either. Since a work of art should also be studied inductively in the light of descriptive linguistics, that is; inductively, students should know the language which is a medium of expression of a certain literature. Now let's see how language competence contributes to the study of literature in ELT classes. Alex Rodger (in Brumfit,1983) says that in order to teach literature to students studying a foreign language, it is necessary for the students to have gained language competence. According to him, students of literature need a gradual, patient and systematic training on how to read literary works. So they should be taught how to recognize the special conventions and how to make sense of the ways in which authors use the possibilities that exist in the established code of the language. Thus, the first skill to be gained is called communication-awareness and the second one is called language consciousness. They complete each other. Neither is sufficient without the other.

Alex Rodger (in Brumfit, 1983) says that literary competence is similar to communicative competence, for example, when any native speaker hears or reads the phrase "This is a convenient umbrella." he can understand the utterances in it, but he has never heard it up to that moment. On the other hand, in the spoken medium, a child who is not five years old yet in the same notion can understand the meaning of the following utterance; "Well, go and ask Mr. Jones nicely if you can go his garden and get your ball back.." According to Rodger (in Brumfit, 1983) although the child has never had any formal lesson in how to use his native language he can perform the following complex series of acts as in; by dividing what is actually a continuous speech stream or sound continuum into separate words which he

recognizes as denoting persons, things, processes, etc.. by shorting the whole word-sequence into different groups which he recognizes as having different grammatical functions which he simply would not understand if some one were to call them “subject”, “verb”, “object”, etc. by recognizing from the sequence of these word groups that the speaker is uttering a directive, not making a statement or asking a question and by understanding fully what this utterance counts for in the given context. i.e. grasping that he must confront an adult neighbor whom he may know to be of uncertain temper with a request which he, the child, has had to make before and which has not been well received (or what ever happens to be the case in the specific context –of-situation).

A. The novel

Now we should deal with the grammar of a narrative work of art, that is; the critical concepts with which we can evaluate a novel. Since the aim of this thesis is to show how to study a novel, now we should learn the norms with which grammar of the novel can be evaluated. Now we should examine the novel as a genre in order to understand it well. Maurice Schroder (in Stevick,1981) defines the novel as “a fictional narrative in prose of substantial length.” Then, he points out the fact that from Don Quixote onward, the theme or the essence of the novel is the process of becoming experienced by the main character of the novel. The protagonist, or the un-heroic hero, of the novel experiences a process of becoming in which he moves from ignorance to a mature recognition of the actual way of the world; he moves from “innocence to experience”. (p.15) Similarly, Lionel Trilling (in Stevick, 1967) says that the novel deals with a distinction between” appearance and reality. ”When he says reality; he means the reality of the bourgeois life, of business, and the reality of the modern city. Harry Levin also says that the protagonist of the novel goes through a process of becoming from a hopeful “navigate to a resigned wisdom”. (p.15) According to Northrop Frye (in Stevick, 1967) the novel is a fictitious narrative. It is the product of an imaginative approach to reality; however, it is not a slice of life, a photographic sensation but a representation in which we have a rearrangement of the parts which are proportionate to the whole and the integral parts of the whole; they are similar to and different from the whole.

1. Irony in the novel

Schroder (in Stevick, 1967) defines the novel as an ironic fictional form. He says the novelist gives us the romance world in the beginning of the novel and keeps his ironic distance from this world and brings the protagonist to the same level of reality in the end where the ironic distance between himself and the protagonist is nil. He finds the same ironic distance between the omniscient narrator and the protagonist in the philosophical tale as in the novel. Similarly, unlike romances all novels are ironic. The romance makes use of the inflationary and myth flying methods. The romance is the product of an imaginative approach to reality, while the novel is the product of a realistic, serious, intellectual approach to factual reality. The romance creates a poetic world like "Paradise" in which man represents the state of morality before the fall, whereas the novel gives us the state of morality after the fall which is a fortunate fall and man should reach maturity by accepting the facts of life. Leech and Short agree with Schroder about irony, too. They define irony as a secret communion between author and reader. They say for fictional purposes irony can be defined as a double significance coming from the contrast in values of two different points of view. When they say two different points of view, they mean the author's and the reader's points of view. Then, they say irony can be explained in a single sentence or may extend over a whole novel. Now, let's study the narrative techniques which are very important in the textual analysis.

2. Use of summary

Philip Bentley (in Stevick, 1967) puts the techniques of narration into two groups as summary and scene. He says summaries are the parts linking passages which summarize the unimportant events. In summaries, the past of the protagonist is summarized in general without going into detail. It is an indirect rendering of a state of time. According to him, summary gives us a second hand report of the past. For instance, in the traditional novel, psychological experiences of the characters are given in summary, whereas in the modern novel they are dramatized. He says in a narration long stretches of time should be given in summary.

3. Distance and point of view

Leech and Short speak about the implied author. They say that an implied author shares with his readers a common fund of background knowledge. They insist on the fact that in order to understand the fictitious

world, the reader and the implied author should share the general background knowledge. Otherwise, the aesthetic distance between the fictitious world and the reader makes it impossible to understand the experience. By saying background knowledge they mean both common inferences, the well-known historical events, and literary works. When Leech and Short say “reader”, they point out the implied reader who shares with the author the same background knowledge. Then, Leech and Short say that there are differences between the reader’s world and the fictitious world, that is the world given from the point of view of the implied author. Finally, they say the reader should take care of the social changes from one era to another in order to understand the work. The protagonist is represented in the first person singular “he”. If dramatized, a narrator is represented by a personal pronoun, no matter whether it is an agent or observer. The dramatized narrators may share the same point of view as the implied author and may be reliable. In the beginning of the plot, they may have a limited point of view, but in the end they grow up to share the same point of view as the implied author. Leech and Short also speak about I-narrators. They agree with what Booth says concerning the dramatized narrators. They say there is no direct evidence of someone listening to the I-narrator. And we, as readers, may think that he is talking directly to us. However, they imply that there is an interlocutor between the reader and the narrator, thus the narration is subjective. They say the readers generally are in favor of the I-narrator and have total sympathy with the I-narrator whatever he does. Leech and Short (1981) say the narrator may well be talking to someone distinct from the reader. The choice of a first person narrator where the “I” is also a primary character in the story produces a personal relationship with the reader which inevitably tends to bias the reader in favor of the narrator/character. (pp.262, 265) Leech and Short say there is no I-narrator in the novel if the third person narrator is used. They believe that he-narrator is neutral as Booth says. So, the reader may suppose that there is no explicit you: the narration is presented to the reader directly. The implied author and the narrator are the same. Thus, the most third person narrators are omniscient. Because they stand in the place of the implied author.

4. The concept of plot

The concept of plot is very important to define the structure of a novel. R.S. Crane (in Stevick, 1967: 141-144) points out the fact that a literary work of art includes three elements: action, thought and character.

These are the main elements in the structure of a novel. If the synthesizing element is thought, the novel has a plot of thought, if character, it is a plot of character, if action, it is a plot of action. And he says that we have plots of action, plots of character and plots of thought in studying the structure of novels. As we have said before, the essence of the novel is the process of becoming in which the protagonist of the novel moves from ignorance to knowledge;

enchantment, to disenchantment; self-deception to self-recognition, to resigned maturity in the plots of action, if this change takes place in the moral character of the protagonist and if it affects his thoughts and actions, it is a plot of character, because the stress is on the moral change of the character. In the plot of action, the completed change in character is expressed in terms of a dramatic action. In the plots of thought, the thought of the character changes and influences his feelings and actions.

5. Form and content

Form and content relationship is very important in a novel in order to know its structure and atmosphere well. Schorer (in Stevick, 1967: 69) speaks about form and content in a work of art, too. He says form and content in a work of art are interacting and interwoven. Form controls the content and the content determines the form. We can compare form and content to body and soul. Without body, soul is nothing and without soul, body is nothing. So they are interacting and interwoven. According to Shrorer (in Stevick, 1967: 69), in modern criticism to speak of content means to speak of experience, not to speak of art. That is; if we speak of the achieved content and the form, it means we speak as critics. The difference between content or experience and achieved content is technique.

6. Technique

Mark Schorer (in Stevick, 1967: 66) says when we speak of technique, we speak of everything. Because, technique is the tool which makes the writer express his experience and his subject matter. According to him, technique is the only thing by the help of which the writer discovers explores develops his subject and evaluates it. Readers may think technique is not a primary but a supplementary element, or they may think that technique in a novel is as important as technique in poetry. Schorer points out the fact that the most important matter of the novel is the arrangement of the events to create the plot. Schorer (in Stevick, 1967:66) says that technique contains

both intellectual and moral implications, and it discovers them.

7. The theory of the Fictional Chapter

Philip Stevick (1967:174) explains that a work of art is an organic whole composed of parts which are similar to and different from the whole. Every story or every novel has a form which can be divided into sub—forms. He says that the formation of a long narrative in a certain order is one of the inevitable qualities of human mind. A story can be read in one sitting because it is very easy to grasp the form of it; however, a novel is a long narrative, and it can not be read in one sitting, and to grasp its form is difficult. Thus, the novelist has to divide his work into smaller units. The units are called chapters. Every chapter has a unity in it. That is; there is a beginning, a body and an end in a chapter as it is in the novel. The chapters are similar to and different from one another. They are complete in themselves. The message of the whole exists in the chapters, in parts. The whole is a synthesis of the parts, not the sum of them. Stevick (1967:175) says that the reader gets and expects pleasure from the parts or chapters, so the pleasure we get from each part is the proportional to the pleasure we get from the whole. Thus, the novelist chooses the significant incidents and puts them in a hierarchical order.

8. Character in the novel

A novel is written for the sake of the main character the protagonist, the un-heroic hero, but we should also know the other characters. So in order to know each character in a novel, A.M., Forster divides them into two groups as flat and round characters. Flat characters are also called as “background characters” by Harvey (in Stevick, 1967: 236) because they represent the web of social relationships in the society. A flat character is the symbol of a single idea or quality. The readers can easily recognize flat characters whenever they appear in any novel. Thus, they can be easily remembered by the reader afterwards. Forster claims that flat characters are very useful to the novelist because they never need reintroducing and never run away. Forster (in Stevick, 1967:224,225) states: The round characters have spiritual depth. They go through a process of change. And he adds that” only round characters can perform tragically”. (p.227). According to Harvey, (in Stevick, 1967: 235) round characters are the protagonists who are the main characters in novels. A protagonist is the main character who goes through the process of change in the novel. He is the backbone of the novel.

Harvey says that if there is another process of change in the same novel, this second process of change is geared to the process of becoming experienced by the protagonist. Friedman agrees with Harvey and Forster. He says that the protagonist is the main character that the plot revolves around. Friedman says that there are three factors in a protagonist which change; his fortune, his moral state and his thought. As readers, he says, we must pay attention to these factors carefully while reading a novel. Harvey talks (in Stevick, 1967:237) about the norm character in a novel. According to him, this character is a tool used in order to serve any goal. A novelist usually creates a norm character who is his social ideal type. He claims that a norm character shows the values which contrast with the values of the protagonist in the beginning of the process of becoming he goes through.

9. The time in the novel

According to A. A. Mendilow,(in Stevick, 1967:255) we can separate the time in a novel into three groups: a) the time in which we read the novel, b) the time the novel is written, c) the past and the dramatic present in the novel. Mendilow (in Stevick, 1967: 255) says that any novel is a commentary on the time in which it is written. When writing a commentary on his own time, the writer has to give the temporal, the particular, as well as the universal and the permanent. The simple past is the present to the readers, the past perfect is the past through which the writer gives the past events in retrospection in the novels. Mendilow (in Stevick, 1967: 255) says that the past and the future exist in the present. The past directs the present and is modified by it and flow into a creative future, the past and the future co-exist in an external present. So we should evaluate a work of art in an eternal present.. He claims that as readers we should try to enter into the time of the novel, that is; we should consider or evaluate the things and events in the novel according to the time the novel implies as well as from the point of view of our own time.

10. Symbolism in the novel

William York Tindall (in Stevick, 1967: 335) says that symbolism is a habit of thought. According to him, human beings are generally symbolists. Our myths, religions, sciences and arts are symbolic forms with the help of which we project our reality. Tindall says, quoted from his book entitled "The Literary Symbol", since symbolism is the necessary condition of literature, all novels are symbolic. However, Ursula Brum(in Stevick,

1967:355) finds this idea as dogmatic. According to her, "if a novel contains symbols that you can pick out like raisins from a bun, it can claim to be literature," (Stevick, 1967:355). In order to understand symbol in a novel, we should know what a symbol means clearly. Tindall defines it as "a visible sign of something invisible". (p.337.) That is; the abstract is given in the concrete. But sometimes symbol and the sign are confused. "Sign is an exact reference to something definite while symbol is an exact reference to something indefinite", says Tindall. (p.337.) Thus, symbol is a concrete expression of something abstract and indefinite. He points out that a symbol is an analogy and related to a metaphor. And the difference between a metaphor and a symbol is that a metaphor which is also a symbol is a part of a system of metaphors representing a philosophy of life. That is; a system of metaphors is a system of symbols when they are related to a philosophy. The words are also symbols. He adds that a work of art, a poem are also symbols, because they represent a part of a certain vision of reality. Thus, literature makes use of a system of symbols to express a particular vision of life. He *implies* that the body is the symbol of spirit and an image is the symbol of a thought, or a feeling.

11. Life and art

Finally, as for the relationship between life and art, Robert Schorer and Robert Kellogg (in Stevick, 1967:371) say that, as readers, we can understand a work of art, if we know the historical and cultural background of it. And they say that we should know what techniques-illustrative or mimetic representation-are being used in agreement with the conventions of the time. They claim that we examine a work of art and we should know the relationship between the real world and the fictional world created by the author. According to them, if somebody says he understood a narrative, it means, he has found the relationship between these two worlds. The connection between the fictional and the real can be either representational or illustrative. Both literary and plastic arts which try to create an aspect of reality are called representative, while the arts which try to express only a part of reality is called illustrative or symbolic art. They say that the illustrative is symbolic, where as the representational is mimetic. For instance, in the visual arts, illustration orders between pure meaning and pure pleasure. The design of it is not representational, and it is tied to ends, not means of reproduction and varies as new ways of seeing or new artistic techniques of reproducing. Representational narrative can carry specific

meaning and refers to actual individuals and events.

B. Practice -How to teach a novel-

Now I am going to give my qualitative deviants which I will interpret deductively and intuitively in the light of the tradition, and inductively and descriptively in the light of descriptive linguistics and in terms of the critical concepts given above. The qualitative deviants are taken from The Sun Also Rises (1926) by Hemingway.

1. Form

1.1. Descriptive focus

I have read ten pages from the first chapter of this work, and tried to find out its linguistic structure. I have found ninety-five verbs in the examined pages. Many of the verbs are action verbs. Only twenty-eight of them described the psychological experience of the characters. For example; “He disliked it” (p.3). (Full-stop must be inserted here) “No one had ever made him feel he was Jew,” (p.4). The underlined verbs above give states of mind, and they are also called “verbs of senses” in English. Then, I have found ninety nouns; only eight of them are abstract; for example: “By that time Cohn, who had been regarded purely as an angel...” (p.5). “If I know an American girl that lives in Strasbourg what the hell is it to Frances?” As it is seen in the examples above, the underlined nouns are abstract nouns. Except for four verb phrases as in “knowing he could knock down anybody...” There are twenty complex sentences including ten adjectival clauses and three noun clauses. Finally, there are ninety-six simple sentences. Hemingway is observed the cult of simplicity in the use of language. The simple past tense is used throughout the book.

The following are the qualitative deviants on which the interpretation of the novel will be founded consistently.

Deviant 1. Robert Cohn: “I can’t stand it to think my life is going so fast and I’m really reading it (p.10).

1.1. Descriptive analysis

Sense + and linguistic value

Robert Cohn sees his life like something running very fast, so there is

an implicit metaphor here; his life is like a vehicle running fast and he can not catch up with it.

Intuitive interpretation

The significance

The significance of the deviant is that Robert Cohn can not live his life as he wants to live it. He is a time-conscious man, an unhappy, sentimental man who can not make the most of the possibilities life offers him.

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Deviant 2. Jacop Barns: “Listen Robert going to another country doesn’t make any difference. I’ve tried all that. You can’t get away from yourself by moving from one place to another. There is nothing to do that” (p.11).

Sense ± Linguistic value

Jake Barns is speaking to Robert Cohn about how he feels about the speed of life. There are three simple sentences following one another. Hemingway chooses verb phrases to clauses as subjects of sentences or verb phrases that function as adverbs. These simple sentences, however, are very concentrated in meaning.

Significance

Jake’s words are very significant in the novel, especially when they are contrasted with Robert Cohn’s above mentioned words. Robert does not know how to live his life. Jake, as a realist, already knows that one can not escape from himself and carries himself with himself where ever he goes. So it is useless to run away from a place to be happy. It is within man’s capacity to create one’s heaven and hell any where.

Deviant 3. Jake: Brett was damned good-looking. She wore a slipover jersey sweater and a tweed skirt, and hair was brushed back like a boy’s. She started all she was built with curves like the hull of racing yacht, and you missed none of it with that wool jersey (p. 22).

Sense+ linguistic value

As usual, Hemingway uses simple sentences and avoids using clauses.

He makes the protagonist, Jake, describe the other character perfectly. There are two similes. In the first metaphor he compares her hair style to a boy's and in the second one he compares her physical appearance to the hull of racing yacht.

Significance

This beautiful description of Brett is very important, because, for Jake, she is the fertility goodness. Hemingway implies that she is attractive, and she is the centre of attention. She is so beautiful that every character in the novel admires her.

Deviant 4. "She-Frances-turned to Cohn and smiled at him. He was not smiling now." You were only going to give me a hundred pounds, weren't you, Robert? But I made him give me two hundred. He's really very generous. Aren't you Robert ? (p.49)

Sense + linguistic value

These sentences show what kind of relationship Cohn Frances have, Hemingway uses the simple past and the past continuous tenses throughout the work. Separately, he uses a causative sentence and a tag question. By saying "He is very generous." she uses irony.

Significance

As far as I see, Frances sees Robert Cohn as a source of money. In fact, she does not love her. Robert does not love her either.

1.2. Interpretation in terms of the grammar of the novel

Brett Ashley, as well as Jake, grows up and makes a leap to the ethical level of existence after the experiences genuine love with Pedro Romero. "The Sun Also Rises" is a great novel written by Hemingway and published in 1925. Its cultural atmosphere is the corruption of the moral values in Western Civilization after the 1st World War. Hemingway's introduction of the novel with the biblical piece implies that he sees regeneration for the younger generations in the West.

1.3. Point of view

The story is told to us by a limited omniscient narrator agent, Jacob Barns tells us the story from his limited omniscient point of view. Thus, there is an ironical distance between his point of view and Hemingway's point of view in the beginning of the novel. But in the end Jake grows up and shares the same point of view as Hemingway.

1.4. Plot structure

Hemingway uses objective techniques of narration and characterization, and he keeps the distance between himself and Jake, the limited omniscient narrator-agent, to the very end of the novel. The Sun Also Rises is a dramatic novel. We have a dramatic structure in the novel. We have to follow the phases in the processes of becoming Jake and Brett go through to understand the message of the novel. Furthermore, in The Sun Also Rises we have a plot of character, because the synthesizing element is the character, not action or thought. We have two processes of becoming in the novel, Jacob Barns' process of becoming and Brett Ashley's process of becoming.

1.5. Techniques of narration

Hemingway uses the technique of showing rather than telling. Summaries are very short as in the following: (Jacob Barns tells about his past during the War years)

My head started to work. The old grievance. Well, it was a rotten way to be wounded and flying on a joke front like the Italian. In the Italian hospital we were going to form a society. It had a funny name in Italian. I wonder what became of the others, the Italians. That was in the Ospedale maggiore in Milano, padiglione Ponte. The next building was the Padiglione Zonda. There was a statue of Ponte, or may be it was Zonda. That was where the liaison colonel came to visit me. That was funny. That was about the first funny thing. I was all bandaged up. But they had told him about it. Then, he made that wonderful speech: "You, a foreigner, an English man" (any foreigner was an English man) " have given more than your life." What a speech! I would like to have it illuminated to hang in the office. He never laughed. He was patting himself in my place, I guess. "Che mala fortuna ! Che mala fortuna ! (p.13)

Description of psychological analysis is also very short. Jake Barns describes Brett Ashley as in the following: Brett was damned good-looking. She wore a slipover jersey sweater and a tweed skirt, and her hair was brushed back like a boy's. She started all that. She was built with curves like the hull of a racing yacht, and you missed none of it with that wool jersey (p.22). The paragraph below gives us a typical and short psychological analysis in the book by Jacob Barns:

She was looking in to my eyes with that way she had of looking

that made you whether she really saw out of her own eyes. They would look on and on after every one else's eyes in the world would have stop stopped looking. She looked as though there were nothing on earth she would not look at like that, and really she is afraid of so many things (p.26).

The comments given by Jacob Barns are also very few and short such as; I had been having Brett for a friend. I had not been thinking about her side of it. I had been getting something for nothing. That only delayed the presentation of the bill. The bill always came. That was one of the small things you could count on (p.148). The dominant technique of narration is dramatic; the writer uses scenes in which characters speak, act express different points of view, that is; the story tells itself.

B.2. Content

2.1. Characters

Robert Cohn: He is an impotent man who cannot control his emotions. He is a self-deceptive man, he is in bad-faith, in terms of existentialism. He is a passive agent and he is not a bull-fighter. He is the victim of dark forces, he is an arrested development, and he is full of death-anxiety. Life is futility, for him and there is no real love in his life and no action in his life because of disintegration in his personality and of dishonesty to himself. He is not truthful to himself. He is an artist who cannot create.

Jake: He is a free agent, a realist truthful, and honest person. He believes that one can create one's heaven here and now. His reason controls his emotions. He has a perfect balance in his soul. His reason has a perfect control over his passions, that is; the dark forces of like are controlled by the light forces. He is the bull and the bull-fighter, but incomplete physically.

Brett: She is thirty-four years old and she is a center of attraction, a promiscuous and beautiful. She goes through a process of becoming and becomes mature. When she grows up, she leaps to the ethical level of existence from the sensitive aesthetic level of existence.

Mike : Mike is an impotent man who can not control his emotion his disintegrated personality, and self-deceptive.

Pedro Romero: He is nineteen years old, He is handsome, well-built and an honest man. He is the ideal man in the book. He is the bull—fighter. He knows how to defeat the bulls. He is a rational. His reason controls his

passions. He does not waste nature. He is a realist like Jake.

2.2. Symbolism

The bull-fight is the symbol of this novel. It represents life. Because it gives us how a man should keep his passions and nature under the control of his reason. Here Romero is both the bull-fighter and the bull. If the life is a bull-fight, only Pedro is living life in action. In this work, the rational and realist characters, whom we can call bulls and bull fighters are Romero, Jake, Bill and Brett. The other characters are the symbols of passions, the dark forces of life, nature uncontrolled by reason.

2.3. Theme

The theme is the unifying spirit of the novel. Regeneration is possible if man can control his passions, nature, and the dark forces of life with the light forces of life. The related paragraph which Hemingway picked out from the Bible and put it in the beginning of the book reads as follows; **“One generation passeth away, and another generation cometh; but the earth abideth forever... The Sun Also ariseth, and the Sun goeth down, and hasteth to the place where he arose... The wind goeth toward the south and and turneth about unto the north. It whirleth about continually, and the *wind* returneth again according to his circuits... All the rivers run into the sea; yet the sea is not full; unto the place from where the river come, thither they return again.”** (p.1)

2.4. Sequencing(Chronological):

In the beginning, all the characters are represented to us chronologically. Robert Cohn who is an old boxing champion is the editor of a publication in Cornwell in California. When the magazine they print becomes very expensive he gives it up. There is a woman called Frances who hopes to rise with the magazine. When she realizes that the magazine is not going to rise, she asks Cohn to go to Europe with her. Cohn loves the only woman he sees around. So, he accepts her suggestion about going to Europe. In Europe they stay three years, two years in Paris. There he has two close friends; One of them is Jake. He is his tennis friend, Jake is one of the protagonists of this novel and tells the story. He has lost his genital organs in the World War I, and lives in Paris. He has a beautiful, attractive girl friend named Brett. She is a promiscuous woman in the beginning of the novel. They love each other, but they cannot experience physical love because of

Jake's deficiency. Jake suffers a lot because of this deficiency. He knows that the victim is Brett, and he also knows that they can not be lovers, but they can be friends only. In the exposition, Robert lives with Frances but there is no love in his life, although he is at the age of thirty four. He does not love Frances. When he meets Brett he falls in love with her. He feels lust for her, and secretly they go to San Sebastian together. They stay there about a week. Brett goes with him because she says she pities him. However, when she lives with him, she realizes that it was a foolish thing to have gone with him. And this shows us that Brett grows up or changes. Thus, Brett decides to marry Mike. But Cohn does not want to believe this, because. He is in self-deception as usual. In the complication, one of Jake's friends called Bill is presented to us. Bill is an honest and rational man. He gets on with Bill well. They sometimes go fishing together. One day, Jake receives a telegram from Mike. He says he is coming with Brett to Montana Hotel soon. Then, he receives a telegram from Cohn. He says he is coming, too, He always follows Brett. They all meet at Montana hotel. Near Montana hotel, there is an arena where they want to watch Bull-fights. Mike quarrels with Cohn. He blames him for following Brett like a steer, and he tells him that Brett does not want him. All the honest men in the group, Mike, Bill, Jake and Brett, are against Cohn. They want him to go away. This is the conflict. The main conflict of the book is between reason and passions, the light forces of life and the dark forces of life. We can put the characters in the novel into two groups those representing reason, the light forces of life and those representing passions, the dark forces of life. So the conflict is between those characters who can control their passions and those who cannot.

One of the bull-fighters called Romero stays at the same hotel. He is the most successful bull-fighter of all, He is the ideal man. Brett is interested in him. She wants Jake to introduce her to him. So, she becomes together with Romero. When Cohn learns this, he fights with Romero. But Brett rejects Cohn, and he apologizes to Romero for being rude. Cohn is a dishonest and disintegrated character. Romero is a clever man, he is the bull-fighter and the bull, although he is weak physically. Then Brett goes off with Romero. The fiesta comes to an end, and Jake goes to San Sebastian. In the climax, Jake receives a telegram from Brett. She says she is in a trouble and she wants to see him. They meet at Montana Hotel. She tells about her experience with Romero. Romero wants to marry her, but she does not want to do so, because she can not become happy with him as she thinks that their togetherness will destroy Romero. She sacrifices her self and

realizes that love is superior to lust. In the end, she believes that she deserves only Mike, although she loves Jake, because she becomes mature by going through a process of becoming.

Conclusion

The aim of this study is to discuss how to teach literature in EFL classes in general and how to teach the novel in particular. The difference between the novel is discussed in the romance, the protagonist proves himself to be a hero in the end of the process of becoming he goes through whereas the protagonist of a novel is an un-heroic hero, an ordinary man. Then, it is discussed the concept of plot which is very important, to define the structure of novel, because a literary work of art consists of three elements; action, thought and character. These are the main elements in the structure of a novel.. The form and content relationship is also discussed. Form and content in a work of art are interwoven. On the other hand, technique is the tool that makes the writer express his experience and his subject matter. Technique is the only thing by the help of which the writer discovers, explores, develops his subject and evaluates it. As for the theory of the fictional chapters, it is necessary to stress that we cannot read a novel and cannot grasp it from in one sitting. So, the novelist has to divide his work into smaller units. The units are called chapters. Every chapter has a unity in itself, that is; there is a beginning, a body, and an end in each chapter as it is in the novel. The chapters are similar to and different from one another. They are complete in themselves. The message of the whole exists in each chapter. The whole is a synthesis of the parts not the sum of them. Then I discuss character in the novel. Characters in a novel are divided into two groups. They are flat and round characters. Flat characters are also called background characters they represent the web of social relationships in the society. A flat character is the symbol of a single idea or quality, whereas round characters are dimensional and complex. If a character surprises us in a convincing way, it is a round character; if it doesn't do so; it is a flat character, there is another character called the norm character. This character is used in order to be contrasted with the protagonist. A norm character shows the values which contrast with the values of the protagonist in the beginning of the process of becoming he goes through. Then time in the novel is discussed. We studied the concept of time in a novel. Then I

discuss symbolism in the novel. A symbol means a visible sign of something invisible, that is, the abstract is given in the concrete. Sign is an exact reference to something definite while symbol is an exact reference to something indefinite. In this chapter finally I discuss life and art when we examine a work of art we should know the relationship between the real world and the fictional world created by the author. The connection between the fictional and the real can be either representational or illustrative. Illustrative art gives us an aspect of reality, ethical and metaphysical truth, but representational art gives us the historical, sociological and psychological truth. In conclusion, I try to teach The Sun Also Rises, a novel written by Hemingway, on the light of descriptive criteria and the critical concepts given in the study beforehand.

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